

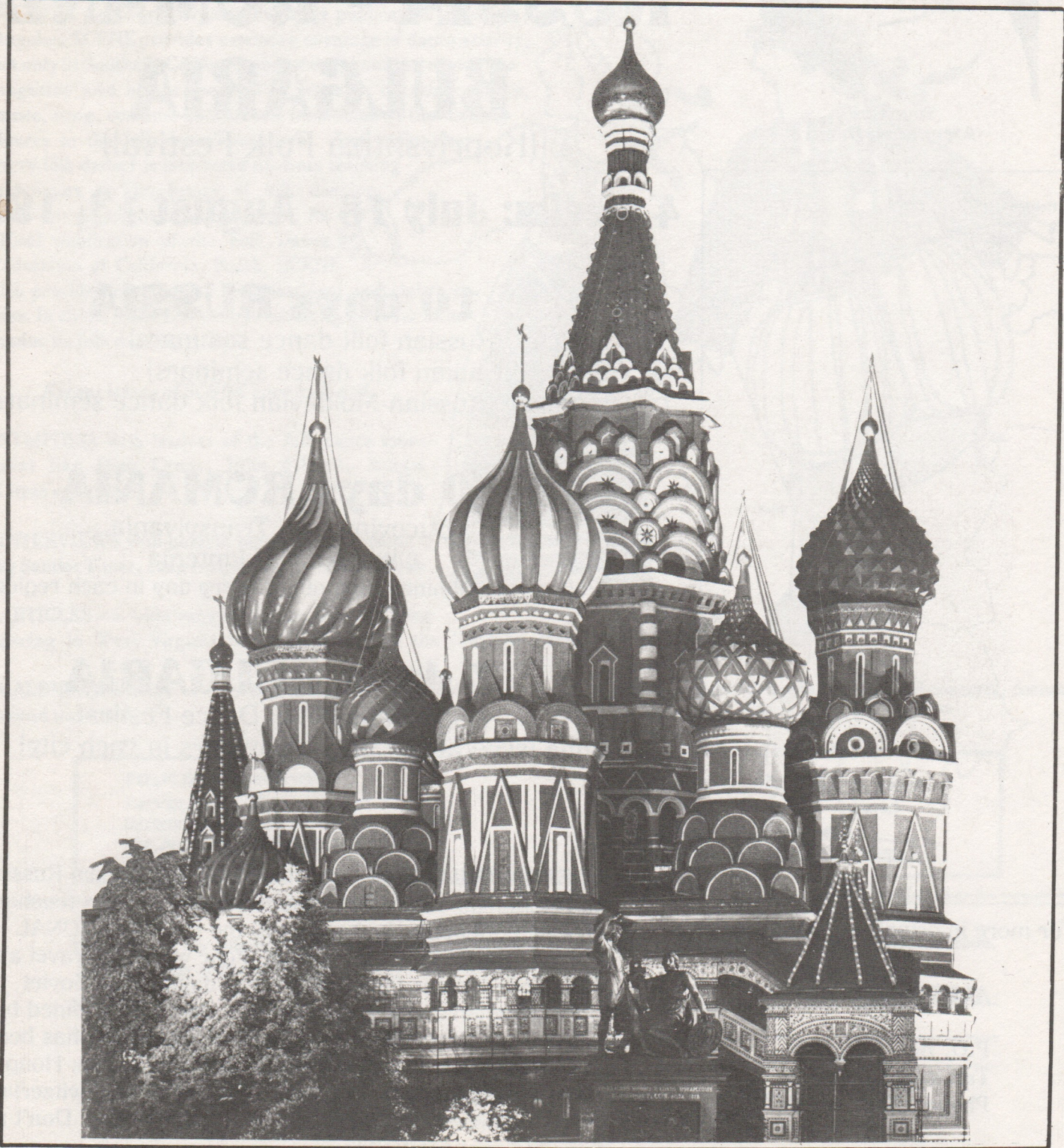


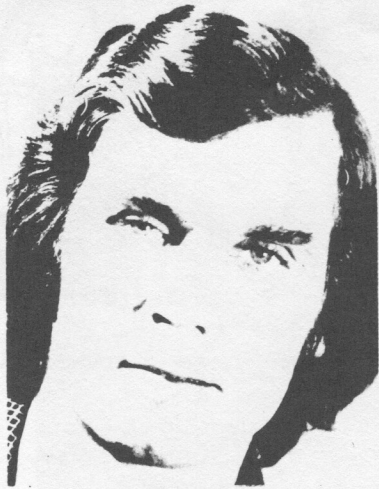
# Folk Dance Scene

OCT-SEPTEMBER 1985

RUSSIAN

VOLUME 20 NUMBER 6





Your Host  
**Alexandru David**

# 1986 International Folk Dance Tour

## RUSSIA - ROMANIA BULGARIA

(Koprivshtiza Folk Festival)

**4 weeks: July 18 - August 13, 1986**

### 10 days RUSSIA

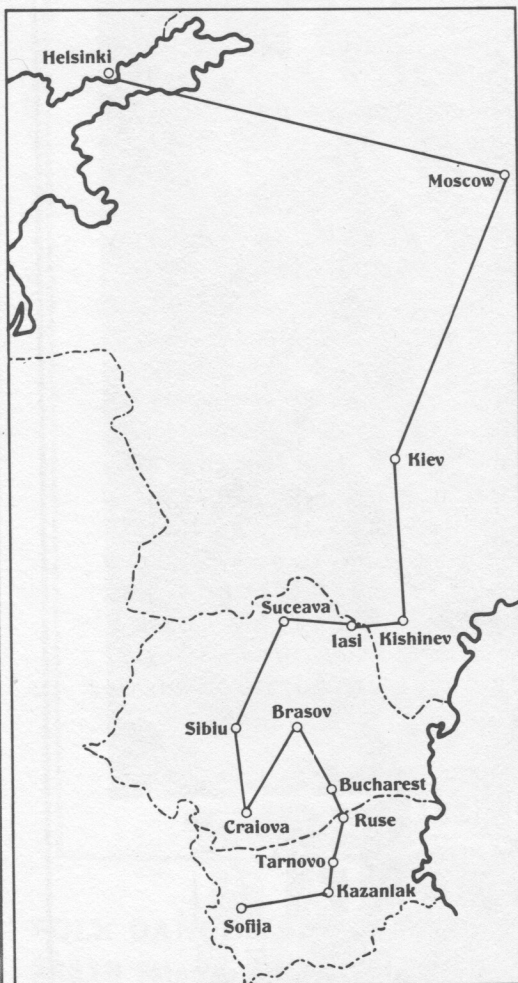
Moscow (Russian folk dance seminars)  
Kiev (Ukrainian folk dance seminars)  
Kishinev (Russian-Moldavian folk dance seminars)

### 10 days ROMANIA

Bucovina • Transylvania  
Oltenia • Muntenia  
(Folk dance seminars just about every day in each region)

### 7 days BULGARIA

Koprivshtiza Folk Dance Festival  
Sofia (several folk dance seminars in each city)



For more information, call or write to:

**ALEXANDRU DAVID**

P.O. Box 139  
Tarzana, CA 91356  
Phone: (818) 909-0242

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OCTOBER  
 SEPTEMBER 1985  
 VOLUME 20 NUMBER 5/6

# 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 non-profit, 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.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations or other information sent in. The Editors have the right to edit and modify all submissions.

MANUSCRIPTS AND NOTICES: The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the first of the month prior to publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscript.

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MEMBERSHIP: To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Extension.

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Federation Information (213) 306-7898

from the editor:

Many of us are dancing less because we just don't know where to go. Other resourceful souls have found ethnic festivals, picnics and social gatherings where they can get as much dancing as they want. Some have even brought tapes and portable players to parks and in some cases to large parking lots so they could dance.

Last month "OPA FOLKLORE TOURS" sent us a listing of where to dance in San Diego. It caused me to think about the small patches of dedicated folkdancers who meet and dance without the benefit of Federation or organization of any type. It's quite a job to compile a listing and I hesitate to ask anyone to do it but... we'll print it if you'll compile it.

Back in the early part of this year Richard Duree gave us a listing of places to dance in Orange County. Has that scene changed? Maybe Richard or someone can give us an update on that. Many of the churches and groups put out a calendar of their upcoming activities. If you pass them along to us, we will get that information out to "SCENE" readers.

*Marvin Smith*

ON THE COVER: St. Basil's Cathedral who's architect was blinded by Ivan the Terrible so he would not create anything of such beauty for anyone else, anywhere else.

FOR: FOLK DANCERS &  
TEACHERS OF DANCE



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- ❖ CREDIT- ONE SEMESTER UNIT
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# SAN DIEGO STATE UNIV. FOLK DANCE CONFERENCE



JULY 20 - 27, 1986

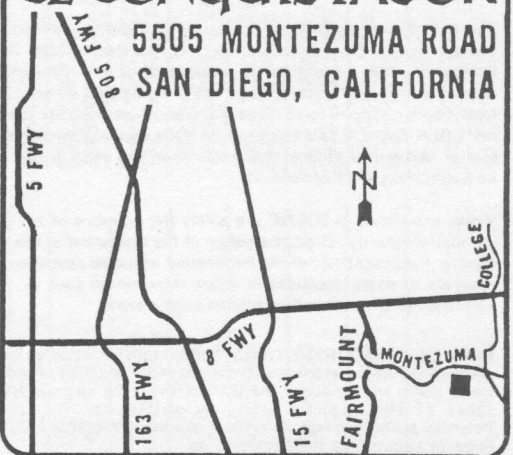


STAFF:

*To Be Announced*

EL CONQUISTADOR

5505 MONTEZUMA ROAD  
SAN DIEGO, CALIFORNIA



## Application

MAIL TO: Valerie Staigh, 3918 Second Ave., Los Angeles, CA. 90008 • INFORMATION: 213 292-4030

● BADGE NAME: \_\_\_\_\_  
Ms. Miss Mrs. Mr.

ADDRESS: \_\_\_\_\_

CITY, STATE, ZIP: \_\_\_\_\_

PHONE: Day: ( ) \_\_\_\_\_ Home: ( ) \_\_\_\_\_

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Ms. Miss Mrs. Mr.

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CITY, STATE, ZIP: \_\_\_\_\_

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● ROOMMATE: \_\_\_\_\_

NO. OPTION

\_\_\_ DOUBLE ROOM

\_\_\_ SINGLE ROOM

\_\_\_ TUITION ONLY

\_\_\_ SYLLABUS

To aid room assignment

please answer the following:

\_\_\_ Quiet Wing

\_\_\_ Non-Smoker \_\_\_ Smoker

Age Group:

\_\_\_ 16-25 \_\_\_ 25-40 \_\_\_ 40+

Enclosed is check/money order payable to S.D.F.D. Conference in the amount of \$ \_\_\_\_\_. A \$50 deposit will hold a reservation for ONE PERSON. Deposit will be refunded if notification of cancellation is given prior to July 15, 1986.

CALENDAR OF EVENTS

CALIFORNIA

10/11-13

Connecticut, Fairfield-Appalachian Festival, Fairfield University

10/25-27

N.Carolina, Brasstown - Fall Dance Weekend

10/26

Virginia, Ferrum-"Blue Ridge Folklife Fest"

DECEMBER

12/26 -

Hawaii-Makahiki Hou Camp 1985, 808/528-1259

1/1/86

12/26 -

Kentucky, Berea-Christmas Country Dance School 606/986-9341 ext 453

1/1/86

FOREIGN

OCTOBER

Canada

Prince Edward Isle-Multicultural Festival 902/892-3614

10/11-13

New Brunswick-Scottish Country Dance Wkend 506/455-5361

10/11-13

Quebec-Festival National du Folklore Quebecois 819/477-5412

10/18-20

Ontario-Yarmarok 705/673-0890 or 709/566-0513

10/27

Ontario-Storytellers' Halloween 416/255-0146

10/6

Saskatchewan-Estevan Folklore '85 806/634-3566

10/19-20

Saskatchewan-Tapestrama 306/468-2323

England

10/25-

London, Royal Albert Hall, Berea Coll. Country Dancers, Int'l Youth Celebration

11/3

Hungary

10/5-6

Nagykallo-XII "Kallai Kettos" Coops' Folk Dance Festival

10/12

Szombathely-Folk Dance Exhibition of Gyor-Sopron, Vas & Zala Counties' Dance Ensembles

SQUARE DANCE

OCTOBER

10/4-5

S.Carolina-Myrtle Bch, 11th Anniv. Sq. & Rnd. Dance Fest., Conv.Center

10/4-5

Tennessee, Greeneville-Sunnyland Retreat, Sq. & Rnd. Dance Festival

DEADLINE-CALENDAR LISTINGS: Nov. 1985 issue is Sept. 14 & Dec. 1985 issue is Oct. 18. Send to Fran Slater, 1524 Cardiff Av, L.A. 90035

DEADLINE-ARTICLES, ADS, CLUBS, NEWS ITEMS, etc. Nov. 1985 issue is Sept. 21 & Dec. 1985 issue is Oct. 25. Send to Editor Marvin Smith

OUT OF STATE

OCTOBER

10/4-6

Minnesota, Lake Independence-YMCA Camp Iduhapi

10/11-13

N.Carolina, Brasstown-Chamber Music House Party

OCTOBER

10/5-6

Oktoberfest, Kayso F.D., Balboa Pk.Club, S.D.; Sat. 1-5pm Inst., 7-11pm Dance; Sun. Fed. Council Mtg. 11am; Festival 1-5pm

10/5

Viennese Ball, Skandia Club, The Gift Box, Encino

10/5-6

Greek Festival, St. Katherine's Church, Torrance 213/540-2434

10/5-7

Greek Festival, St. Spyridon Church, San Diego 619/297-4165

10/11-13

Federation Sinitute Weekend, Camp Hess Kramer, Malibu

10/12-13

Greek Festival, Greek Orthodox Church No. S.D. Co. 619/942-0920

10/11-13

Calico Days 1985, Calico Ghost Town nr Barstow, 619/254-2122 or 714/780-8810

10/19

Teacher Training Inst. with Dick Oakes & Dave Slater, L.A., 213/556-3791

10/26

Dunaj; Szeki Wkshop in the afternoon; Dance eve; \$3 ea

NOVEMBER

11/1-3

Skandia at Harwood

11/2

Haverim F.D. Cabaret Night, Valley Cities JCC, Van Nuys

11/9

Federation Treasurer's Ball, Council Mtg & Dance, L.A.

11/9

Dunaj; Szeki Wkshop in the afternoon; Tanchaz eve, \$3 ea

11/9

Polka Spectacular, DES Hall, 5126 Riverside Dr, Chino, 4pm

DECEMBER

12/21

Christmas Party, Skandia

12/29

New Year's Party, Skandia

12/31

Pasadena Coop. New Year's Eve Party, Pasadena, 8pm-2am

# INTERNATIONAL FOOD

by Fay Wouk

## with FAY

### RUSSIA

Modern Russian cooking represents a synthesis of the two major strains of Russian cooking of the 18th and 19th centuries: native Slavic peasant food (which symbolized the true Russian soul in the works of Tolstoy and Pushkin) and the Frenchified haute cuisine of the nobility.

The peasant diet contained large amounts of cabbage, kasha (buckwheat porridge), bread, potatoes, and sour cream, with very small amounts of meat. The meat was usually less desirable parts of the animal, like feet and innards, or ground up scraps (which led to the popularity of kotlet or meat croquettes and pirozhki or meat pies on the one hand, and rassol'nik or kidney stew, on the other hand.) The extreme cold and length of the Russian winter, the shortness of the growing season, and the huge distances between settlements probably had a lot to do with the popularity of the pickled, salted and smoked meats and vegetables which could survive a Russian winter.

The haute cuisine of the nobility was given to extravagance, delicate sauces, mousses of various kinds and dishes with exotic ingredients. Many of the complex dishes developed in this period, like pheasant Souvaroff and soup Bagration migrated back to France, and became a part of the international cooking repertoire, but failed to catch hold in Russia itself. However, the idea of sauces and mousses, and techniques like poaching became a part of Russian cooking.

Of course, Russian cuisine also shows a variety of foreign influences prior to the

French one, reflecting the passage of history. The Scandinavians, whose blond hair is the probable origin of the very name Russia, probably introduced fruit soups, cream sauces, herring and smoked meats. A Scandinavian smorgasbord is very similar in content to the Russian zakuski (appetizer) table that precedes any major meal: cold fish, cold meats, vegetable salads, stuffed eggs, pickles. The Tartar and Mongol invasions brought sour milk, pickled cabbage and tea. Contact with the Byzantines and Turks introduced lamb, eggplant and raisins. The very Russian pirozhki and their larger version, the pirog, are close cousins to the Turkish bourek, as the similarity between the names clearly shows.

### RUSSIAN BORSHI

5 C water  
2 lbs lean beef (shank or chuck) in small cubes  
1 carrot, sliced  
1 parsnip, sliced  
1 leek, chopped  
1 stalk celery, chopped  
4 med. beets, cut in strips  
1 small beet, grated  
1 T butter or margarine  
1/2 lb shredded cabbage  
2 med potatoes, peeled and cut in bite sized bits  
2 tomatoes  
1 T tomato paste  
1 tsp salt  
1/4 tsp pepper  
1 tsp red wine vinegar or lemon juice  
1 clove garlic, minced  
2 tsp dill  
sour cream

1. Put meat and water in a large pot. Bring to boil. Skim off the foam. Add carrot, parsnip, leek, celery, salt and pepper. Cover and simmer 30 minutes.

2. Saute beets in butter until shiny. Add beets, cab-

bage, potatoes, tomatoes and tomato paste. Simmer for another hour.

3. Put grated beet in a strainer. Hold it over the pot and ladle several ladles full of soup through it to give the soup a nice red color. Discard the beet.

4. Add vinegar or lemon juice, garlic and dill. Simmer for five minutes. Serve with sour cream.

### EGGPLANT & POTATOES

3 medium potatoes, peeled and thinly sliced  
1 medium eggplant, peeled, halved and thinly sliced  
3 T tomato paste  
2/3 C sour cream  
4 T butter  
salt, pepper to taste  
1/2 green pepper, finely chopped

1. Combine ingredients in baking dish. Mix well.

2. Bake at 350 for 45 minutes, or until vegetables are very tender.

### BEEETS WITH SOUR CREAM

1 lb can julienned beets  
1 T butter  
1 T flour  
1 T sugar  
pinch salt  
2 tsp wine vinegar  
1/2 C sour cream  
1 T chopped chives

1. Drain beets, reserving 1/4 C of the liquid.

2. Melt butter; add flour and stir until smooth. Blend in salt, sugar and vinegar.

3. Add beets. Cook, stirring for a few minutes.

4. Add beet liquid and sour cream. Simmer 5 minutes. Sprinkle with chives and serve.

## ESTONIA

Estonia is located on the Baltic Sea, just south of Finland and west of Russia. The Estonians speak a language closely related to Finnish, and there are many cultural similarities between the two groups. Not surprisingly, when there is a party or reception in Estonia, the refreshments take the form of a smorgasbord, which generally includes pickled herring and other marinated fish, cold vegetable salads, jellied meats, pastries stuffed with meat, cabbage or carrots, and for dessert a variety of cakes.

Estonian food is hearty, as befits its northerly location. The Estonian idea of a light summer lunch is roasted meal (porridge) with sour milk. Meat is often cooked together with potatoes and either fresh cabbage or sauerkraut. Pork appears to be the preferred meat, although beef is also widely used. Fish is also quite popular, (not surprising since Estonia is mostly coastline) and usually cooked with potatoes. Common vegetables are potatoes, cabbage, carrots, rutabaga and mushrooms. The most usual seasonings are dill, parsley, marjoram and allspice.

Desserts are also heavy. Rice and bread puddings are common, often using rye bread and a sort of french toast is prepared, which is served with jam and called Poor Knight's Dessert, or served with orange marmalade and whipped cream and called Rich Knight's Dessert. Fruit desserts are also made, and like every cuisine, the Estonian one also delights in cakes. The national cake, a braided coffee cake, is called Kringlel.

## Sauerkraut Soup

2 lbs beef  
1 3/4 lb sauerkraut  
3 qts water  
1 onion, quartered  
1 tart apple  
2 carrots, grated  
1 tsp salt  
pepper  
1 bay leaf

1. Place meat and water in pot. Bring to boil and skim the froth.

2. Add onion and seasonings. Simmer 1 hour.

3. Add sauerkraut and apple and simmer 30 minutes.

4. Add carrots. Simmer 30 minutes.

## Fresh Cabbage Pie

1 1/2 lbs cabbage, chopped  
2 strips bacon (optional) chopped.  
1 med onion, chopped  
1/2 cup margarine  
1/2 cup water  
1 tsp sugar  
2 hard boiled eggs, chopped  
salt, pepper to taste  
crust for a two crust pie  
1 beaten egg

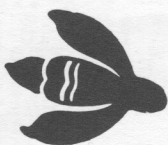
1. Combinewater, margarine, onion and bacon in saucepan. Boil until margarine melts.

2. Add cabbage, cook stirring til cabbage is tender.

3. Remove from heat. Add egg and seasonings.

4. Linea pie pan with dough and pour in cabbage mixture. Cover with top crust. Brush with egg.

5. Bake for one hour at 350.



## Gingerbread Torte

1 cup golden syrup  
1/2 tsp ground cardamon  
1 1/2 tsp cinnamon  
1 tsp ground ginger  
1 tsp ground cloves  
1T dried grated orange peel  
1/2 cup butter  
2 cups flour  
1/2 tsp baking soda  
1/2 cup sour cream  
2 eggs, beaten  
1 C raspberry jam or apple sauce  
1 cup whipped cream

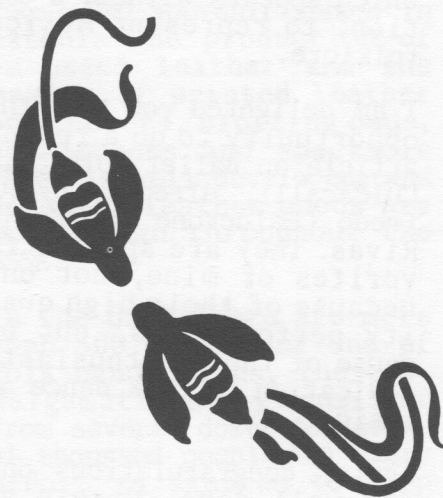
1. Bring syrup almost to a boil. Remove from heat. Add the seasonings and butter.

2. Mix flour and baking soda together.

3. When mixture has cooled, add eggs, sour cream and flour mixture.

4. Pour into 2 greased and floured 9" cakepans. Bake at 350' for 20 to 30 minutes. Let cool and remove from pan

5. Spread jam or applesauce as filling between two cakes Top with whipped cream.



INTERNATIONAL FOOD  
with FAY

by Fay Wouk

## LETTER to the EDITOR:

Dear Editors:

I hesitated writing to you about this since I am reluctant to make any comment that could be perceived of as a criticism. You have been doing such an outstanding job under what must be trying and difficult conditions. However, considering my longtime friendship with both you and Alfredo Calderone of Ballet Folklorico Cuicacalli, I wanted to correct an error made in the article on his organization. (Although, by now, I expect someone else probably already has...)

The photo accompanying the article on Ballet Folklorico Cuicacalli is not Mexican in origin. It is a photo of the Aman Folk Ensemble member Charlie Eisen performing the Winter Ceremonial from the Kwakiutl Indians of British Columbia. The mask is one of three made for Aman by noted Pacific Northwest Indian artist Duane Pasco.

I bring this to your attention primarily because I would not want your readers to misinterpret the photo, which appears without a caption, to represent Mexican folklore.

I am delighted you took this opportunity to do a feature article on Ballet Folklorico Cuicacalli, directed by Alfredo Calderone and Emilio Rivas. They are special favorites of mine, not only because of their high quality performances, but because of their enthusiastic dedication to folk dance and music.

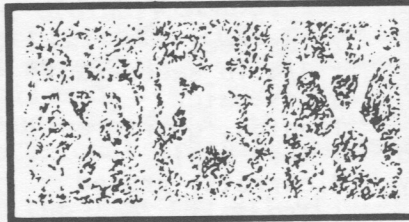
Again, congratulations on a job well done--Marvin and Teri---and thank you for providing such an invaluable service to the folk dance community of Southern California.

Sincerely,

Sally M. Cullman

*A Celebration of Folk Dance and Music*

# MAKAHIKI HOU\* CAMP



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## THE PLANTATION BALL

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SATURDAY, OCTOBER 5th

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Dance the waltz, the polka, the quadrille and the  
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Civil war costumes optional

Tickets \$9.50.

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# ON THE SCENE

## A NEW BEGINNER'S CLASS

A new beginner's class was started in West Los Angeles to recruit the new beginning dancers that we need to help build and sustain the healthy folk dance world we have enjoyed for so many years. These beginners will have the good fortune of having the fine teaching talents of Beverly Barr as their teacher. The class began on July 8th and has since grown by word of mouth to a very vital group. It was set up so that new beginners can start at any time.

Meeting place is Brockton School, 1309 Armacost, West Los Angeles. They meet from 7 p.m. to 8:15 p.m. on Mondays, and are sponsored by Crestwood Folkdancers.

Crestwood Folkdancers is an intermediate group taught by Beverly Barr at the same location, from 8:15 p.m. to 10:30 p.m.

For information call Beverly at (213) 202-6166 or (213) 478-4659.

## CALTECH'S 22nd SEASON OF PERFORMING ARTS

Included in this year's series at Beckman Auditorium are The Flying Karamazov Brothers, with a physical & verbal juggling improvisation show, on October 5th. Following this, on October 11th, will be the music of Ireland and Scotland with the Battlefield Band and Stockton's Wing sharing a double billing. On November 9th, a program of the classical Kathak Dance of India will be presented by Anjani Ambegaokar and Company. Other events that might interest the folk dance crowd are: Balladeers Keith and Rusty McNeil in "An American Celebration in Folksong" on February 2 at 3:30 p.m.; the Preservation Hall Jazz Band in a return performance on February 22; Carlos Montoya

on March 15; and a performance by the Maria Benitez Spanish Dance Company on April 12.

All performances are given in Beckman Auditorium at 8 p.m. unless otherwise noted. For more detailed information, call (818) 356-4652.

## DUNAJ FOLK ENSEMBLE OFFERS SZEKI DANCE CYCLE WORKSHOP

The Dance Cycle from the Hungarian village of Szek in Transylvania will be taught in its entirety at a two-part workshop. The dates are Saturday, October 26th and Saturday, November 9. The workshop will be offered by the DUNAJ Folk Ensemble of Orange County and will be held at their rehearsal hall (the American Legion Hall) at 14582 Beach Blvd., Midway City.

The Szeki Dance Cycle is a traditional program of seven dances from Szek. The first two are men's dances, the other five couple dances. These are considered to be some of the oldest dances in the Hungarian dance repertoire. Richard Duree, Artistic Director of DUNAJ, will teach the cycle. He learned the cycle from Sandor Timar, now director of the Hungarian State Folk Ensemble, in 1977, and has included these dances in the DUNAJ repertoire since then.

Teaching sessions will begin at 1:00 p.m. both Saturdays; the first will concentrate on the men's dances and the second on the couple dances. An international folk dance party will follow on October 26th and a Hungarian Tanchaz will follow the session on November 9. All sessions are \$3.00 per person (women will not be charged admission to the men's dance session). The hall has a nice wooden floor and is located about a mile south of the Garden Grove Freeway on Beach Blvd. 2 blocks south of Hazard. Call Richard for information at (714) 638-3086.



# RESTAURANT REVIEW

Fay Wouk, Preston Ashbourne



## DOWNTOWN LA

GORKY'S CAFE (Russian), 536 East 8th, (213) 627-4060. Open 24 hours. Cash only. Prices \$2-6. Gorky's is a plain, crowded, cheap Russian cafeteria (with entertainment) in a raunchy neighborhood in downtown LA. There's live music every night: on Sundays it's Russian, and only lasts until 8 pm; other nights the music goes later, and is pretty eclectic. The summer schedule includes blues, Irish, Latin, Klezmer, and Andean music. The menu offers soups, omelets, piroshki, and one Russian special every day, at ridiculously low prices. On Sundays they serve a special dinner, with a choice of 6 or 7 different Russian dishes, hitting the high price of \$6. For this huge sum you get hot borscht made with beets, cabbage and potato, Russian salad (a cross between coleslaw and potato salad with dill pickle chunks thrown in), potato or kasha (buckwheat groats), and the main dish of your choice. Last Sunday the offerings included a very pleasant roast chicken with fruit, an unusually good and flavorful beet stroganoff, lamb shanks in tomato sauce, a mushroom and potato casserole, pelmeni (meat ravioli) and vareniki (vegetarian ravioli); there are always one or two vegetarian specials. There's beer, espresso, pastries, and chocolate raspberry truffle ice cream as well. What more could you want?

## IN SAN PEDRO:

Cigo's (Yugoslavian & Seafood) Restaurant, 915 S. Pacific (at 9th St.), San Pedro. Tel: 213-833-0749. Hours: Tues-Sun 11 am-2:30 pm, 5-10 pm. Takes Visa, MC.

Prices: Yugoslavian dinners \$6-13, seafood dinners \$9-12 (dinner includes antipasto, soup or salad, bread, main dish, vegetables and rice or mostacciolo). Recommendations: The Goulash was pleasant, although the sauce was thinner and more peppery than the Hungarian version. Cevapcici (grilled sausage-shaped patties of spicy ground meat, served with lots of raw onions and hot sauce) was very good; the meat was juicy and flavorful and nicely peppery. The Bourek Plate (2 phyllo dough rolls, one filled with cheese, the other with ground meat spiced with cloves) was excellent. Adriatic Chicken (grilled boneless chicken breasts in wine and mushroom sauce), a special the evening we were there, was delicious. For vegetables, we got a wonderful, slightly peppery melange of zucchini, bell peppers and tomatoes. The antipasto consisted of slices of cheese, salami and a delightful marinated garbanzo bean salad. All in all very good food, and the walls are decorated with pictures of dancers from a village near Dubrovnic.

PARAGON INN (Yugoslav), 660 W. 7th St., San Pedro, (213) 831-2200. Hours: 6-10 pm, closed Mondays. Credit: MC, Visa. Prices: dinners \$7-10, appetizers \$4-6, desserts @2.50. This restaurant is small, with decor reminiscent of a Swiss chalet (Northern Yugoslavia is in the Alps, after all) and "alpine kolo" background music. The staff is friendly, and the food fabulous. Dinner includes a main dish (beef, veal, lamb, chicken or fish), soup or salad, bread and vegetables. There are no vegetarian main dishes, but enough appetiz-

ers for a vegetarian to make a meal of, including a very tasty cheese bourek (feta cheese baked in filo). The bread served with the dinners is home baked white bread in small round loaves, hot from the oven. The bean soup is a marvelous puree spiced with black pepper and herbs. The salad has a lovely, slightly sweet oil and vinegar dressing. The main dishes were all excellent: spicy fish in a yellow sauce flavored strongly with garlic; jagunjetina, which was described as leg of lamb, but was actually delicious grilled lamb chops; raznici pileci (chicken kebabs) charcoal grilled and served with rice and a lemony sauce and, best of all, telece kolenice (roasted veal shank in a tomato and bell pepper sauce, out of this world!). The coffee they serve is a mix of Turkish and American. Desserts are home baked, and the selection varies daily. The night we were there the selection included a wonderful sacher torte, possibly the world's best chocolate cake. We had a truly outstanding meal, and even if you live in the Valley or in the far reaches of Orange County, I would recommend a special trip to San Pedro to eat at the Paragon Inn.

## FAIRFAX AREA

BUDAPEST HUNGARIAN RESTAURANT, 432 N. Fairfax, L.A., (213) 655-0111. Open M-Sat. 4-10 pm, Sun. 1-9:30 pm. Takes Visa, MC. \$11-\$15 buys complete dinner: appetizer, soup, entree, dessert and a drink. This is rich, heavy food "wie die mama hot gekocht" (yiddish-like Mama used to make). By the end of the meal, you'll be stuffed! Recommendations: pea soup, goulash, stuffed cabbage, roast goose, poppy seed strudel.

# RESTAURANT REVIEW

## IN WEST L.A.:

WARSAWA (Polish), 1414 Lincoln (at Santa Monica Blvd.), Santa Monica, (213) 393-8831. Hours: lunch M-F 11:30-2:30, dinner 5:30-10:30 every day. Takes Visa, MC, DC, AmEx. Prices: soups, salads, hors d'oeuvres, desserts \$2-3; entrees \$10-15 (lunch entrees \$4-5). Basia Dzieniewowska says this is one of her favorite Polish restaurants, and recommends the "mouth watering" pork with apricots and rennet, one of the many specials available on particular nites it wasn't available when we went, but we found lots of good things to eat on the regular menu. The soups and salads are a la carte, but so good that it hardly matters. They include: cold barszcz, beet borscht with sour cream and dill; jarzynowa, a vegetable chowder; and warszawa salad, a sweet and sour mix of sauerkraut, apples and carrots seasoned with dill and caraway. The dinners all come with tiny dumplings, two vegetables, and dark rye bread and butter. Some outstanding main dishes were: bigos, a stew of sauerkraut, beef, pork, sausage and apples; wolo-wina, beef stroganoff; kol-duny, steamed meat dumplings; kaczk, roast duckling; and for vegetarians some really nice sauteed pierogi, filled with mushroom and cabbage, or potato, or cheese and onion. Zrazy, a beet roulade, was pleasant, but not equal to the other selections. Desserts are lovely; the tort is a delight of rum, walnut and whipped cream, and the nale-snik z serem (crepe with lemon cheese filling) suffered only from being too small for its admirers. Because this restaurant has so many nightly specials, you might

want to call in advance and plan your trip to coincide with the special of your choice. Aside from the pork with apricots, lamb with mint and madeira sauce and roast game hen with herb stuffing sound intriguing. This is a good place for a special occasion, when you don't mind spending a little more for a really fine meal.

Aegean Isles (Greek). Villa Marina Center, 4325 Glenco Ave., Marina del Rey. Tel: (213) 822-6221. Dinner served Sun thru Wed 5-10 pm, Th-Sat 5-11:30 pm. Live Greek music and dancing every nite with belly dancer Fri & Sat. Takes Visa, MC. Complete dinners (main dish, soup, salad, vegetables, potatoes or rice and bread) \$7.50-\$115.95. Menu includes vegetarian specialties. Recommended: broiled chicken (kotopoulo oreganato) and chicken kabobs (kogopoulo sharas), both bar-b-que'd with plenty of oregano and lemon; dolmades (stuffed grape leaves with egg-lemon sauce)-spicier and more exciting than most; roast lamb (arni psito); spanakopita (flaky pastry with spinach and cheese filling). The pastitsio (casserole of macaroni and ground meat topped with bechamel sauce) was among the best I have had - lots of meat, an unusually smooth and creamy bechamel sauce and a nice taste of cinnamon. A good place to go to eat and dance!

## SANTA MONICA

GREEN LEAVES RESTAURANT (Mandarin & Szechuan), 1431 Ocean Ave (near Santa Monica Blvd., S.M.), (213) 393-6677. Hours: 11 am-10 pm daily. Takes Visa, MC. Free parking. Prices \$5-\$9, seafood higher. Recommended: crispy duck, sizzling lamb with brown sauce.



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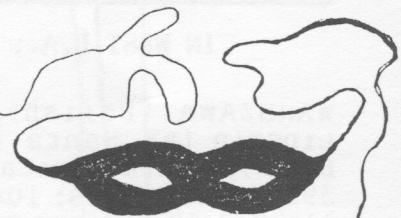
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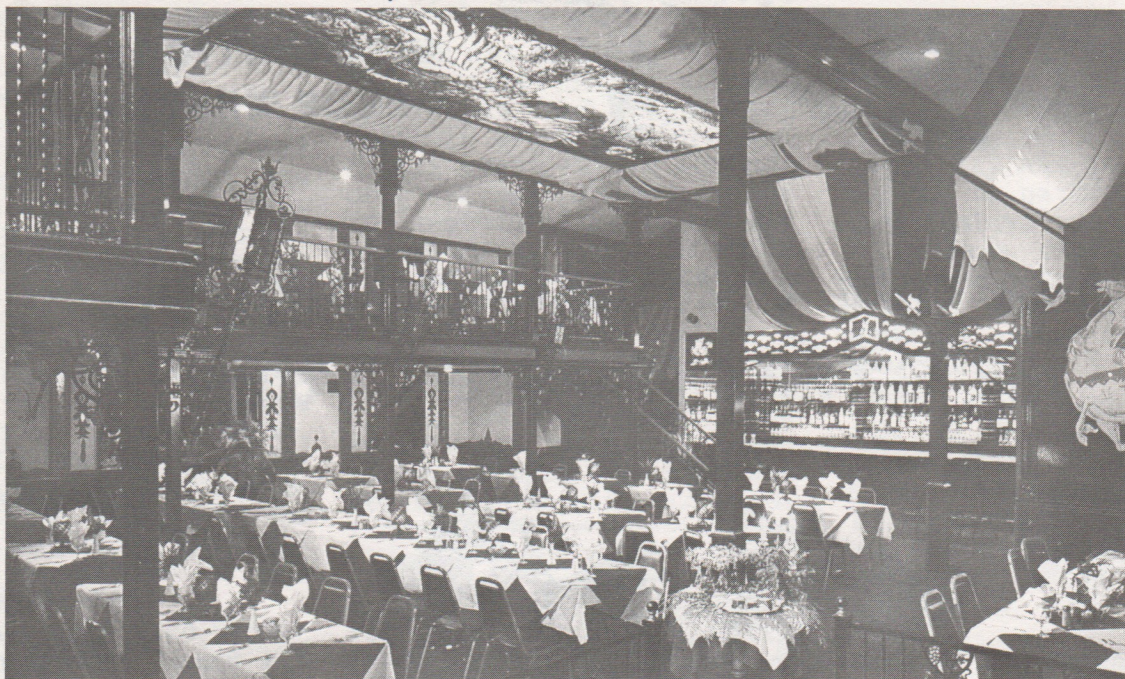
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## RUSSIAN HOLIDAY SEASON

by. Mischa



"Russians are a celebratory people, and the merrymaking usually revolves around food. When Russians celebrate, it is a lavish affair, there's no skimping on ingredients or proportions."

Russians love to entertain, to linger long hours around the dining room table eating and drinking vodka.

In Russian today, the most important aspect of the Christmas period is the New Year's celebration. The food remains very much the same as it was in the days of Czarist Russia and of course, Russian vodka is the cornerstone of every meal.

Strictly speaking, the New Year is a Russian holiday, a time of partys and drinking and like Western holiday traditions there is a tree decorated with tinsels and ornaments. It is during this time that DED MOROZ, makes his holiday appearance.

Ded Moroz is a character out of old Russian folklore, a tall, bearded figure encrusted in snow and ice who lives in an ice cave and chats with the creatures of

the forest.

Ded Moroz can be ordered by telephone to pay a visit to the children on New Year's day. He is accompanied on his rounds by another folk figure, Shegurouchka, the Snow Maiden, a princess dressed in white and shades of blue, and sparkling with snowflakes. She and Grandfather Frost distribute sweet cookies called pryaniki, which symbolize a sweet new year for the children. Since the New Year is a family holiday, a large meal featuring roast goose or chicken is usually prepared. This meal is eaten only after midnight when the first vodka toast to the New Year has been made.

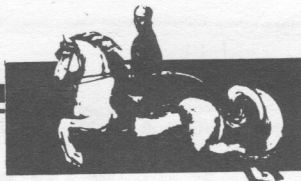
The New Year's feasting begins with a large zakuska table, made up of "little bites" that comprise the first course of the Russian meal. The range of zakuski is almost infinite, from simple smoked sprats on black bread to the gray pearl of the Caspian, Beluga caviar; from sliced beet vinaigrette to button mushrooms drenched in spicy marinade. Salade Olivier

(Russian Salad), savory stuffed eggs, shimmering port brawn, tender kidneys in Madeira, eggplant caviar with its pungent tang all these delights belong to the diversity of the zakuska spread.

This first course may offer only a few modest dishes to whet the appetite, or it may feature a stunning array of twenty or more items, both hot and cold, each designed to complement, not overshadow, its neighbor. Zakuski may be as straightforward as bread smeared with herbed butter, or they may require hours of preparation, as does cold fish in aspic. But whether humble or grand, zakuski are the sine qua non of the Russian table, integral to the spirit of Russian dining.

For the main course, the goose is roasted, transforming the apples in the stuffing into a thick sauce. It makes an excellent holiday meal, often served with a baked apple and buck-wheat groats, or kasha.

For holiday dessert, we offer two suggestions: frosted cranberries or a Charlotte Malakoff.



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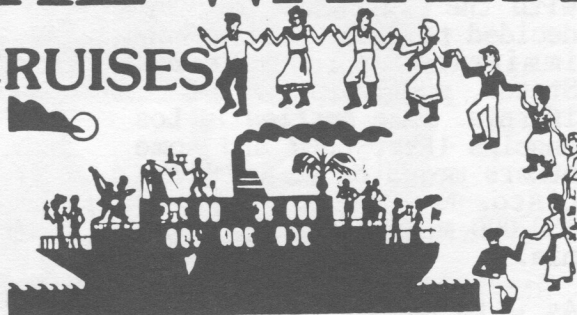
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# MOLOKAN RUSSIANS

John Samarin

In the late 1800's, there was a religious group of people called the Molokan sect. They were found in the Transcaucasus region, in the district of Kars and in the provinces of Erivan and Elisavetpole. As a peaceful sect, they objected strongly to being involved in the Czar's militia. Fleeing both religious and social persecution, they first fled to the more uninhabited regions in Southern Russia.

Then, in 1899, three of the leaders of the group, T.G. Samarin, F.S. Ruchnov and Philip M. Schubin, went to St. Petersburg to petition the Czar for exemption for the Molokans from military service and/or for permission to leave Russia. Neither were granted, and as a result, these men were imprisoned for a period of several months.

In 1903, realizing the futility of trying to deal with the Czar, the Molokans decided to flee Russia. Many immigrated to the United States, particularly to California. Some settled in Los Angeles (East L.A.) and some others moved on to San Francisco. Now there are over 150,000 Molokans in California.

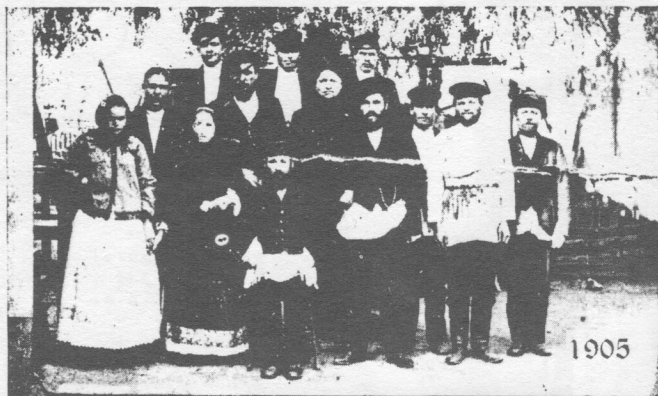
As with any refugee group, they ran into difficulties, with new language and new customs. A major problem proved to be trying to integrate into American society while retaining those unique qualities which made them Molokans. In striving to maintain customs, the peasant clothing of old Russia was worn (and is still the normal street attire for Molokans today). The outfits

include a fluffy shirt with a high collar and buttons on the side and a waistband tassel. They also continued to use the Russian language at home and in the church,

and to cook Russian style food.

Singing plays a large part of the Molokan life style. Musical instruments are not

## PICTURES Depicting Molokan "Styles" of



*Photos courtesy of Mr. Dave Uraine, Mrs. A. J. Mechikoff, Mrs. M. N. Slevin and Mrs. W.J.*

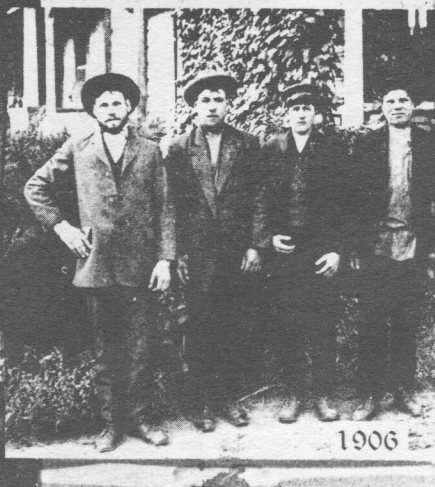


The wedding scene in Vassilli Pivovaroff's picture is believed to be the first Molokan wedding in America. Note the bride and bridegroom clasping scarfs. Lower right: Funeral procession on Utah Street. Upper right: Dave Uraine with his "bike."

Фотографии Показывающие Молоканские «Моды» Пренних Лет  
 На фотографии с В. Г. Пивоваровым показана свадьба, которая считается первой свадьбой в Америке среди Молокан. Обратите внимание на шарфы в руках жениха и невесты. Внизу, справа: Похоранная процессия на улице Юта. Вверху, справа: Давид Ник. Юрин.



1911



1906



1911



1907



1907



Band of Russian Refugees Just Arrived in Los Angeles, Led by Vassilli Pivovaroff



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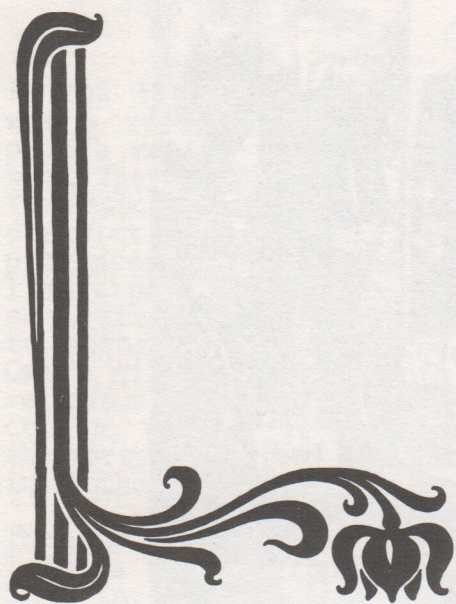


1911

allowed in the home or the church, so the human voice carries all the melodies. Tunes are unrecorded and handed down from one generation to the next. Songs are

taught in the Russian language in home groups called Spevka. Many of the tunes are derived from the cossack singing, while others are said to be spiritually in-

spired. The lyrics can be changed, but are always sung to the ancient melodies brought over from Russia.



# MOLOKAN WEDDINGS

Natalia P. Slevin



A wedding is always a colorful occasion, especially a Russian Molokan wedding. Marriages are often pre-arranged by parents, and, in the case of the Molokans who came to the United States, the parents of the prospective groom frequently offered to pay the parents of the bride-to-be for her passage to the U.S.

Engagements in Russia were of short duration, allowing just enough time to prepare the clothing for the wedding. Here in America, where sewing machines are available, they don't last for more than a few weeks. With only the closest relatives and some church members present, the engagement is announced with a prayer and tea.

Every night during the week before the wedding, the bride-to-be had all her girl friends come to her house to help her with the preparations. They usually stayed over night. While they worked, they sang and talked, making it a very happy gathering. The night before the wedding was the "blessing night", called vichirinka. A prayer and blessing over the couple was performed, after which there was a dinner. The churches were small, so with the elders occupying the church, the young people usually had their dinner near by with a few elders as chaperones. This was their time for gaiety, so the girls would take the bride to the place where they were to have dinner, and when the groom came to the bride, the girls would surround her and make him pay for the seat next to her. If he paid a small amount, they would chide him about how cheaply he valued his bride. That usually made him pay more. When he was seated, they would charge him for the tablecloth, and then for the dishes and then for each new item needed to set the table completely. After that was

settled, each boy would make his choice of a girl and sit next to her during dinner. Some slow boys would miss the chance of sitting next to THE girl, and had to be satisfied with one of the others. Since the bride and groom had seen to it that there were equal numbers of each sex, the 'pairing off' worked to everyone's satisfaction.

After the prayer for the meal, calls for chai ni slatki (tea is not sweet) began. Upon the bridal couple's response to sweetening the tea with the traditional kiss had been fulfilled, the boys and girls at the table followed their example. Although this may sound like a kissing game, it was allowed on that particular evening, even though the youth in those days were rather restricted. The young made no speeches, but spent the evening singing church songs. After this was over, the girls would go to the brides home to sleep. At dawn the bride and her close girl friend would begin to sing a melancholy chant, waking the girls to say that she is saying farewell to her girlhood. Usually this is a sorrowful affair, and one would wonder that at such a happy time that there could be such sadness. But in those days when one was married, it was "for better or worse, until death do us part", and marriage was truly a sacrament. The words of the song are to the effect that she is taking on new responsibilities and must please her husband, his parents, and his siblings. As one poet said, "I slept and dreamt that life is beauty, awoke and found that life is duty!"

After the bride is dressed for the wedding, the girls sing another sad song, while the bride's sister or cousin unbraids and combs her hair. The ribbons from the bride's braid are given to her sisters and close friends since, after this

day, as a married woman, she will wear her hair in a cap and will have no need for ribbons. The custom of giving out ribbons at the wedding practiced today originated in this way.

As the time for the wedding drew near, the congregation and the groom's family could be heard coming down the street, singing happy psalms. As they approached the home of the bride, all the girls came out on the front porch and answered with a welcoming song. When the groom and his party came in the house, a short ceremony was performed and the bride's relatives and friends were all invited to the wedding. With the bridal couple and droozhok (best man) and svashka (bridesmaid) leading the procession, all went to the church, singing happy songs all the way. Regardless of how far the bride lived from the church, they always walked as a group and sang.

Upon the arrival of the party at the church, the bride was taken to a corner and a beaded cap and shawl were put on her head. She would then re-enter the main area of the church, dressed as a typical married woman, with a pastel colored suit and a fancy apron. Now this custom is replaced with the pinning on of a corsage.

After the ceremony and a dinner, there was the donation ceremony, in which all members of the congregation came to the newlywed couple, kissing them and giving each of them a gift of money or a package.

The young couple always lived with the groom's parents, obeying and respecting them in every way, and supporting them. It was the custom for the youngest son to take care of them to the end. Responsibility to the elders and having a family of their own to care of gave no time for divorce. Divorces were unknown.

# A TRADITIONAL ARMENIAN WEDDING

L. Vartanian  
Submitted by Tom Bozigian

Almost until the first quarter of this century, the Armenian folk wedding was preserved in all its tradition and was a picturesque and festive occasion. The wedding cycle took shape and was elaborated over the ages. Hence, it was quite natural for it to reflect the mores of bygone epochs, along with the oldest magic rites and rituals and even superstitions, aiming in the long run to secure the welfare and happiness of the young couple.

As in other historico-ethnological regions, there are many differences in detail, but essentially the Armenian wedding rituals are identical.

The whole complex mass of rituals can be divided into a series of pre-wedding, wedding proper and post wedding rituals, which succeed one another in strict order. The mother of a young man looked for a bride, gathering information about her and her family. When it was time for the son to marry, it was ascertained through a matchmaker whether the proposal would be accepted. In a roundabout way the girl's mother would find out how her daughter felt about it, but quite often the consent of the couple, especially that of the girl, was not taken into consideration at all.

In the case of a positive reply, the groom's parents and their closest relatives paid a visit to the girl's parents to hand over the token of the betrothal - neshan, a ringlet or necklace, a locket, a chain with a pendant of coins. From that day on the girl was considered engaged. Neither the bride-to-be nor the groom-to-be, for that matter, attended the engagement. Once the

neshan was handed over, the two families became kinsmen by affinity and helped each other in every possible way. On all feast days a khoncha on a salver - sweets, vodka and symbols of fertility and pomegranates or apples would be sent back and forth from the boy's house to the girl's house. At Easter a lamb would be sent to be butchered on the threshold of the betrothed girl's home as an Easter offering. Sometimes several years passed before the wedding occurred.



*A priest blesses the gifts.*

Once the day was settled by consent of both parties, the number of guests and a token sum meant for the bride's mother for having nourished the baby girl at her breast (hence the term "breast tee") were fixed. In addition, the extent of the dowry was set. This included the bed and bedding, the nuptial curtain, plates and dishes, sometimes cattle, and the amount of foodstuffs to be sent to the bride's house by the groom's father for the wedding feast. The nuptial dress was sent to the bride by the groom's relatives.

As a rule, weddings took place in autumn or winter, after field work was over. In many regions of Armenia, people preferred to arrange

marriages at Shrovetide, during the days of the ancient and cherished feast connected with the cult of fertility and the reviving forces of nature. The wedding festivities lasted for three days. Usually they began on Friday and ended on Sunday. Now and then the wedding would last / days and / nights.

One of the preliminary rites was the bathing of the bride by her relatives who brought along omelettes and honey. In some regions the bathing was accompanied by improvised songs. The groom's bath, however, was a modest affair.

A merry animation and bustle reigned in the families of the couple. In both houses, the baking of bread was a solemn ritual. When sifting the flour and kneading the dough, they observed a time honored order of actions. Handed over by the eldest woman, the sifted flour was passed on till it reached the hands of the women especially called for this purpose. The houses were put in spick and span order, especially the corner where the bride was to be seated behind the curtain. The curtain was ornamented with various amulets and stripes to protect the bride from evil eyes and spirits. At the groom's house wine carats were opened in the presence of elderly relatives and the pitchers brimmed over. The groom's father and a priest, went to the cemetery where offices were held on the tombs of ancestors and all the deceased. In the company of the priest, the groom made the round of all the houses where a relative had died the previous year. In many regions the sponsor's wife drew stars on the ceiling, walls and table of the groom's house, so that the new couple might live "under the blessings of stars".

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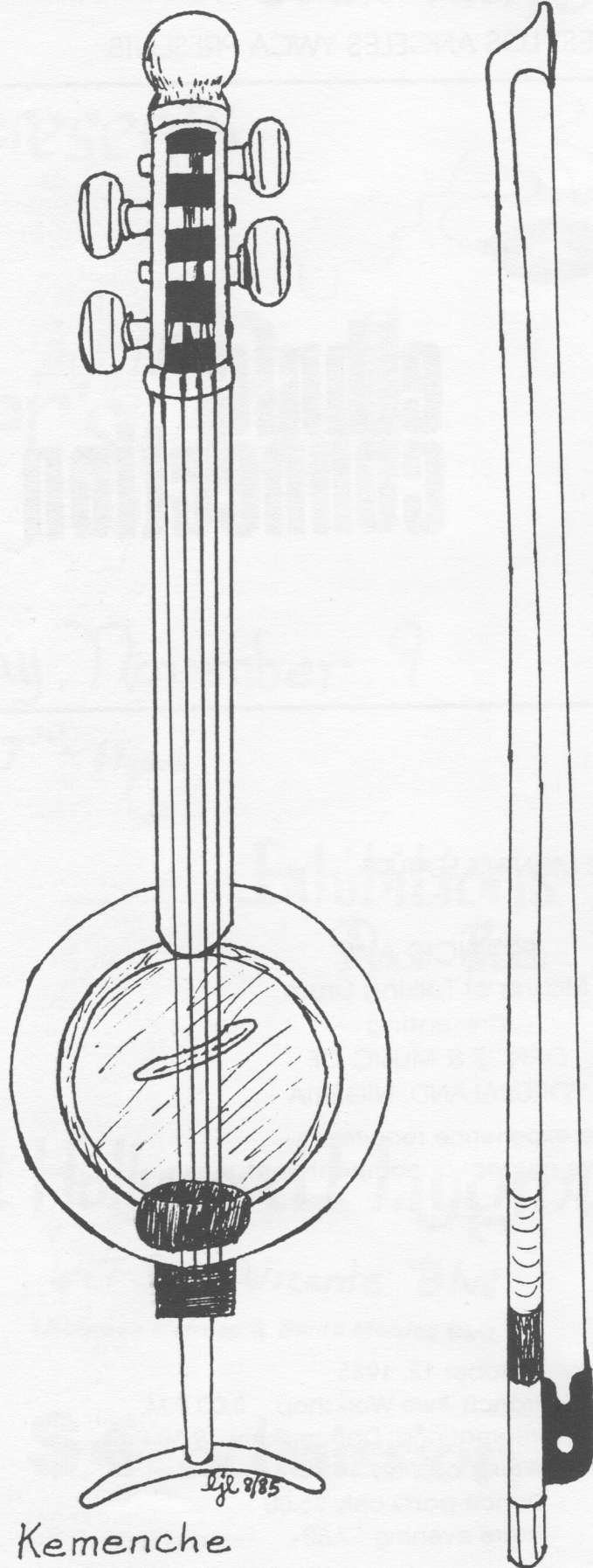
# The PIPER'S BAG

Joe Carson

The modern homeland of the Armenian people is a small plot of land in the southern Caucasus Mountains. The Armenians once had a small empire in southeastern Anatolia, and there were even two Armenias competing with each other for a time in eastern Anatolia. The Armenians have at one time or another been overrun by Mongols, assorted Turks, Persians, Arabs, Greeks, and even other Armenians.

The turbulent history of Armenia with various conquerors marching across Armenian lands left a wide range of cultural impact, and the music of the Armenians bears the clear imprint of this history. One very clear indicator is the mixture of traditional musical instruments used in Armenian music

The Armenian music and instruments we are most familiar with here in America are of the Turkish Armenians who started arriving in America shortly after Sultan Abdul-Hamid began the deportations when he ascended to the Sultanate in 1877. These immigrants came mostly from the Turkish provinces of Erzurum and Kars. The instruments they favored were Turkish urban instruments and instrumental combinations used around the turn of the century. The common ensemble was composed of the oud (Turko-Arabic lute), kanon (Turko-Arabic psaltery), violin, dumbeg (Turkish goblet drum darbuka) and clarinet. This ensemble provides the core of the music played by Armenian-American bands with modern additions of electric organs and guitars. The re-



Kemenche

pertoire is a mixture of old Armenian folk tunes from Erzurum, modern popular Armenian tunes and old Turkish urban popular songs.

Soviet Armenia has kept a tradition of Armenian culture which is more Caucasian and which has less Turkish influence. Their musical culture shows clear Azerbaijani, Georgian, Persian and Central Asiatic influences. The traditional orchestra was originally composed of a tar (membrane-faced long-necked lute), kanon, duduk (small cane-reed pipe), doli (small double headed drum) or daire (frame drum), kemenche (spike fiddle), and occasionally an oud. The modern traditional orchestra will use from three to five kanons, two to four tars, and two to four kemenches along with an oud, a doli, and a duduk player. Sometimes there will be two duduk players or a whistle player. On occasion the orchestra will be filled out with a clarinet and even an accordion (though accordions have not gained favor in Armenia as they have in neighboring Azerbaijan and Georgia).

The favorite instruments for playing solo or with drum in the oldest traditional forms are duduk, tar and kemenche. The Persians are better technicians on tar and kemenche, but they lack the Armenians' expressiveness on these instruments. Perhaps the kemenche is the most expressive of all instruments used by traditional Armenian musicians, being the symbol of the great Armenian poet Sayad Nova.

Another instrumental combination in traditional Armenian music is the larger doli played with two sticks, one large and one small, and

a pair of zurnas. The zurna is a rush-reeded shawm that is very loud and used in outdoor music for festive occasions. One zurna will play a drone while the other plays melody. This drone technique is not common in this part of the world but seems to be a common Armenian habit.

The music of Armenia tends to favor rhythms in six-eight meter with some fast two-four and some four-four. There are pieces in five meters and some in slow nines. The music of the American Armenians have more of the two and four meters, and they have a tendency to play old Armenian pieces in slow six meters as tens in a beat called jourjouna. This rhythm is common in an area encompassing Erzurum and parts of Iraz and is popular with the Turks, Kurds and Arabs living there today. Since most American Armenians originated in Erzurum, it is not surprising that they prefer the slow ten rhythm to the Soviet Armenian slow six versions.

The modern popular music in Soviet Armenia may range from full traditional ensembles to various mixtures with modern Western musical instruments to full jazz ensembles, rock and classical music. This kind of mixing is only to be expected in a people who are as music-mad as the Armenians. At least one of many fine Armenian composers has become commonly known in Western classical music..Aram Khachaturian. The other composers of Armenian music also deserve attention from the world, and perhaps in time they will also become recognized by the world outside Armenia, and Armenia's true musical genius may become known to the world.



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Leo Tolstoy

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# handicrafts

The inclination to create folk art and the demand for it keep growing year by year. Perhaps one of the best known of the folk handicrafts in the USSR is Palekh miniature painting.

The village of Palekh is located in the Ivanovo Region, 380 kilometers to the east of Moscow. In this once out of the way village, a truly national art, whose fame has spread far beyond the country's borders, came into being.

The ancestors of the present-day Palekh craftsmen were icon painters. Many Russian churches and cathedrals are decorated with their icons. Goethe admired masterpieces by Palekh painters. Matisse, on seeing them, declared that Russia, not Paris, was the place to study art.

It was from icon painting that the new Palekh art emerged. In 1924, the painters founded "The Artel for Old Painting" (an Artel is a group of people working collectively and sharing income and liability, a kind of cooperative). The present day Palekh art dates from that day.

The Artel was started by seven peasant icon painters, among them Ivan Golikov, the founder of the new Palekh style. "We are through with icon painting in Russia and have opened the first page of a new branch of national art." He said. Thus old Russian painting was revived in modern forms with new content, and was met with great success at the international exhibition in Venice.

Subsequently their works made a triumphal tour of European capitals- Paris, Berlin, Vienna, London and then traveled to New York. Even to this day thousands of jewelry and powder cases and cigarette cases (Russian Lacquers) are exported to almost 50 countries of the world every year.

Now Palekh is called an "academy village". It has four museums, a school of general education, an art school and art studios. The painters decorate porcelain, illustrate books, paint frescoes and even design sets for the stage. Miniature painting, however, still remains their favorite genre. The secrets of the craft have been and are being passed from grandfather to father and then on to son, and from mother to daughter.





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# in the USSR

GAVRIIL PETROSYAN

In the USSR craftsmen, as a rule, form Artels. The state supplies them with small-scale mechanisation facilities and raw materials and arranges for the bulk purchase of finished wares on favorable terms. The considerable income brought by the centralized sale of handicraft wares has allowed craftsmen to devote themselves entirely to their favorite work. What was once a source of extra earnings has now become for many a well paid profession.

Formerly objects of folk art were almost exclusively part of rural life. Today they are exotic additions to homes for town dwellers. Despite the change in the function of craft wares, their forms and, particularly, their ornamentation vividly and graphically ex-

press the features and principles of national art. In a number of Soviet republics objects of folk art continue to serve purely practical purposes, for example, padded Uzbek gowns made of bright-colored material, or tyubeteikas are still being worn as well as Central Asian skull caps embroidered in gold and silver. Similar kinds of national headgear, bright knitted socks and lightweight footwear are still in use among the Georgians and the Armenians, especially among those who live in the highlands.

The knitting of woolen socks, sweaters, mittens and caps is widespread in the villages and small towns of Estonia. These handicraft items as well as certain types of forged metalware (candlesticks, fire grates,

desk ornaments, etc) are purchased by representatives of the 'Uku'firm, which buys all kinds of folk handicrafts, and sold in salesrooms and souvenir shops. In Estonia the production of embossed leather and the making of printed leather book covers, blotting pads, pocketbooks and spectacle cases is well developed, and Estonian leather goods are well known throughout the USSR.

In the USSR there are more than 500 amalgamations of folk handicrafts. These amalgamations may consist of from several dozen to several thousand people. And every effort is exerted to help them preserve folk art for posterity and to promote its development.

In answer to the question, "where do the skilled craftsmen, technologists and artists come from? Gavriil Petrosyan, member of the journalists Union of the USSR, and commentator on questions of culture for the Novosti Press Agency, says "There are 15 higher educational establishments where art, including decorative and applied art, is taught. There are, in addition, nine junior art colleges, and their number is being increased. There are republican art schools in Lithuania, Latvia and Turkmenia. Hence the important role played nowadays by vocational schools where students are taught specific types of folk handicrafts: Wood and bone carving, miniature painting, embroidery and carpet-weaving. They exist in areas where folk handicrafts are well

developed. Some secondary schools have begun to issue their final-year pupils with certificates in such crafts as engraving, in addition to the ordinary school-leaving certificate. This practice is spreading. At such schools children are taught various kinds of folk art during vocational training classes.

In the USSR the art of drawing is taught not only at general and art schools, but also at many amateur studios of graphic art. At such studios art enthusiasts learn painting, graphics sculpture and develop their talents. In the town of Ramenskoye near Moscow, the Palace of culture of the local spinning -and weaving mill has a studio of graphic art which has been in existence for more than 30 years now. Members of the studio who

are mainly workers, go to the palace when their working day is over.

There is no special enrolment at the studio. Those who wish to do so may make a start at any time. The only thing needed is to show one's works so that the consultant there can determine the degree of the applicant's training.

one one can tell exactly; how many amateur artists there are in the USSR today. Besides members of amateur studios, there are many art lovers who work at home and go to specialists only for advice. Some amateurs make themselves known only when exhibitions are organised."

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SKANDIA DANCE CLUB	Oct 19 3-5, 8pm Nov. 15-16-17p	(714) 892-2579 (818) 795-4343 (714) 533-8667 (213) 459-531	ORANGE, Women's club 121 center. WESTCHESTER 8750 Lincoln Blvd	Special tchr Nov. 15-16-17 call (714) 533-8667 for details
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.	Guest tchr Dorothy Daw. / Thea Huljgens-Aug. Party 3rd Fri.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 7:30-10:30pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem School, 300 Lynn Dr.	7:30-8 adv tching Edith Sewell 8-8:30 tching by Ann Taylor
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WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic.	Int'l dances. Beg. 9-10
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(818) 343-7621 (818) 998-5682	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.	tching 8-9, 9-10:45 Inter level Dance Program.
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KAZASKA	Sunday 9 pm	(213) 478-1228; Edy Greenblatt	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.	Beginners 1-2 pm; Intermediate 2-3 pm.
KYPSELI	Friday 7:30-midnight	(213) 463-8506 (818) 798-5042	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	ALL request evening for beginners through advanced.
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SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park club, Balboa Park,	precedes regular club dance.
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USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 747-9135 (213) 478-5968	LOS ANGELES, USC Hillel, 3300 Hoover (across from Hebrew Union College)	Class 7:30 pm, requests 8:30-10:30
CAFE SHALOM INTERNAT'L EVENING	Thursday 7:30-10:30 pm	(213) 478-5968, Edy Greenblatt,	L.A., FAIRFAX AREA, Cafe Shalom, 531 N. Fairfax Ave.	7:30 pm beg. class, requests. 9 pm, int. class, requests.
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, L.A. Valley College Field House, 5800 Ethel Ave.	Tchg. 8-9 pm, open to requests 9-11. Int'l w/ emphasis on Israeli.
BNAI DAVID FOLK DANCERS	Monday 10:00-11:30am	(213) 276-9269	L.A., Bnai David 8906 W.Pico Blvd. 1 Block west of Robertson	Beg/classes ongoing Tikva Mason instructor
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:30-9:00pm	(213) 458-8323	SANTA MONICA, City College-municipal pool Rec.,Room	Sponsored by Santa Monica Rec. & Parks. Instructor Tikva Mason
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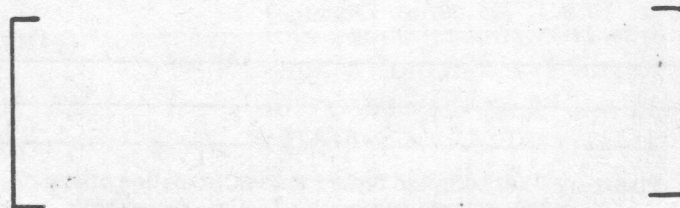
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