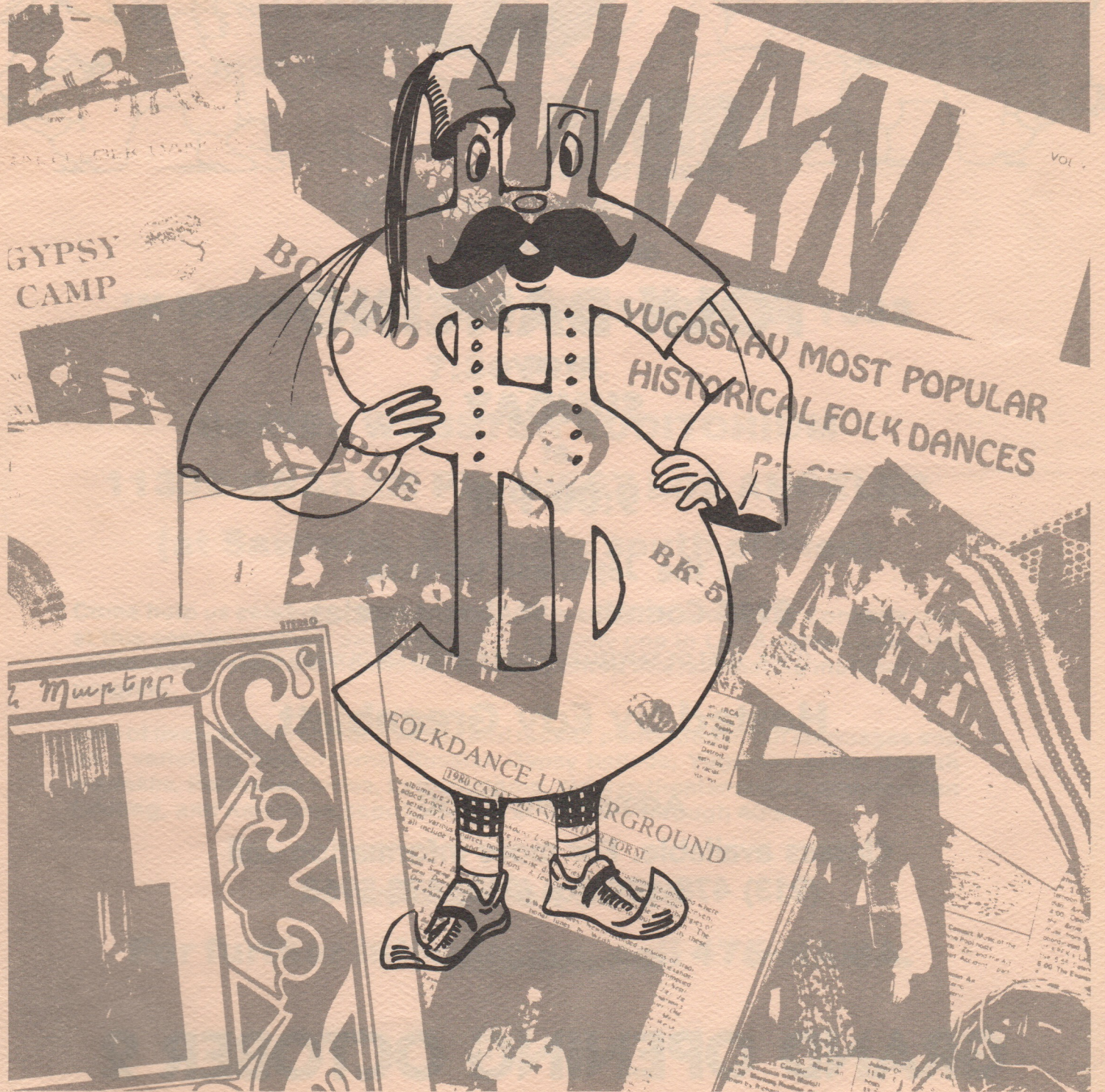




# Folk Dance Scene

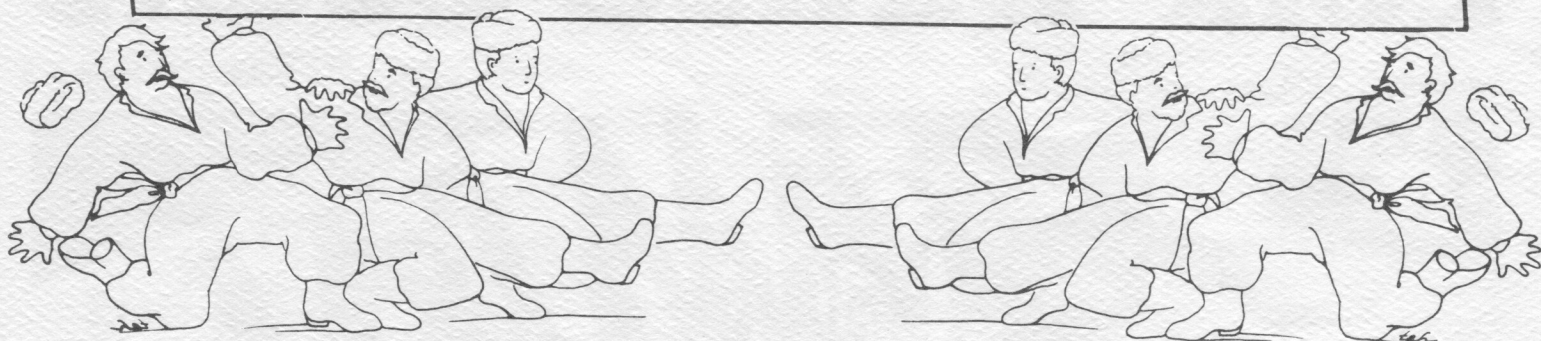
September, 1983

Volume, 18 Number 5



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September, 1983  
Volume, 18 Number 5

# Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore and culture of the people of the world. It also is designed to inform them as to the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a nonprofit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial matter. All proceeds from this publication are used to pay the costs of its publication and distribution.

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# In this issue...

## THE MERCHANTS OF FOLK DANCE

What would you do if your copy of Lesnoto Oro suddenly developed a skip, right in the middle of the record. Or you needed a new pair of *opanci* because you couldn't put your old pair back together again one more time. Or you wanted to go out for a fun time on the town, and you wanted ethnic food, drink and dance, all in the same place, please. What if there were no Festival Records, Folk Motif, Intersection, Cafe Danssa, etc.

These are the Merchants of Folk Dance. You know who they are, the people who sell you your *opanci*, own the coffeehouses you like to frequent, teach you your favorite dances, and play your favorite music.

There aren't very many of them in the folk dance community and the few that we have are often maligned. They are looked upon as being money grubbers, or overcharging for their products. But how well do folk dancers know these people what makes them tick, what makes their business tick and what they think about folk dancing and folk dancers. And how much maligning should these people take for the services they perform?

The comments of the "merchants" in our symposium are not likely to please everybody. They have some harsh things to say about us and how we treat them. But they also display a serious interest and a great deal of care for folk dancing as an activity, more so than many of their critics do. Their comments should be instructive...

But, dear readers, don't take it as the gospel. We're interested in your response to their comments and are planning to save part of the next issue for your letters--provided we have them by September 6. We also hope to run some more material from the symposium--after all, even nine pages is not enough to include over three hours of discussion.

Gloria Harris has supplied us with some beautiful memories of the Jewish holiday Sukkot, a full calendar of fun things to do, clubs seem to be getting into high gear after the summer camps, other items to catch your eye.

Remember that the deadline for the October 1983 issue is September 5!

# THE MERCHANTS OF FOLK DANCE

*You all know these people. Owners of shops, coffeehouses, teachers, musicians. They are the Merchants of Folk Dance, the few people who have tried to make a living off our activity. Yet for all their visibility, how many of us know their feelings on the state and fate of the movement? Who has ever asked their opinions on things? So we did. At a roundtable discussion held at the Intersection on July 17, we asked their opinion and got concerned, involved, and opinionated responses on a whole range of subjects. Only a small part of the 3 hours of discussion is transcribed here. Our participants were:*

*ATHAN KARRAS, owner of the Intersection Folk Dance Coffeehouse*

*JOHN FILSICH, owner of Festival Records*

*BORA AND MARGE GAJICKI, co-owners of the Folk Motif*

*DAVE OWENS, director of the Nama Orchestra*

*MARIO CASSETTA, disc jockey for folk programs on Radio KPFK*

*DICK OAKES, noted folk dance teacher*

*SCENE: We've gathered you to talk about the kind of things that most folk dancers don't think about, that is, the people who service the folk dance community, people who are trying to make a living through folk dancing. Folk dancers usually take for granted that their music, their records, books, shoes, and teachers are available when they need them. You are the people that supply those needs. We want to talk with you about common problems, perceptions, and hopefully about common solutions to the problems that face us. To get into our discussions, let's start with a short biographical sketch as to how each of you got into the business in the first place.*

DAVE: I started as a folk dancer in Pasadena Folk Dance Co-op in 1962. I gravitated from there to Balkan dancing and then joined the Aman Folk Ensemble, performing in their orchestra for 10 years. That led me into forming the Nama Orchestra, playing as a band for folk dance events and making folk dance records.

MARGE: I was a folk dancer before Bora and I got married. When he came to this country, he started a small business as a bookbinder, but he also had a couple of folk dance classes. We felt there was a

need among folk dancers for Yugoslavian *opanci* (dance shoes) and other items. So in 1970 we started on a part-time basis. About a year after that, Bora gave up his bookbinding, began making *opanci* and running the shop on a full time basis. And here we are.

MARIO: I started folk dancing 15-20 years ago through a community group, the Shalom Dancers. After a year or so I started teaching part-time. At the time I was working in advertising. For a few years I got involved in folk dance cafes; I was part-owner of Cafe Danssa and co-owner of Cafe Hadarim. But I've never had folk dancing as a major source of income. My main work is involved with folk dance in the sense that I run programs on folk dance over KPFK radio. I've been doing the show almost 13 years, actually 3 shows. They are Folk Dance with Mario, Independent Music (on which I play recordings from small labels only) and Many Worlds of Music (which is a grab bag of different things).

DICK: I started folk dancing in 1958 when I was in the Navy. By the end of 1960 I was asked to do a Folk Dance Federation workshop which is where I started teaching. It grew from that to a point where--sometime in the mid 70s--for two years I made my entire living by teaching folk

dance at the Intersection or touring with my materials around the U.S. and Canada. I've also been to Taiwan and Hong Kong. At the moment I'm out of the folk dance world, but plan to get back in soon. For the most part, my participation in folk dance has been part-time.

ATHAN: I started out as a professional dancer doing Broadway musicals and the like. I became interested in my own background--Greek dance--and went back to Greece to learn Greek dances. Inevitably, when I came back, people asked me to teach. So I started travelling around the country. I came to Los Angeles because I was interested in the television industry. While here, the idea came up to have a place where people could meet. When we started the Intersection, the idea was never to start it as a business. It began as a club where people could congregate "after hours" after dancing for an evening at public recreation halls or schools. It began as an after-party place. Then we evolved the idea of teaching dance there. When we opened in 1964, it cost 35¢, which included free coffee. It didn't start as a business but evolved that way, with me getting ever more involved in it. The rest, most people know.

JOHN: When I first started, it was around a table like this, but I was the youngest there. Now I have seniority. I first started selling records in 1949 in San Francisco. My business over the years has been a *general* record business, with an emphasis on ethnic music. I remember back in 1957 at Stockton wondering how I was going to pay the bills for the next month. Well, I got a real big thing going selling Elvis Presley. And it has been a series of Elvis Presleys that have kept me afloat since then. Right now it is Julio Iglesias who is paying the rent. I've had as many as three stores and six employees at one time in Oakland, San Lorenzo, San Francisco and Los Angeles. Folk dance and related ethnic music--primarily Yugoslavian in my case--has always been my first love. This is what brought me into the business. It's too late for me to change, so I'll probably stay in this for the rest of my life. However I've reached a point in life and in economic security that no matter what happens to folk dancing, even if it dies, it will not make much difference to my business.

*SCENE: One of the things that became quickly apparent when we first contacted you about this symposium was that almost none of you actually make your living fully off folk dancing. All of you do something else as well. How much of a role does folk dancing play in your business, your lives?*

ATHAN: I do a lot of other things besides the Intersection because I have never been able to put this place on a level where I can make a living at it. The main way I could have changed the Intersection to make it viable would have been to make it more commercial, which would have chased out the kind of people who patronize this place regularly. By more commercial, I mean floor shows, special events, a higher entrance charge, charging more for teaching, etc. This would make the Intersection more in line with the way most businesses are run.

Any place of this size in this location expects to gross a certain amount of money per square foot. This is partly due to the rent on this size structure and partly due to what business people think is a sound return on investment. For me to gross that kind of money, I would have to attract many more people or charge the people who do come more money. I've never reached the point where I can do that even though the Intersection has done quite well at times.

So, after all these years, I am in the process of selling the place. Unless the buyer is someone unique with an equal commitment to folk dancing, it is unlikely I will be able to sell it to someone who will keep the Intersection open for dancing. More likely, a different kind of business will replace it. From a business point of view, folk dancing is not viable.

\* These problems are made even more difficult by the fact there is resistance among folk dancers to the idea of anyone doing any kind of business in folk dancing. They say, "Why do you charge admission? We can go dance elsewhere for 50¢." This is true enough if you dance at the parks or at a school because the taxpayers are subsidizing the cost of the facility. The city doesn't have to worry about licenses, taxes, insurance, etc. that I do. The money that comes to me here gets split up in many ways for the many costs associated with what we do.

# Merchants

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DAVE: What happened when you ran Veselo Selo?

MARGE: Whenever we had a special teacher, the people came out. We never lost money on a special teacher. But when it came to the everyday, humdrum "keep the place going" the folk dancers didn't really come in and support us. It was a full time job with practically no money coming in. You worked for eight hours or more and didn't make a penny.

BORA: At the retail end, it is the same way. No one can make a full-time living on folk dancers, at least I know we cannot. It might surprise you to know that only 35% to 40% of our business is from folk dancing. The rest comes from making ballet, jazz, tap, and square dancing shoes.

SCENE: *Did you set it up that way?*

BORA: Not really. We were forced to do it because we were not making enough money through folk dancing. So we took on other side lines. Marge still works part-time too.

We sell *opanci* throughout the country, Australia, New Zealand, Japan. We even got an order from Munich, which is only a couple of hours from Yugoslavia. That tells me that the product we make is a good one.

Being a businessman, I feel I should be able to make at least \$20 per hour. But I am not able to. Shoes take a long time to make by hand. A fair return for my labor would price them at \$60 to \$70 a pair. But I cannot charge that much, the Yugoslavian imports are so much cheaper. Even so, dancers are willing to pay the \$40 for ours rather than \$25 for the imports because of the quality of them. The imported ones often don't last more than three months.

DAVE: Let me say a little about bands. Nama is probably the most successful folk dance band that has existed anywhere, but even in its heyday, it never even came close to supporting anybody. It made a dent, but we all had other jobs elsewhere. That has dwindled to almost nothing now--only about three percent of the jobs we do are for folk dancers. We rarely do folk dance jobs any more.

ATHAN: I've had two strong reactions when you've played here. Every time you do and I ask people who come to pay a little more to compensate, there is a tremendous resistance. We're grateful that you will work for relatively low wages in order to be able to play here occasionally. Many people who come when you play enjoy it very much, but others will walk right out. This is not because of you personally, but because they want to dance to records alone. They're used to dancing to their set patterns. So I have a hard time hiring you, both from an economic standpoint and from the point of view that a sizeable percentage of my patrons prefer not to have live music.

DAVE: You are not alone. Even in the best of times, we never got paid doing folk dance jobs the way we did doing weddings, concerts or parties. We always took half or a third of our normal fee in order to get the exposure. But you can only do that for so long. When we started doing those kinds of things, we were young and needed the exposure. When we stopped, we should have been replaced by newer, younger bands ...but there aren't any. There were seven folk dance music bands at one time in Los Angeles in the mid 70s. Bora had one of them.

MARGE: Bora plays primarily for ethnic events now...

DAVE: So do we. Almost no one plays for folk dancers anymore. Attendance is down and those who come don't want to spend the money. So our business is going to weddings, parties and concerts. And, as Athan point out, there is a resistance to bands.

We played twice at Texas camp, one of the highlights of our careers. It was very unusual to hire an out-of-state band and pay for them to come to a camp. When we got there we found that there were a lot of people who had voted against hiring us, not because of the expense, but because they didn't like live music.

This is due to some innate problems of folk dance bands. People are accustomed to dancing to one of the world's best Scottish orchestras, followed immediately by one of the best Bulgarian orchestras, Mexican orchestras and German orchestras. No one band can do all that--even the bands

on the record could not play that diverse repertoire that well. If you had a group of Serbian musicians playing, no one is going to come up and request a Hambo or Erev Ba. But as a folk dance band in *this* country, you are expected to be able to play every style of music from every country, exactly the way it is on the record. No one can do that...

MARIO: And they want rock and roll too...

DAVE: It's an impossible task. We must limit our repertoire to the things we can do well. But people are spoiled. They're used to hearing everything and expect us to be able to do it. So if you're going to play for folk dancers you need to get a group of people who want to hear only one style of music.

JOHN: If my folk dance business was 20% of the overall, I would be very happy. I don't think it's that much. That means over 80% of my business comes from three other categories of customers: the Greeks, the Yugoslavs and the Gypsies. Just before coming here, I was trying to get ahold of the records that were being taught up at Stockton. It takes hours of work to try and track them down. I've written many letters and made many phone calls just to find out what will be taught and where I can get those recordings. I've never been able to get them all. I end up spending 90% of my time in the shop for the 20% of my business, the folk dancers. The Gypsies, who take absolutely none of my time, with a minimum of inventory and expense, represent a huge profit for me. Anyone who accuses me of making a fortune on folk dance is badly misinformed.

I do get some appreciation for the work I do. But when the chips are down, it's rare that anyone gets behind me. The underground records for example.

DICK: I used to work for John. For most record printers, the size of the orders that John represents is so small that they would prefer not deal with them. So they charge him a lot--which is why he has to charge so much. When underground records are available, they detract from the business of a few people like John (and Athan who also sells records) which makes it harder for them to keep doing the kinds of things they can hardly do now anyway. It's shortsighted.

DAVE: I hear the same thing from Ken Spear at Worldtone Music in New York. He complains at how underground music is hurting his business.

To play devil's advocate, everyone has a right to put out records and charge whatever they want for them. That's our free enterprise system. But since what we're making is so marginal, competition from someone who doesn't care about the money at all is particularly painful. There is also the problem that people who make underground records use material that they have no right to take.

MARIO: You have, John, been very generous in giving me records to play on KPFK. It comes back to you, because people call in and ask where they can get the records. And I tell them about Festival Records.

JOHN: Once at Santa Barbara camp, they had an auction for the Scholarship Fund. Wanting to make a donation, I bid for--and won--a set of pasties for about \$40. I got a big hand for that...Generous John. The next day someone came into the shop and asked me the price of records. When I told her, her response was, "Well, no wonder you can be so generous at the auction."

*SCENE: Why do you think there is such a resistance among folk dancers to people trying to make money at it?*

ATHAN: Its hard to tell whether the money problems is because folk dance attracts people from lower economic strata or because of a certain psychology. I don't know. One of the things I've found from travelling around the country is that a majority of people who came into folk dance come from a psychology that stems back to the WPA programs of the Depression in the 1930s. Those government programs in the arts gave folk dance a big boost. But that psychology made folk dance a totally non-commercial thing. Then here we come and introduce a commercial element and these people resent it. Folk means people, and folk dance is the dance belonging to the populace. People are not supposed to profit from it.

MARIO: As Athan said, part of the problem is a psychology that folk dance shouldn't

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cost money. Very many of the people who dance have that kind of money--they will think nothing of going out for dinner and spending \$30, but they seem to go to pieces when asked to pay to dance.

But the main trouble is more serious. There is nothing wrong with a business appealing to a small group of people; but in this case the group is just too small. There are not enough people in folk dance to support businesses. Compare that to some other recreational activities. If we were involved in skiing or scuba diving, we could make a lot of money selling snorkels and goggles and lessons, etc. But it's not the same in folk dance. There are just not that many people doing it to whom we can sell things. If you had a large pool of people to draw from then you could get the number of people percentage-wise who are willing to spend money.

For the cafes, its almost cannibalistic. You have three or four competing for this small group of people. Because the concentration is on this thing called folk dancing--which to most people is suspect anyway, sounds like ring-around-the-rosy--you have an almost insurmountable problem.

DICK: I can give you a similar example of this resistance to money making from an experience I had in Colorado. I was organizing floating kolo parties. The first one cost me about \$60 and a day off work--another \$40--to do. I put a questionnaire out at the end of the first one to help plan the next. Did they want a syllabus for the next one? Everyone said yes, but only half indicated they would be willing to pay extra for it. Did they want refreshments? The same. Live music? Ditto. Exhibitions? More of the same. Then I asked for additional comments. One person's was "Some people don't think it is right to put all the profits in one pocket"... I lost about \$4 on the evening, plus doing all the work, and not even having time to dance. And I even told everyone beforehand that any profits would go to the printing of the national folk dance directory. I would have been happy to share the profits, but who would have volunteered to share the losses with me? That's the mentality.

SCENE: *Lets talk a bit about the relationship between you and the Folk Dance Federation.*

DAVE: We've almost never played for Federation events. They only hire musicians for Statewide, and even there they shuffle them off into the afterparties. It took us a great deal of effort to get to play one hour during a regular evening program at the Statewide in Santa Maria. In San Diego, when I suggest that Nama play the Last Waltz on the program to lead into our live afterparty, the guy running the tape recorder said "That's on my tape. I'm going to finish the tape. You don't understand, people are here to hear records." The live music existed in the cafes and even more informal places likes Sweets Mill and Mendocino. It generated a lot of enthusiasm, but without an organizational structure supporting it, it rarely generated money. And most of that scene doesn't exist any more.

ATHAN: Part of the reason for the decline of the folk dance movement in the past seven or eight years has been our inability to develop a good rapport with the Federation. I can't for the life of me understand the reason for it. It may just be my imagination, but I've always had the feeling that the Federation felt that we were threatening them in some way. We felt the other way. If we have done anything, it has been to pump interest in folk dance and bring new people into it. Many people who started at the Intersection expanded their interest to the different clubs. I think we have given them more people than they, for instance, have sent to us here.

MARGE: I think the Federation can accept the vendors. When there's a Statewide or other festival, we are asked to come and display. It's a lot of work for a three day festival. It takes five or six days to plan, pack, exhibit, go home and unpack again. Many times the organizers of the festivals have been extremely cooperative. Generally they're please to have us there because we provide a service to the dancers. It saves them a trip to our shop. We bring the merchandise to them.

SCENE: *How are folk dancers as customers?*



MARGE: As customers, folk dancers are generally good. We almost never have had checks bouncing.

DAVE: Nor I in nine years of selling records.

MARGE: On the other hand, sometimes they feel they are friends, not customers. They will come to the shop at closing time, yet feel they can stay and browse. We have our own obligations, like any other people. If you go to the May Co., they won't let you do that. And yet we feel kind of awkward in trying to get people to leave at closing time. We even have some dancers that are so friendly that they'll call during business hours just to chat, for 15-20 minutes, often people we're not particularly close to.

JOHN: There's an advantage to being disliked. They never do that to me.

MARGE: We had one couple that came down, brought their lunch and spent the whole day in the shop.

ATHAN: We have that here. People think we charge too much for wine or other things, so they bring their own bottle in. Or their sandwiches. They wouldn't do that at Denny's.

SCENE: *What would happen to the folk dance movement if you all just closed your doors tomorrow?*

JOHN: In my case, Sony would sell more tape recorders.

MARIO: Others would step in to fill the gap. The world would continue to turn.

DAVE: In my case, no one would notice.

ATHAN: There are people who would come and say, "I've been wanting to come here for 15 years. Why are you closing?" Or if they wait a little too long, they'll come to a Korean or Chinese Restaurant.

MARIO: This reminds me of something that happened to me that seems a bit far afield but is related. A few years ago, a friend and I went into business together and opened a bookshop. It had a good location on Wilshire near La Cienega. Wonderful books, first editions, all kinds of good

stuff inside. We had a big opening party. After about a month or so, I told my partner that I had made a mistake, that I really didn't have enough time to devote to the business. So I bowed out. He stayed on for a few months more until the landlord booted him out to enlarge some other shop in the building. It's been a couple of years since all this happened. And people still come up to me and ask, "How's your bookshop?" I'll say, you son of a bitch, you never came to our place once in two years to find out. Or they'll call and ask if I want to buy up a bunch of old National Geographics...

DAVE: Or Folk Dance Scenes...

ATHAN: We've been talking about the condition so far. Do any of us have an insight on what we can do about it? Can we do anything about it?

DICK: Maybe the best thing to happen for folk dancing to die altogether, then maybe some of us who care can reconstruct it with a different set of values.

BORA: In my opinion, the retailers still in business cannot do much. Maybe we can provide a little financial support to some things, but not much. I think the Federation is the source for improving folk dancing. And more access by folk dancers to radio and other media. In this we businessmen cannot help much. We are too small and too few. The Federation can probably get free spots where we could not afford even short ones.

JOHN: We need to let young people take over the reins of organized folk dancing. If they balkanize into different types of dancing--Israeli, Balkan, couple dancing--let them. Let nature take its course.

DICK: When I walked into my first State-wide over 20 years ago, the only thing I saw was a sea of white-haired people. Those same people are still dancing.

ATHAN: There's a place for them. They certainly should not be denied.

JOHN: But it should not be the mainstream of folk dancing. Folk dancing should not only be a senior citizen's activity.

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# Merchants

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SCENE: But when they started the Federation 40 years ago, they were not senior citizens.

DICK: But they have been inbreeding for all that time.

MARIO: The issue is not why they stay there, but why don't other people come in.

BORA: Is it the fault of new people or that of the circle of people who might not want other people to come in.

MARIO: Part of the answer is that Federation clubs, in addition to being for folk dance, are social clubs. People who gather socially tend to gravitate to their own kind, in age as well as everything else. You can't fault them for this.

But they don't really reach out. I've been broadcasting for 13 years. Except for an occasional mailed press release, not once in 13 years has the Folk Dance Federation ever approached me to ask for some help in advertising a festival or event. Not once have I been contacted by the Folk Dance Federation of California, South, Inc. and asked to help. And I might add, I've never been called by the Intersection or Cafe Danssa either.

DICK: Getting back to Mario's comment about people sticking with their own kind, what the people in the Federation have done is make the whole Federation a club amongst themselves.

ATHAN: And that's the core of the problem. It's inbred. If you ask me what are the problems with the Intersection, I would tell you the same thing--that there are no new ideas coming in. I'm no longer capable of generating many new ideas after 20 years.

But unless I come up with some ideas to rejuvenate this place, it will go stale.

MARIO: Competition from the outside world is another problem. There's an embarrassment of riches for someone in Los Angeles. Just look at the calendar section on an average weekend, there are an incredible number of options. You're hard pressed to know which one to pick, movies, theatre, music. Folk

dancing has to compete with all of it. Sometimes I think the best thing to do would be to move all of us to a small town and start all over again.

ATHAN: There are people who have gone into smaller towns and have started a cafe like this and have succeeded.

SCENE: Like in Santa Barbara, for example.

ATHAN: Believe it or not, the rest of the U.S. looks upon Los Angeles as having the highest level of folk dance activity in the country. They look at us as having the most active movement in the U.S. We are the forerunners.

SCENE: *We all agree that the folk dance movement has hit upon hard times. And things seem to look worse for the future than they are at the present. Each of you has a direct stake in what happens, more so than the average dancer does. After all you've staked part of your lives and money on it. What should be done to turn the tide? What should you do?*

JOHN: Get rid of my inventory.

MARIO: All I can do is go on playing stuff on the radio. I stress the recreational aspects, and urge people constantly to get involved in folk dance. I announce classes or events for anybody who will send me a flyer on what they are doing. That's part of my obligation to the community. Anybody that has a folk dance club or folk dance class should call me. We'll make a date and I'll bring you to the studio and we can talk about your activities on the air. That's a standing offer I've always had. That, and my own classes, is the best I can do.

MARGE: We plan to have Bora start making boots. We're buying the equipment for it. The folk dance movement will continue to be strong enough to have a steady demand for good dance boots. And, of course, we will continue to do *opanci*.

BORA: Many of the boots will be for ethnic groups: Hungarian, Russian, Ukranian, Polish. So its not completely folk dancer business.

DICK: There aren't many of us. Even if we tried something concerted to change

things, I don't know how much impact there would be when you run up against the inertia from the Federation. The Federation will not be receptive to ideas from money-makers and money-grubbers. They're not going to help out. At least up to now they haven't.

DAVE: Supposing they were receptive. What would you propose?

ATHAN: Individually there's not much we can do. If each of us goes back to our own particular corner, and keeps on chiseling away the way we are. If we all believe in folk dance and want it to continue, we could create more forums like this and bring more people into it...it could pump some life into the movement.

OAKES: In order to get together, it requires some kind of organization.

ATHAN: That organization already exists.

DICK: But they're looking at it from a different point of view. Unless we can bring them over to some of our ideas if we start developing something...

ATHAN: Back in the early 70s, George Ballanchine, the New York City Ballet choreographer, came out to Los Angeles and held a press conference, saying there were no good ballet students in Los Angeles and that he would need to bring his own people out to train good dancers in order to create a Los Angeles ballet company. All the ballet schools in town got very upset with this and got together to form the Southern California Association of Dance Teachers. At the time I was teaching ballet, and was made president of the association for two years. These teachers met at least once a month to discuss ideas...as long as they perceived a threat. As soon as they felt the threat was over they went back to their own studios, dropped the organization, and spent their time attacking and backbiting each other as they had always done. As a result, no strong ballet company was ever created in town.

Probably one of the reasons we all consented to meeting here today is that we do perceive a threat in the fact that there is something bad happening to the folk dance movement. As long as we feel that threat, we will meet. Once it goes away and we

comfortably start to make a few bucks, we'll probably go back to our own things. On the other hand, if we can find a way to create this forum for exposing new ideas, we can then create a very vital movement, one that will last and continue to be strong.

JOHN: I'd like to say a few things in the way of summary. Somewhere far back in the folk dance movement, it was decided that folk dance should be free. I think the people who made that decision did the most damage of anyone to the movement. No activity can survive without some money, especially in this country, which is based upon free enterprise, initiative and competition. This is the last place that people should say no one should make any money on an activity.

In my opinion, that is really why folk dance has never gotten off the ground and probably never will. When, after ten years of being in business, I really went into folk dancing around 1958--well, my business stands today at about the same place it did then. In 25 years my business has not grown, and no business can survive without growth. I think until there is a different attitude, until enough new people come in and old ones leave, until the vendors are successful, until the teachers are well paid and the musicians able to make a living off of playing, and until people like Athan and myself can become millionaires, then folk dancing won't grow and thrive. If all that were to happen, you shouldn't look at the Cadillacs that we'd be driving, but at all the good we will have done. The more money Athan has, or the more records I sell, means the more people that are folk dancing.

When I started in the folk dance business, there were more than 20 stores specializing in folk dance records, some located in small towns like Turlock and Modesto. One by one those stores have closed, until I think I'm the Last of the Mohicans, in the folk dance business on the West Coast. And if I could find a crazy buyer, I would sell out.

MARIO: The same with the cafes. Intersection, Danssa, Veselo, that's all that's left.

*continued to page 20*

# To Make a Tsimmes

by Gloria Harris

So much excitement when Papa would bring from the storeroom the walls of the Sukkah. Every year, we went crazy with joy. We would all help to get the booth ready for Sukkot. My brothers (Mama would brag, "Look how big! How strong!") Papa was happy; he laughed as he worked and sang at the top of his lungs, urging my brothers to join in.

Mama and Rachel and I had saved pretty paper to cover the inside walls. With scissors, we girls cut out small squares of cardboard and pushed a tack through each square. Our little sister Sarah handed the square-with-tacks to Papa and he gently tapped the wallpaper in place. Branches from our backyard tree made the roof, and with string we tied apples, grapes, vegetables and flowers everywhere inside our wonderful Sukkah.

Sukkot is the Festival of Joy, the Feast of Ingathering. It commemorates a bountiful harvest of all crops, recognizes the earth's need of rain, and marks a fresh clean start of the cycle once more. The last day of Sukkot is Simhat Torah, a parallel renewal, a full year of recitation from the Torah has been concluded, and the Torah is joyously carried around the Synagogue to signify that, once again, the reading of the scroll will begin. The booth, the Sukkah, is a reminder of the lattice-roofed dwelling of the Palestinian farm laborers and of the portable tents of skins and rugs that sheltered the wandering Israelites.

Inside our Sukkah was a table, benches and chairs. During the holidays we ate every meal there. Mama cooked tangy sweet potato or carrot and apricot *tsimmes* and sometimes simmered prunes with brisket. She brought to the table, steaming, fragrant rolls of sweet-and-sour cabbage, *holishkes*. She made kosher pickles for Papa. Mama carried to the booth on a cool night, delectable, warm apple strudel or

SWEET POTATO TSIMMES WITH PINEAPPLE		Sukkot/Sabbath
4 sweet potatoes	1/2 t salt	
2 T butter or pareve margarine	1 T brown sugar	
1 8 oz. can crushed pineapple, undrained.	paprika (or marshmallows)	

Boil sweet potatoes in their jackets until cooked. Cool, peel and mash. Stir in the butter or margarine. Fold in the pineapple, salt and brown sugar. Spoon into a greased casserole. Sprinkle with paprika or for a sweeter taste, place marshmallows on top, pressing gently into the sweet potatoes. Bake in preheated oven at 400° about 10 minutes or until the marshmallows are golden brown. Will serve 6-8.

cabbage strudel, sprinkled with powdered sugar. We had lots of wine for the holidays. Papa said he had heard that if you eat cabbage when drinking the grape, one could not become intoxicated. Papa liked to experiment with new ideas.

Our family and our friends shared the pleasure of our small booth and sometimes late in the evening, Mama and Papa lingered at the table, holding hands and speaking in hushed voices, the moon overhead shining through the Sukkah's roof of branches.

It is custom to hold in hand during the Blessing each evening, the Four Species (a spray of palm, willow and myrtle branches and the heart-shaped *etrog* or citron). I remember dear Papa, arms around our Sarah, helping her to wave the Four Species first in one direction, then the others. The symbols and ceremonies of Sukkot, the seasonal foods of that feast and the loving and happy times we had together, will stay in my heart always.

May you all be blessed.



## ORZA'S

Rumanian Restaurant is  
Open Again!  
708 N. Valentino Place  
Near Paramount Studios  
at Melrose--465-4884  
Lunch Mon-Fri  
Dinner Wed-Sat



From the President

# Arise the Phoenix!

by Lila Aurich

The recent Phoenix Festival, jointly sponsored by Federation and college-related groups, was named for the mythical bird that rose regularly from its own ashes. The purpose was to build bridges by giving us a chance to work together, dance together and talk with each other.

The planners reported that putting the festival together was a satisfying experience, and certainly the results showed that it was effective. The festival was a lot of fun, with an interesting, well-paced program, competent masters of ceremonies, and a nice big wooden floor. Plenty of dancers of all ages kept the floor comfortably filled. There were some differences in the way we did a few dances, but not as many as we expected.

Most revealing was the rap session before the dance started. Federation members talked about why we need the younger dancers--they are our future. We need their vitality and their perception of the direction we need to take.

We talked about what the Federation has to offer: conferences and institutes, dance research and standardization, liability and equipment insurance, scholarships to camps, calendar co-ordination, and, of course, sponsorship of Folk Dance Scene.

And we heard that a principal barrier is the perception of the Federation as rigid and inaccessible, partly based on occasional individual incidents over the years. A number of practical suggestions emerged: more varied dances at festivals, young faces in visible roles at Federation events and on committee, perhaps even a Phoenix II in a year or so.

## Meet your Federation Officers

*GENE LOVEJOY, TREASURER*, started dancing with John Tiffany in Camarillo. He has been a member of the Conejo Valley Folk Dancers since the group organized a few years ago, and teaches both at the club and the associated beginners class. Gene is a retired electronics engineer and a former ham radio operator.

*ESTHER PURSELL, DIRECTOR OF EXTENSION*, was introduced to folk dancing 10 years ago through a music seminar. She liked it so much that she joined the Pasadena Co-op. She is currently the delegate for the Whittier Folk Dancers. Esther teaches elementary school in Highland Park.

*ELAYNE SIDLEY, DIRECTOR OF PUBLICITY*, is president of South Bay Folk Dancers. A former publishing firm executive, she is currently working under a grant as Manager for Project Employability, training developmentally disabled and physically handicapped adults, while pursuing a graduate degree in psychology with an emphasis in clinical and community counseling.

*ELSA MILLER, HISTORIAN*, returns to the Board after an absence of a year. Elsa started dancing with the Glendale Folk Dancers in 1950. Long a mainstay of the Federation, she has previously served as Recording Secretary, Treasurer, Director of Extension, and most recently Corresponding Secretary.

Continuing in office are *LILA AURICH, President*; *MARSHALL CATES, Vice President*; *JILL MICHTOM, Recording Secretary* and *FRANK and ELSA HAVLAC, Corresponding Secretaries*.

### THE • COSTUME • COMMITTEE

A committee is in the process of being formed to plan the 1983-1984 calendar events. Some ideas in the works are tours of various ethnic clothing exhibits, "hands-on" workshops teaching costume and ethnic clothing techniques. For more information write to: Costume Committee, 15121 Valerio St., Van Nuys, CA 91405.

# REVIEWS

*SWEDISH TWISTSOM EMBROIDERY* by Pamela Miller Ness, Dover Books, 180 Varick, New York, NY 10014. 1982. \$2.00.

This slim paperbound book starts with a short history and background of tvistsom embroidery, beginning with the 17th century in Sweden. Tvistsom is a type of folk embroidery worked in long-armed cross stitch. The author goes into some detail with regard to materials used, such as fabric, yarns and colors, as well as examples of work it was used for.

For use in contemporary tvistsom embroidery, the author gives some excellent suggestions and detailed, easy to follow instructions for fabrics, threads and techniques, including diagrams.

The remainder of this book is filled with 46 interesting and useable designs which include suggested colors of thread to be used.

People interested in embroidery or making costumes will find this a very useful and helpful book. It is reasonably priced and should become a party of your library. I would recommend it highly.

--Frances Slater



For many of us who have been involved in Balkan dance in L.A. for a long time, going to a Nevenka concert is like going to a class reunion. Any of your friends you don't see on stage (and most of them are), will be sitting next to you in the audience.

But for this rather large group of people, a Nevenka concert is a trip back into the past we long to remember, not only as ethnic music fans, but as dancers, singers and musicians ourselves. We all have our favorite tunes to hum along with, our favorite smiles to contemplate as we did over the footlights years ago.

Trudy Israel, Nevenka's director, seems to plan it that way. Not only does she place her group of 14 women on stage just a few times a year, but she always makes sure they are accompanied by many of the finest local musicians L.A. has produced. In

this case, a July 9th concert at the Assistance League Playhouse, the tamburitza, bitov and other folk orchestras were coordinated by Stu Brotman and Mike Gordon. Nevenka's program always has a fine mixture of large choral numbers, and small pieces for 1, 2, or 3; solemn ballads and happy folk songs; state ensemble Polish and hard-edged tunes from the village. Our favorites were "Trugnala E Vakla Zelka," a Bulgarian *a capella* tune arranged by Filip Kutev, "Oj Maros, Maros," a Russian duet, and "Gajdexhija," an Albanian work song. A Slovak musical duet by Miamon Miller and Brotman was also impressive if confusing to western ears.

The Nevenka women showed their stage experience and professionalism throughout the show. A miffed first chord or song introduction was turned into a good joke, occasional choreographed movement around the stage broke the monotony of watching people standing in place singing, good stage presence increased the audience involvement in the music.

The concert featured two surprises. First Stuart Brotman brought out some Jewish folk musicians that he plays with as part of the Ellis Island Orchestra for a rousing Romanian-Jewish number. Second, this show represented the debut of Pivo Molim, a Men's singing group patterned after Nevenka and directed by Gerry Colvin. After a slightly rocky start, Pivo reminded us of how much the addition of the lower registers can add to choral singing, teamed with the Nevenka women for two numbers. We hop these two groups will work in tandem in the future.

If we have any complaints about the concert, it would be that the musicians occasionally overpowered the singers. There's no question that we would recommend your going to see Nevenka the next time they sing. First, it doesn't happen that often. Second, when it does, there's nothing nearly as good in town--possibly in the country.

A final thought: Don't you ever wonder what their rehearsals are like? After all, the group has 4 Susans, 2 Anns and Amys, and even two women named Carol Schneider.

# REGULAR CLUB ACTIVITIES

# Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SF	INFORMATION
CABRILLO INT'L FOLK DANCERS	Tues & Thurs 7:30-10 pm	SAN DIEGO, Recital Hall Balboa Park Club, Balboa Park	(619)449-4631 Vivian Woll, Instructor		Inter, adv dances on Tues Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	Thurs/7:30-10:30 pm Mon/7:30-9:30 pm	CHINA LAKE, China Lake Youth Center, Naval Weapons Center.	(619)375-7136 (619)375-4203		Mon is workshop night. Thurs 7-8 pm Regular club dancing follows from 8-10:30 pm.
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	THOUSAND OAKS, Cultural Ctr, 482 Green Meadow Dr.	(805)498-2491 Ask for Gene		
CRESTMWOOD FOLK DANCERS	Monday 8-10:30 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Rundy, 1½ bl N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor		Beverly will tch new dances taught at San Diego and Santa Barbara Camps.
DESERT INT'L DANCERS	Thursday 7:30-10:30 pm	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Drive	(619)343-3513 Sam & Vikki Margolin, Instructors		Beginners 1st hour, inter/adv, requests.
EDEN CO-OP	Saturday 8-11 pm	LAS VEGAS, Paradise Elem School, cor of Tropicana & Swenson	(702)798-4049 ask for Jean McCurdy		BRAND NEW NAME AND FORMAT!!! Req prog with beg tching 8:15-8:45 & int/adv tching 9:15-10.
ETHNIC EXPRESS INT'L FOLK DANCE CLUB	Friday 8-10:30 pm	LAS VEGAS, Paradise Elem Sch, 850 E. Tropicana Ave., Corner of Swenson	Ken (702)367-8865 Dick (702)732-4871		Int'l fd and teaching. Visitors free "ride" 1st time. Members \$1, Non-members \$1.50.
FOLKARTERS	Friday 8-11 pm	COVINA, Covina Elem Sch, 160 N. Barranca, betwn San Bernardino & Badillo	(213)338-2929		Beg teaching 1st hour inter, adv request follow
HAYERIM FOLK DANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor		Intermediate, international. Last Monday of month is Party Nite.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30 pm	WEST HOLLYWOOD, West Hollywood Play-ground, 647 N. San Vicente Blvd.	Emily Berke 292-1175 Ruth Oser 657-1692 Lillian Fisher 839-6110 (213)397-5039		Dances for Sept., Beejo, Arm.; Rosa Rosa, Isr. cpl dance taught by LITITian Fisher w/ Henry Nusbaum.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 am	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way			
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(619)238-1771 Kayso & Angie Sohomonian, Instructors (213)645-7509 Rhea Wenke, Instructor		Kayso Folk Dancers now have a new beginners class on Saturday from 1 to 3 pm. See listing under Beg. Classes. Inter - 10 am Beg - 12 pm
KIRYA FOLK DANCERS I	Wednesday 10 am-1:30 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr, 647 N. San Vicente Blvd., Los Angeles			
KIRYA FOLK DANCERS II	Monday 12-3 pm	WEST HOLLYWOOD, Plummer Park Rec Ctr, 7377 Santa Monica Blvd.	(213)645-7509 Rhea Wenke, Instructor		Adv Beg - 12 pm Inter - 1:30 pm
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns	(714)494-3302, 545-1957 559-5672		
LARIATS	Friday 3:30-6:15 pm	WESTCHESTER, United Methodist Church, 8065 Emerson Ave., Los Angeles	(213)322-1280 Tom & Nance Mazzola		Int'l folk/sq/social. Grades 1st thru High School.
LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCE CLUB	Wednesday 7:30-10:30 pm	LONG BEACH, Long Beach JCC, 2601 Grand Ave., Exit I-405 Lakewood & I Bl. W. on Willow	(714)533-3886		Inter class 7:30-9 pm, Adv workshop 10 pm taught by Donna Tripp.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Eucaalyptus & Beach	(213)294-1304 ask for Frank		

*please turn page for more club listings*

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
NARODNI DANCERS OF LONG BEACH	Thursday 7-10:30 pm	LONG BEACH, Hill Jr. High Schhol Gym, 1100 Iroquois.	(213)832-4447 (714)897-2356	9/1 meet at CSULB PE 1-Rm. 60. Dark 9/8 & 9/15. 9/22 hopefully start back at Hill. Phone for information.
NEIGHBORHOOD FOLK DANCERS	Wednesday 8-10 pm	PASADENA, Neighborhood Church, 301 N. Orange Grove, 1½ Bl. N. of 210 Frwy.	(213)798-8207 Joanne Costantini, Instructor	Teaching beg & inter. \$1 donation. Refreshments & occasional potluck parties.
NICHEVO FOLK DANCERS	Tues and Wed 8-10:30 pm	SANTA BARBARA, Tu: Carillo Rec Ctr. 100 E. Carillo St., Med: Goleta Comm. Ctr., 5679 Hollister Ave.	(805)967-9991 Flora Codman; (805)964- 5591, Steve Davis (805)649-1570	Tu. is inter. tching and request dancing. Wed. is beg. tching only.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery		
ORANGE COUNTRY FOLK DANCERS	Friday 8:30-11:30 pm	SANTA ANA, Santa Ana College, W. 17th St., at N. Bristol in the Dance Studio.	(714)557-4662 (213)866-4324	9/2 Dark. 9/9 Party Night. 9/23 Mary Judson tching English Country Dances. 9/30 All-requests.
PASADENA FOLK DANCE CO-OP	Friday 7:30-11:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Bldg. right behind church.	(213)281-7191	
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(619)460-8475 ask for Evelyn Prewett	San Diego Folk Dancers 36th Anniversary Reunion Party, Sunday 9/26 at 7 pm. Recital Hall, Balboa Park. Free. All levels, beg. 7-8:15 pm
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10 pm	SAN DIEGO, Balboa Park Club, Balboa Park	(619)422-5540 Alice & Archie Stirling, Instructors	
SANTA MARIA FOLK DANCERS	Friday, 2nd & 4th 7:30-9:30 pm	SANTA MARIA, Atkinson Rec. Bldg. 100 N. Railroad Ave.	(805)925-3981 Audrey (805)925-1395 Joyce	Some evenings dark due to other activities.
SILVERADO FOLK DANCE CLUB	Tuesday 8:30-11 pm	SEAL BEACH, Marina Rec Ctr., 151 Marina Dr.	(213)498-2059	Program-half line & half couple dances. Tching 9 pm. Party nite, last Tues. of each month.
SKANDIA SOUTH (a11 Scandinavian)	3rd Sat 3-5, 8-11 Oct 29 3-5, 8-11 Nov 5 7:30-11:30	SANTA MONICA, Miles Plyhs, Lincoln & Wils. ORANGE, Womens Club, 121 S. Center American Barn Dance, West Hollywood Aud. SAN PEDRO, YWCA, 437 W. 9th	(213)343-5425 Dan (714)892-2579 Ed (213)981-1833 Bunny (213)377-6127 Elayne (213)539-5067 Roberta (213)375-0946 Jim (805)642-3931 (805)985-7316	Every 3rd Sat at Miles Playhouse Extra Sat. 10/29 at Womens Club New class w/ Dan & John: See Beginners Int'l line & cpl dances. Instruction 7:30-8:30. Sept. teacher, Pat Rawalt, Greek. See ad this issue.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive	(805)642-3931 (805)985-7316	During Aug. & Sept. Edith Sewell tching dances taught by Mihai David & Dick Oakes at the July TCHAIKA FESTIVAL.
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	WEST HOLLYWOOD, Plummer Park, Fuller at Santa Monica Blvd.	Josephine Civello, Director	All request program. Teaching at 8:30 Refreshments, inter & adv dances.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	WEST L.A., Brockton Sch., 1309 Armacost Ave., betwn Barrington & Bundy, 1½ Bl. N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly will tch new dances taught at S.D. & S.B. camps. Erly tching 7:30 Miss Alison Rose, Scot set, drk 9/2 & 9/17.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	(213)347-3423 (213)888-9078	9/9 Sukacica, Sharon Cascadden; 9/16 Pravo Trakijsto Horo, Bryon Gardner; 9/23 & 9/30 Makazine-Bela Rada, Lila Aurich International dances. Beginners 9-10. Inter/adv 10:15-12:15. New camp dances.
WESTSIDE CENTER FOLK DANCERS	Tuesday morning 9-12:15 pm	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic, 3 blks E. of Fairfax.	(213)389-5369, 938-2531 Pearl Rosenthal, Instructor.	



CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
WESTSIDE INT'L FOLK DANCERS	Tuesday 7:30-10 pm	WEST L.A., Felicia Mahood Ctr., 11338 Santa Monica Blvd., Corner of Corinth.	(213)556-3791 Dave & Fran Slater, Instructors.	Temporarily cancelled. Please call for further information.
WESTWOOD CO-OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	Bea Pitt (213) 291-7491, Frank Howe (213)996-4028	Teaching Mi Ha-Elish & Miss Allison Rose. Admission now \$1.50 per evening.
WHITTIER CO-OP FOLK DANCERS	Saturday, 1st, 4th & 5th of the month 7:30-10:30 pm	WHITTIER, Sorensen Park, 11419 Rosehedge Drive	(213)692-2496	Teaching 7:30-8 pm, followed by program and requests.

## Non-Federation Clubs

BAY CITIES JEWISH COMMUNITY CENTER	Tuesday 7-9 pm	SANTA MONICA, Bay Cities Jewish Comm Ctr, 2601 Santa Monica Blvd.	(213)479-5304 (213)828-3433 Edy Greenblatt	New Israeli and Balkan classes start October 4. Call for more information.
BESEDA	Friday 8:30-12 am	WESTWOOD, UCLA Campus, Womens Gym, Room 200, Meter Parking across from Ackerman Union.	(213)477-8343 ask for Linda <i>(Name)</i>	Teaching 8:30-9:15 pm with dancing by req until midnight. Beg. to adv, int'l and free.
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday 7-10 pm	Call Rich Langsford's Folk Dance Full Line for information on folk dancing on college campuses.	<i>417-2374 Ken Kelso</i> (213)397-4564	Have pen and paper ready.
DANCE CENTER WEST	Friday 8:30-11:30 pm	WEST L.A., Dance Center West, 2339 Pontius (1 block west of Pico & Sepulveda)	(213)478-5968 (213)478-4335 Edy Greenblatt	On vacation for September. Please call for reopening date.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)980-2650 Trudy Bronson, Instructor	Beginners 1 - 2 pm Intermediate 2 - 3 pm
KAZASKA	Sunday 9 pm	WEST L.A., Japanese Institute, 2110 Corinth, 1 bl. W. of Sawtelle, 1/2 bl. N. of Olympic.	(213)478-1228 (213)478-5968 Edy Greenblatt	All request evening. Opens Oct. 2. See ad this issue.
TEMPLE B'NAI DAVID Vets. Mem. Aud	Wed 7:15-10 pm Thurs 9:30 am - 1 pm	LOS ANGELES, 8906 Pico Blvd. 1 Bl. W. of Robertson. CULVER CITY, 4117 Overland.	(213)391-2650 Miriam Dean, Instructor	Int'l, Beg. Inter. Easy dances first hour. Reviews and new dance.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	NORTH HOLLYWOOD, 12326 Riverside Dr.	(213)980-2650 Trudy Bronson, Instructor	Beg to inter levels. Int'l folk & fun dances.

## Beginner's Classes

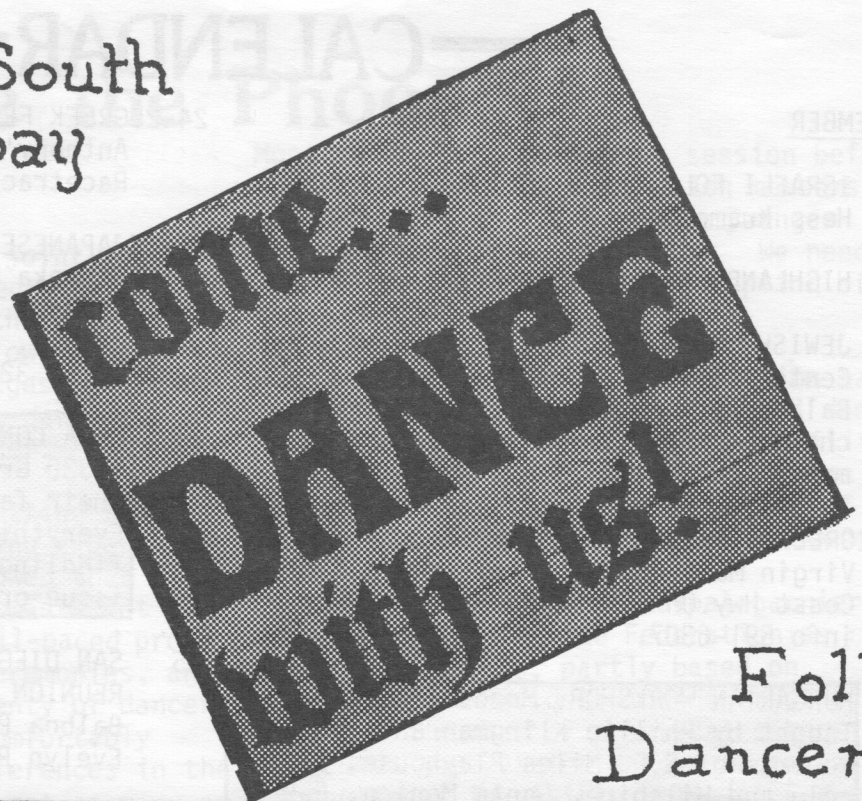
BEGINNING SCANDINAVIAN FOLK DANCE	Mondays 7:30-10 Mondays 7:30-10 Wednesdays 7:30-10 Monday 7:30-10 pm	RESEDA, Rec Ctr 18411 Victory Blvd. ANAHEIM, Cultural Ctr 931 N. Harbor Bl. CULVER CITY, Peer Gynt, 3815 Watseka VENTURA, YMCA, 3760 Telegraph Rd. WEST L.A., Emerson Jr. High Sch, Selby Ave., N. of Santa Monica Blvd., behind Mormon Temple. Parking in sch yard.	(213)343-5425, 981-1833 (714)533-8667, 533,3886 (213)599-2516, 981,1833 (805)659-2444, 688-1010 (213)556-3791	Sept 12 thru Nov 14 Dan & Bunny Starts Sept 12 Ted & Donna Starts Sept 7 Dick Sept 14 thru Nov 16 John & Dan The class will not meet on 9/5, Labor Day, otherwise, it will meet as usual.
	Tuesday 8-10:30 pm	WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	(213)478-4659 (213)202-6166 Beverly Barr, Instructor	This is where the newer dancer can go to learn popular dances, both old & new. Dark August 30.
	Tuesday 7:30-10 pm	TORRANCE, St. Andrews Episcopal Church, 1432 Engracia Ave. in the Social Hall.	Nancy Heath 535-6166 (days) 370-5047 (eves)	Sponsored by the South Bay Folk Dancers.
	Thursday 8-10 pm	EAGLE ROCK, Eagle Rock Rec Ctr, 1100 Eagle Vista Dr. (nr. Figueroa just S. of Frwy).	(213)284-4171 Josephine Civello, Director.	Sponsored by Virgiteers.

*please turn page for more club listings*

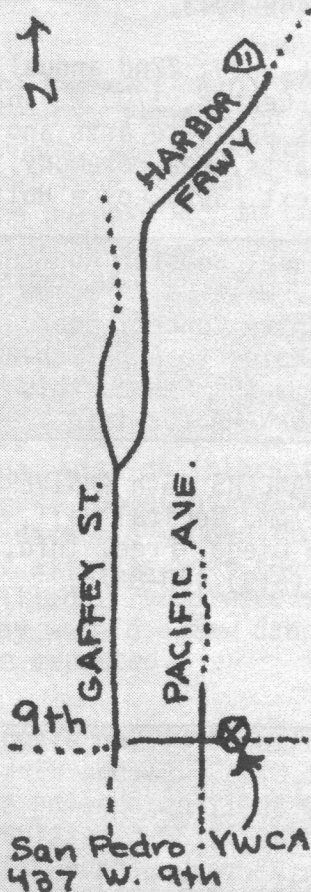
### Beginner's Classes

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
	Thursday 7:30-9:00 pm	THOUSAND OAKS, Conejo Community Ctr., at Dover & Hendrix	(213)498-2491 Gene Lovejoy, Instructor	
	Thursday 7:30-10 pm	CULVER CITY, Sierra Room of Veterans' Memorial Bldg., 4117 Overland Ave.	(213)559-8474 (h) (714)952-6336 (w) Jim Ujirich, Instructor	Line and couple dances. Lots of variety. All dances taught 4 weeks then practiced 6 weeks.
	Thursday 7-8 pm	LONG BEACH, HITT Jr. High School Gym, 1100 Iroquois	Henrietta Bemis, Instructor (213)435-3111 (213)281-7191	9/1 meet at CSULB PE 1-Rm. 60. Dark 9/8 & 9/15. 9/22 hopefully start back at Hill. Phone to confirm. Sponsored by Pasadena Co-op.
	Friday 7:30-8:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.	(213)347-3424, Sally Martin; (213)888-9078, Helga O'Brien (eves)	Sponsored by West Valley Folk Dancers. Class precedes regular club dance. Starts 9/23 to 11/18. NEW BEGINNERS CLASS!
KAYSO FOLK DANCERS	Saturday 1-3 pm	WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup, betwn Burbank and Oxnard. SAN DIEGO, 4044 Idaho St., North Park Recreation Center.	(619)238-1771 Kayso & Angie Soghomonian, Instructors (714)553-8667, 545-1957 494-3302	
	Sunday 7-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns		Taught by Ted Martin.
YWCA DANCERS	Sunday 7-9 pm	WEST L.A., Japanese Institute, 2110 Corinth, 1 bl. W. of Sawtelle, ½ bl. N. of Olympic.	(213)478-1228 (213)478-5968 Edy Greenblatt	Beginners class taught by Edy Greenblatt. Precedes KAZASKA, please see ad this issue.

# South Bay



## Folk Dancers



Come share our new location

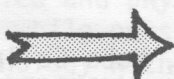
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Program: 8:30 - 10:30 } Fridays

Party Night, no instruction, } 4th  
7:30 - 10:30 } Fridays

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Roberta. 539-5867

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(one coupon per person, one  
time only)

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Address \_\_\_\_\_

Tel. # Day \_\_\_\_\_ Eve \_\_\_\_\_

South Bay Folk Dancers  
San Pedro YWCA; 437 W. 9th

# CALENDAR

## SEPTEMBER

- 2-5 ISRAELI FOLK DANCE FESTIVAL, Camp Hess Kramer
- 3 HIGHLAND GAMES, Santa Rosa
- 4 JEWISH MUSIC CONCERT, Organ Pavillion, Center for World Music, San Diego's Balboa Park, 3:30 pm. Free. Hebrew chanting, Big Jewish Band klezmir music and Israeli folk dancing.
- 10-11 GREEK FESTIVAL at Assumption of the Virgin Mary Church, Pacific Ave S of Coast Hwy. On blacktop outdoors. For info 591-6307.
- 11 **HUNGARIAN WORKSHOP**, Mezosegi cycle. Taught by Phillip Klingman and Janet Roberts of S.F. Miles Playhouse, Lincoln and Wilshire, Santa Monica. 5-9 p.m. \$5. Devt. of basic figures, variations, styling. Both beginning and experienced dancers welcome. Info, (213) 670-8634 or (714) 788-4635.
- 11 SONOMA FESTIVAL, Federation North event
- 11 AMAN "SUMMER EVENING", Gilmore Adobe, Fairfax & 3rd (behind Farmer's Market). Mini-performances, teaching, food, ethnic bazaar. Emphasis on Balkan dance. \$5. Info 381-6270.
- 11 IRISH, SCANDINAVIAN, BALKAN MUSIC & DANCE, Organ Pavilion, Center for World Music, Balboa Park, San Diego. 3:30 pm. Free. Siamsa Gael Ceili Band Irish music, Ann Charlotte Harvey and Paul Sievertsen playing Scandinavian music, and Balkan dance taught and performed by Sedenka. Info (619) 265-4243.
- 17-18 DANISH DAYS, Solvang. Weekend festival sponsored by city of Solvang, north of Santa Barbara. Info (805) 688-3317.
- 18 SERBIAN FESTIVAL, St. Steven's Church 2571 W. Garvey Ave., Alhambra. Food, bazaar, music and dance. *noon - early eve. \$12 dinner. \$4 lunch all-est. Tour of caths, held during concert.*
- 23 POLSKI ISKRIE CONCERT, Cypress College, Polish dance. More info, (714) 537-0436.

24-25 GREEK FESTIVAL, sponsored by St. Anthony's Church. Held at Santa Anita Racetrack. Info 449-6943.

24-25 JAPANESE CULTURAL SHOW, 22nd annual. Nakaoka Memorial Center, 1700 W. 162nd, Gardena. Includes Japanese arts and crafts, martial arts, tea ceremony. Info, 327-0220, ext. 341, Loyce Holt.

25 **NAMA CONCERT**, Daniel Webster Auditorium, 11330 Graham Pl., West LA. Preview for their fall Community Concert tour. Everything from kolos to Appalachian fiddling. 7:30 pm. \$5. See ad this issue or call 475-NAMA for info.

25 SAN DIEGO FOLK DANCERS 36th ANNIVERSARY REUNION PARTY, 7 pm. Recital Hall, Balboa Park, San Diego. Free. Info, Evelyn Prewett, (619) 460-8475.

## OCTOBER

1-2 **OKTOBERFEST**, sponsored by San Diego International FD Club. Balboa Park Club Bldg. Sat 7:30-11 pm dancing & exhibitions. Sunday 12:30-5 festival, 6:30- 36th Anniversary Banquet with dancing & exhibitions, held at San Diego Square, 10th & Broadway. \$7.50. Info (619) 475-7570 or 422-5540. See ad this issue. Council mtg. 10 am Sun.

1 TANCHAZ, sponsored by Karpatok. At United Hungarian House, 1975 W. Washington Blvd (between Normandie & Western), LA. Workshop with Ted Toghia at 7. Dancing at 9. Dinner available. Security parking. Live music with Karpatok Orchestra. Info, 995-7215 or see ad this issue.

1-2 GREEK FESTIVAL, Torrance Recreation Ctr, Torrance Blvd & Madrona. Sponsored by St. Katherine's Church. Info, 540-2434.

2 KAZASKA, opening of new folk dance class hosted by Edy Greenblatt, Japanese Institute, 2110 Corinth, West LA. Info 478-1228, 478-5968, see ad this issue.

6 KHADRA CONCERT, Yuba College, Marysville. Info (415) 376-2578.

7-8 KHADRA CONCERTS, Univ. of Calif.,  
Davis. Info (415) 376-2578.

8 SAN DIEGO STATE UNIV FOLK DANCE  
CONFERENCE AFTERPARTY, W. Hollywood  
Playground, 647 N. San Vincente, L.A.  
Institute 1:30, party 7:30. \$5 for  
both. Dances retaught from camp.  
Federation sponsored event.

## OUTSIDE CALIFORNIA

### SEPTEMBER

2-5 CAPON BRIDGE, WEST VIRGINIA  
Buffalo Gap Folk Dance Camp.  
Teaching Ingvar Sodal, Steve Kotansky  
and Dudley Laufman. Info (301) 871-6233.

2-5 WHEELING, WEST VIRGINIA  
Oglebay FD Camp at Oglebay Park.  
42nd Annual, American & international.  
Info (304) 242-7700.

2-5 PAINTED POST, NEW YORK  
Annual Labor Day Camp at Watson Home-  
stead, sponsored by Balkan Dancers of  
Buffalo. Teachers: Alexandru David &  
Bora Ozkok. Info (716) 836-0986.

2-5 TEHUACANA, TEXAS  
Tehuacana FD Camp, near Austin, Tx.  
Info, the Mitchells, 2505 Bowman Ave,  
Austin 78703.

5 EVANSTON, ILLINOIS  
Labor Day Street Folk Dance. Info,  
Mars & Sonna Longden (312) 328-7793.

6-11 TROY, NEW HAMPSHIRE  
Ralph Page's Annual Fall Camp with  
Dick Leger, Yves Moreau, Tony Salatan,  
Connie Taylor & Joe Wallin. East Hill  
Farm Inn. Info (603) 352-5006.

16-17 WINCHESTER, VIRGINIA  
Apple Harvest Music Festival at Shen-  
andoah College. Performers include  
Doc Watson, Norman Blake and the  
Country Gentlemen. Bluegrass time.  
Info (703) 667-8714.

### OCTOBER

22 DENVER, COLORADO  
VILTIS 42, Knights of Columbus Hall,  
1555 Grant Street. Institute of  
Ukrainian and Yugoslav Dances taught

by Richard Hladio, 2-5 pm. Recrea-  
tional folk dances taught by Vyts,  
7-8 pm. Performances & live music.

24 WASHINGTON, DC  
Opening of exhibit "Flowers of the  
Yayla: Yoruk Weavings of the Toros  
Mountains" at Textile Museum. Full  
day symposium on Yoruks, a people in  
south central Turkey. (202) 667-0441.

29- ZURICH, SWITZERLAND  
Oct2 Annual folk dance festival, held at  
Aula Raemibuehl. Info: Inter-  
nationales Volkstanztreffen Zurich,  
Postface 322, CH-8021, Zurich.

30- MARLOW, OKLAHOMA  
Oct2 Oklahoma Old Country Folk Dance  
Weekend. At Camp E-Ko-Wah Girl  
Scout Camp. Workshops, sports,  
live music from Izvor of Milwaukee  
and Friends of Tradition from Okla-  
homa City. Info (405) 222-3934.

## **AUTHENTIC POLISH COSTUMES**

Want craftsman, source  
information, books, costumes,  
and footwear, can trade,  
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for research purposes.

Catalogue available:

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Polish Costume Specialist;  
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2773 W. Pico Bl., Los Angeles, Calif. 90006  
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# Merchants

continued from page 9

JOHN: You asked what would happen if we closed. Well I have probably a more vested interest in staying in business than anyone. I have thousands of dollars in inventory, a whole back room full of last year's dances that no one wants to buy this year. So while some of the people who have had the most say in the folk dance movement can be active and enjoy it then move on to something else when they get tired of it without losing anything, in my case, if folk dancing should die tomorrow, I would stand to lose more than anyone else.

SCENE: *Any other closing remarks?*

MARIO: I just want to repeat my offer. Anyone with any kind of an interest in folk dance activity is welcome on KPFK radio.

ATHAN: If we can, as a result of this, search into our own experiences to come up with some ideas to stimulate, revive and create an interest in an international cultural activity, then this meeting will

have been worthwhile. And if we can renew these discussions in another six months, rediscuss and revamp our ideas or at least stay in communication, then we have taken a positive step in doing something about it. And I hope that after this is published, your readers will come up with ideas to help.

SCENE: O.K. readers, it's your turn...

## CLASSIFIEDS

VESELO SELO, 719 N. Anaheim Blvd., Anaheim  
MONDAY: Beginners International Class 7:30 to 10:00. TUESDAY: Intermediate International Class with Jim Ulrich 7:30 to 10:30. THURSDAY: Advanced International Night opens at 8:00. FRIDAY & SATURDAY: Always open but program variable. For more information call (714)635-7356 or (213)692-5320.



Spain and Portugal with Beverly and Irwin Barr, Oct. 26 thru Nov. 9. Complete tour plus folkdancing. For information, please call (213) 478-4659 or (213) 202-6166.

A Celebration of Folk Dance and Music

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DECEMBER 27 THROUGH JANUARY 1

at Kokokahi YWCA - a rustic 11-acre oceanfront camp on Kaneohe Bay on the lush, tropical windward side of the island of Oahu

enjoy workshops for dancers, singers and musicians... plus swimming, hiking, boating - or just relaxing!

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PALANI KAHALA - music and dances of Hawaii  
MARK LEVY - music and dances of Bulgaria  
CAROL SILVERMAN - songs and dances of Bulgaria  
THE PLEASANT PEASANT BAND  
- local folk music ensemble  
... and more

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(\*Hawaiian for "New Year")



## Let's Dance



The magazine of International Folk Dancing 10 issues per year - \$7.00

the where - when - how & who of - - - International Folk Dancing in the West. For researched dance write-ups in bound volumes - FOLK DANCES FROM NEAR AND FAR Per volume - \$6.00 set of 8 - \$45.00 (add \$1.00 for postage)

Folk Dance Federation of California, Inc  
1275 "A" St., Rm 111, Hayward, CA 94541  
Office hours on Wed. 415/581-6000  
1983 Costume Calendar--\$4.00 + postage



# People, Places, Things

Schedules have been released by many of the major theatres in town as to their ethnic programming for the next season. And there's a lot of good things coming our way...

AMBASSADOR AUDITORIUM has Ravi Shankar (11/19), Giora Fiedman playing Klezmer Jewish music (11/5), The Chieftains, Irish musicians (1/29/84), Jury's Irish Cabaret of Dublin (2/16), the Hungarian State Folk Ensemble (2/28), Lucnica Czechoslovak Folk Ballet (3/18)--all on their "Pops" series, plus Ballet Nacional Espanol (11/6) Bayanihan Phillipine Dance Company (1/15), and Zamfir pan flute music (3/31-4/1) in their Footlight series.

UCLA will bring to Pauley Pavilion The Black Watch, Scottish drums and dancers (10/30), and the Hungarian State Ensemble (2/26).

They are also sponsoring the Ballet Nacional Espanol at the Beverly Theatre (11/5).

El Camino College's MARSEE AUDITORIUM has a Wide World Series which includes the Yugoslavian group Frula (10/30), Ballet Nacional Espanol (11/1), Bayanihan (1/13), Jury's (2/18) and the Hungarian State Ensemble (2/29). They're also bringing the Chinese Magic Circus of Taiwan (1/14) and have a Discovery series of travel lectures.

For more information: call Ambassador (304-6161), UCLA (825-4205) or El Camino (321-4324).

But not everything originates from far away. News from Westwind, one of our own ensembles, is that they are planning a Season of Festivals for the upcoming year. It will kick off with the traditional English Boar's Head Ceremony and Christmas Dinner followed by three other folk events with food, dancing and performance from the Croatian, Basque and early Californian rancho cultures. Stay tuned for more details.

The Duquesne University Tamburitians will be touring heavily as always. Their fall season keeps them in the northeast--Pennsylvania, New York, Ohio, Michigan, etc. They will spend a week in January in Florida and are due on the West Coast in May. No L.A. dates yet known. Their touring is through Community Concerts.

As always, Skandia will be putting on some special events--beginning with a Halloween Party in Orange and an American Barn Dance at the West Hollywood Auditorium, Nov. 5. More is sure to follow.

The Folk Dance Federation of California, South, this year awarded six camp tuition scholarships to persons who have demonstrated potential as leaders or active supporters of the clubs where they dance. The recipients are:

Sue Griffiths, Long Beach, to attend Mendocino Folklore Camp;

John Matthews, Long Beach, and Jo Ulstad, San Diego, to attend Idyllwild Camp;

Lynn Maners, Riverside, for Stockton;

Eva Darai, Laguna Beach, and Harry Kues, Woodland Hills, to go to the San Diego State University Conference.

Better late than never, Donna. In the wake of our March issue on the Caucasus, Donna and Art Hurst had Georgia on their mind while driving down Hollywood Blvd. one day. They ended up at Ritza Restaurant, 5220 Hollywood Blvd., which serves Caucasian food. While plain in decor and difficult in ordering because the menu isn't in English, the Hursts report that the food was superb and inexpensive. Can anyone help us out with galoubchi, chahonbili, or harcho soup?

Catalogs you might want to order:

The Weaver's Knot contains all kinds of fine stuff for handweaving, spinning, basketry, dyes, batik, etc. Available for \$1 from Weaver's Knot, 121 Cleveland St, Greenville, S. Carolina 29601.

Hungaria Records, which specializes in guess what, has a catalog of available recordings both produced by them or carried by them. Their latest title, on Transylvanian Wedding Music, recorded by Laszlo Kurti, will be reviewed in an upcoming SCENE issue. Catalog is available from PO Box 2073, Teaneck, NJ 07666.



# TÁNCHÁZ

Hungarian folk dance workshop and party

SATURDAY, OCTOBER 1, 1983

United Hungarian House  
1975 W. Washington Blvd., L.A.

(Corner of Washington and Ardmore, between Western and Normandie)

7-9 PM/DANCE WORKSHOP

*Kárpátok* director Tibor Toghia will review the Székely dance cycle and begin teaching the Dunántúli cycle

9 PM-Midnight/DANCE PARTY *with live music by the*

**Kárpátok Orchestra** 

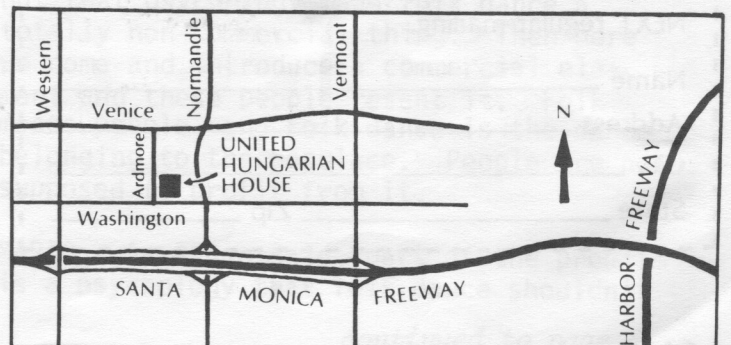
Workshop \$3/Party \$4/Both \$5

Wooden dance floor

Security parking

Food, soft drinks, beer and wine

For information, call 995-7215



p,p,t

continued from page 22

But all these events are going to be overshadowed by the biggest event in a long time here--the 1984 Olympics. In addition to lots of people and lots of traffic, the huge influx of people will bring us lots of good ethnic dance. The rumor has it that even Moiseyev will be performing. A large number of these groups will be part of the Olympics Dance Festival, others will be participating in the Festival of Masks, to be held a week before the Olympics, July 20-22, at Pan Pacific Park near Fairfax & 3rd. Sponsored by the Craft and Folk Art Museum, the Festival will include a display of masks from around the world, some ethnic performing groups--both local and imported, a mask parade, ethnic foods, etc. To gear up for this one, the Festival usually held each fall will not take place this year. There is also some chance that the Federation will be asked to participate in this event, which is likely to draw over 100,000 people. To get on the Festival mailing list, write CAFAM, 5814 Wilshire, Los Angeles 90036.

One of the participants of the Olympics Dance Festival is Aman. But it will be a different Aman than ever before. In a major shakeup within the company, both Business Manager Mary Kaye Bailey and Artistic Director Miamon Miller were replaced by Ya'akov Eden, former professor of dance at Ball State University in Muncie, Ind. and a very well known figure in the folk dance world. Aman's Consulting Artistic

Director, Dick Crum, has also resigned his post. Ya'akov, who will have overall responsibility for both the business and artistic sides of Aman, was former overseer of the Israeli national dance program, an active teacher of Israeli dance in this country, and director of the Banevolks Ensemble at Ball State. Ya'akov joined Aman in mid-August. Aman has several shows scheduled for next season in various parts of the state. They are still working on (at press time) a tour to the Middle East and North Africa in late September and two home seasons in Los Angeles for December and April.

Please note a change of address for Festival Records (see our main article this issue). John Filsich has moved down the block to 2773 W. Pico Blvd, Los Angeles 90006. His phone number is unchanged.

The China Lake Desert Dancers have established a memorial scholarship in honor of

continued to page 26



### Folk Dance Scene

Circulation Department  
22210 Miston Drive  
Woodland Hills, CA 91364

Enclosed please find a check for the amount of \$5.95 (\$10 foreign), for a one-year subscription to **Folk Dance Scene**, to begin with the NEXT regular mailing.

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# WEST WIND

INTERNATIONAL FOLK ENSEMBLE

**Boar's Head Ceremony  
& Christmas Dinner**

1. \_\_\_\_\_
2. ?
3. ?
4. ?

Watch! & Listen!

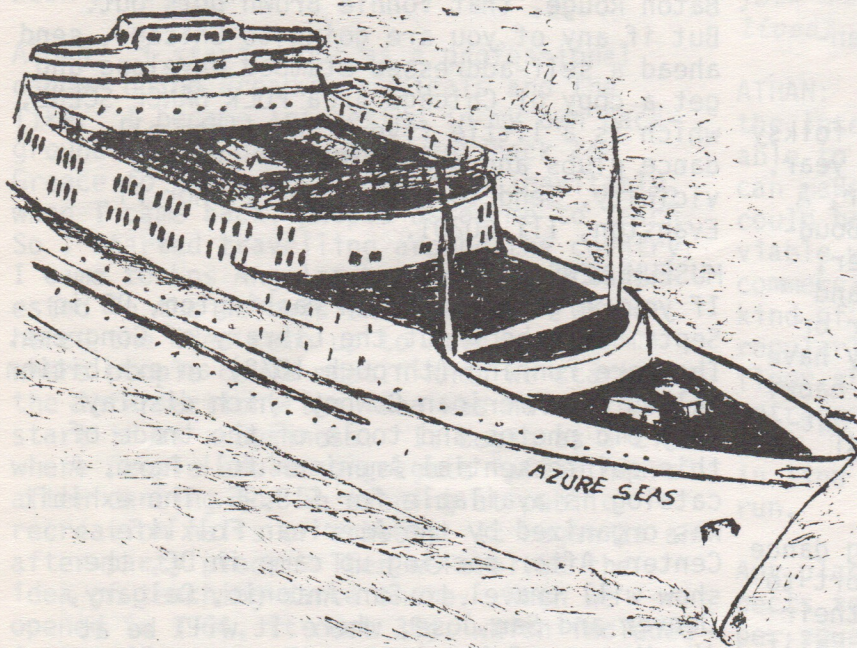
## WEST WIND'S

**"Season of Festivals"**

is coming!

Come Join Us  
for a

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Cruise  
on the



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Los Angeles - Ensenada  
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TOTAL COST: \$560.00  
Includes: cabin, all  
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classes, parties,  
refreshments, ac-  
tivities, facilities

Minimum deposit \$50.00 per person, before Oct 10, 1983.

No refunds without penalty after Nov 15. Send to:

BOYD TRAVEL, 2730 N Bristol, Santa Ana, CA 92706; (714) 543-8238

p,p,t

continued from page 24

Warren Clendenin, who passed away on May 31. Donations may be sent to

Dwight Fine  
541 Rio Bravo St.  
Ridgecrest, CA 93555

Checks should be payable to Warren Clendenin Scholarship Fund.

Folkwear, which puts out patterns for folksy costumes, has some new offerings this year. An item of Edwardian women's underwear, A Lady's Chemise (#223) and Victoria's Boudoir (#302), which includes quilt cover, pillow shams, throw pillows, sachets and doiles can be ordered through Folkwear or found at your local fabric store. They have also just released Japanese hapi and haori designs (#129) and an Australian Bush Outfit. Info available from Box 3798, San Rafael, CA 94912.

Khadra, one of San Francisco's leading dance groups is looking for additional support to help them develop a touring season ( their first likely spot would be down in S. Calif., wouldn't it?). Anyone interested in donating, write to Khadra, 118 Allen Court,

Moraga, CA 94556. A donation of \$25 or more gets you a Khadra t-shirt in addition to a chance to feel good.

Well, you all know about FOLK DANCE SCENE. And a lot of you know about FOLK DANCE SCENE, Baton Rouge, that Vonnie Brown puts out. But if any of you are going to Chicago, send ahead a self-addressed stamped envelope and get a copy of Chicago Area FOLK DANCE SCENE, which is a little flyer that lists all dance clubs and events in the Chicago vicinity. Send to FDCC, 1402 Elinor Pl. Evanston, Ill 60201.

MUSEUM NEWS...

If you're going to be in Washington, DC in September, check out the Library of Congress. They are running (through 10/2) an exhibition called The American Cowboy which displays many old photos and tools of the trade of this quintessential American folk hero. A catalog is available for \$18.95. The exhibit was organized by the American Folklife Center. After packing up camp in DC, the show will travel to San Antonio, Calgary, Denver and San Jose, where it will be at the Museum of Art in Sept/Oct. 1984.

San Diego's Mingei International Museum

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# SAN DIEGO INT'L FOLK DANCE CLUB OKTOBERFEST

## SAT, SUN, OCT. 1-2, 1983

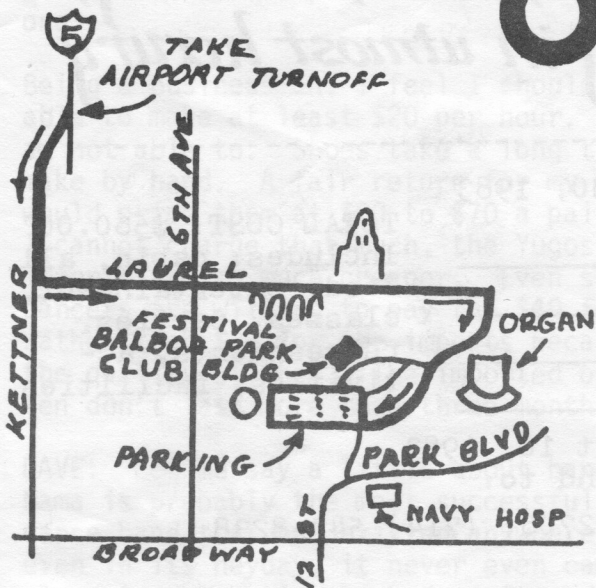
BALBOA PARK CLUB BUILDING

Sat. 7:30-11 pm - Dancing, Exhibitions \$1.00

Sun. 12:30-1:30 pm - Kolo hour  
1:30-5 pm - Festival, Exhibitions

\* \* \*

Sun. 6:30 pm - SAN DIEGO SQUARE, 10th & Bdwy.  
36th Anniversary of San Diego Intl. F.D. Club  
Banquet, Dancing, Exhibitions, Door prizes  
Cost: \$7.50      Reservations: 619 475 7570  
Members: \$6.00      619 422 5540



Member of IDASDC & Folk Dance Federation of Calif. S, Sponsor: S.D. Pk. & Rec.

of World Folk Art, currently has an exhibit entitled ETHIOPIA...Folk Art of a Hidden Empire through Sept. 25. The exhibit includes 150 rare objects including icons, manuscripts and some musical instruments. The museum is at University Towne Centre, 4405 La Jolla Village Dr, San Diego 92038.

THE GREAT POLISH DANCE: Polonez, Polonaise is the title of a book available from R. Cwieka, 1375 Clinton Ave, Irvington, NJ 07111. Cwieka claims that this will be the first of an 8 volume set of books on Polish dance based upon his ethnographic work in Poland. Available for \$15.

England's Society for International Folk Dance has a Teacher Certification program to establish minimum competencies for folk dance teachers. In order to qualify, a teacher must submit a list of 100 folk dances he/she is able to teach, must be able to identify the music for those dances, must develop a plan for a term course, must be able to write out dance notes for one of the dances on the list and must put on a 45 minute class before the judges to demonstrate teaching skill. The teacher must demonstrate competence in several different regions(N. Europe, Balkans, E. Europe, S. Europe, etc), and be able to broadly identify costumes from different regions. Is this something we should also consider?

This year marks the 15th anniversary of the Basque Studies Program at U. Nevada Reno. Begun there because of the high concentration of Basque ethnics who settled in Nevada and became sheepherders, the program is one of the finest in the world. It includes teaching, research, a massive bibliography of Basque studies, a large library of Basque titles and photos and a semi-annual newsletter. Research goes on about both Old World and New World Basque populations. In a recent survey of UNR, the Basque Studies Program was singled out as one of the major assets of the university. Anyone interested in the topic should contact the Basque Studies Program at U. Nevada Library, Reno, Nevada 89557-0012.

## Polskie Iskrie...

a Polish dance group,

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FOR OUR 1984 POLISH CONCERT, SLATED FOR MARCH OR APRIL, 1984

If you dance, sing, play musical instruments, or sew, come share the excitement of making this concert a real success! No previous experience with Polish folk dance or music needed-you'll learn the material with us! If you're interested, call for more information:



In Orange County:  
Gene or Cindy; 537-0436  
Dennis; 828-8683

In the Los Angeles area:  
Sherry; 424-8998  
Teri; 653-2923



# The Last Word

This month's issue did not come about by accident. We've actually been thinking about doing it for some time, but were uncertain about how it should be presented. We finally decided to let the "merchants" speak for themselves--they could do a far better job than we could in speaking about the kinds of issues they face.

Both of us work in the business world, specifically the business world where dollars overlap with art. Laurie works with theatre costumes for a living, Mitch with scholarly books. And we both know the difficulty of conducting a business where the product is nothing so mundane as soap or lampshades. People in those businesses will have a market as long as people get dirty or as long as electric lights illuminate our houses. In the arts and entertainment business, it is different. What you have to sell is dependent on the whims of people who can't get enough of your product today but forget all about you tomorrow. Just ask the manufacturers of hula hoops or black light posters.

In some respects, folk dancing is fortunate that it has had such a long life. After all, there are people buying records from Festival that bought them in 1955 also. But, as Mario says in the discussion, it is an awfully small group of people who do buy folk dance items. None of the people in our symposium has made a fortune off folk dancing. In fact, as you have seen, none of them can even make a living off of it.

So, rather than being an object of our complaints and scorn, these people should be thanked for the kind of service they provide our small universe. Despite their protestations, it would be a much smaller and poorer world if there were no Intersection to go to on Saturday night, no Festival Records producing the records we dance to, and no Nama Orchestra to listen to at our festivals or in concert. Perhaps others would come and fill the gap...but then, perhaps not.

There has been an enormous, unseen stone wall between the merchants and the dancers; many arrows have been flung back and forth across that barrier. And the casualties on both sides hurt all of us. Time to put

away weapons and smoke a peace pipe. And, as you have seen in this issue, these people care as much or more than anyone as to what happens to folk dancing. If they wanted to be millionaires, they would be in a different business.

What first steps can the Federation take? 1) Open the dialogue that Athan and others seem so anxious to start. 2) Set aside old grudges and look upon our merchants as equal partners in promotion of folk dance. 3) Make room for them in the Federation. While the government won't allow them to be listed as clubs, all non-profit organizations have sponsors and donors. I doubt that these potential donors will refuse if offered an equal place in our plans and other perks the Federation may be able to offer them.

## our thanks to

*the participants in our symposium, all of whom took time out from their busy schedules on rather short notice: John Filsich, Athan Karras (who hosted us at the Intersection), Bora and Marge Gajicki, David Owens, Dick Oakes, Mario Cassetta. To other people who provided articles--Fran Slater, Gloria Harris, Lila Aurich--and those who helped us with information for the Calendar and elsewhere--Donna Hurst, Perle Bleadon. A special thanks to Jayne Barnhart, who called to our attention a schedule of Greek festivals compiled by Pat Rawalt, part of which adorns the Calendar. Any similar ethnic calendars will be greatly appreciated. Also to Walt Metcalf for a new masthead and Bonnie Allen for proofreading help. Finally, to our merry band of collators for the last issue--Frank & Elsa Havlac, Howard & Rose Parker, Jack & Pearl Ovadenko, Ruby Nerenbaum, Elsie Marks, Joan Cowan, Bunnie Mirkin, Molly & Casper Halpern, Norma & Art Brown, Marvin & Bea Pill, Fran Slater, Ed Feldman and the Culver City RSVP.*

## on the cover

We actually thought our dancing dollar should have been a dancing dinar, but who knows what a dinar symbol looks like. And besides, the dollar--even an ethnic one--is as American as apple pie. Our thanks to Walt Metcalf for the drawing and collage.



**NAMA**  
folk orchestra

*the ethnic connection*

**IN CONCERT — SUNDAY SEPT. 25, 1983**

**7:30 P.M.**

**DANIEL WEBSTER AUDITORIUM**

**11330 GRAHAM PL., WEST LOS ANGELES**

**(at Sawtelle, 3 streets south of Pico)**

Come help us celebrate the start of NAMA's second Community Concerts tour at this special preview performance — the only one in Los Angeles. Last Fall audiences in eight states and Canada acclaimed this fascinating multicultural program.

Lots of lively and interesting songs and music, performed in ten languages and on a variety of instruments. Russian Gypsy ballads, Yugoslav *kolos*, Jewish *freylekhs*, Romanian tunes, Latin rhythms, Yiddish theater songs, Appalachian fiddling, and American popular songs of the 20's through 40's.

**Admission \$5.00**

**For further information, call 475-NAMA.**

# At a Glance

- |             |   |             |                                  |
|-------------|---|-------------|----------------------------------|
| SEPT. 2-5   | Israeli Folk Dance Institute            | Oct. 8-9    | Calico Days                      |
| SEPT. 3     | Highland Games, <i>Santa Rosa</i>       | Oct. 8-9    | Greek Festival, Solano Beach     |
| SEPT. 4     | Jewish Music Concert, <i>San Diego</i>  | Oct. 15     | Orange Co. F.D., Chapman College |
| SEPT. 10-11 | Greek Festival                          | Oct. 22     | Haverim Cabaret Night            |
| SEPT. 11    | Hungarian Workshop                      | Oct. 29     | Skandia Halloween Party          |
| SEPT. 11    | Sonoma Festival                         | Oct. 30     | Frula, El Camino                 |
| SEPT. 11    | Aman "Summer Evening"                   | Oct. 30     | Black Watch, UCLA                |
| SEPT. 11    | Irish, Scand., Balkan Music             | Nov. 1      | Ballet Nacional Espanol, El Cam. |
| SEPT. 17-18 | Danish Days                             | Nov. 5      | Skandia Barn Dance               |
| SEPT. 18    | Serbian Festival                        | Nov. 5      | Ballet Nacional Espanol, B.H.    |
| SEPT. 23    | Polski Iskrie Concert                   | Nov. 5      | Giora Feidman, Ambassador        |
| SEPT. 24-25 | Greek Festival                          | Nov. 6      | Ballet Nacional Espanol, Amba.   |
| SEPT. 24-25 | Japanese Cultural Show                  | Nov. 12     | Treasurer's Ball                 |
| SEPT. 25    | Nama Concert                            | Nov. 19     | Ravi Shankar, Ambassador         |
| SEPT. 25    | S.D. Folk Dancers 36th Reunion          | Nov. 24-26  | Kolo Festival, Palo Alto         |
| OCT. 1-2    | Oktoberfest                             | Dec. 2      | Aman, Palos Verdes               |
| OCT. 1-2    | Tanchaz                                 |             |                                  |
| OCT. 1-2    | Greek Festival                          | <u>1984</u> |                                  |
| OCT. 2      | Kazaska                                 | Jan. 15     | Pasadena Co-Op Winter Festival   |
| OCT. 6      | Khadra Concert                          | Feb. 11     | SDSU Conference Valentine Party  |
| OCT. 7-8    | Khadra Concerts                         | Feb. 18-20  | Scandia Festival, Bay Area       |
| OCT. 8      | S.D. St. Univ. F.D. Conf.<br>Afterparty | Apr. 13-15  | Ojai Festival                    |
|             |   | Apr. 29     | Westwood Festival                |

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**Los Angeles, CA 90066**

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