



# Folk Dance Scene

JULY/AUGUST 1986

VOLUME 21, NUMBER 4





|                                       |  |   |   |  |
|---------------------------------------|--|---|---|--|
| UCI DANCE CLUB                        | Sunday 7-10pm                                      | (714) 854-9767<br>Lou & Lenore Pechi                | UCI, Fine Arts Village Studio #128  | Balkan and International Requests 7:30-10pm  |
| ROYAL SCOTTISH COUNTRY DANCE          | Mon, Thur 7:30-9:45pm                              | (714) 856-0891<br>Frank Cannonito                   | Irvine, Huntington Beach, call for location   | Beg. & Int. Shirley & Jan Inst.<br>Beg. & Int. Jan & Bob Inst.                                 |
| ROYAL SCOTTISH C.D. SAN DIEGO BRANCH. | Mon, Tues 7-10pm<br>Fri 7:30pm                     | (619) 270-1595<br>(619) 276-7064                    | San Diego, Casa del Prado Balboa Park,  |  |
| BEGINNING CLASSES                     |  |   |   |  |
| BEGINNING INTERNATIONAL               | Tue 7:30-9:30pm                                    | (213) 437-4232<br>Thea Hultgen                      | PAL, VERD, Pedregal School Rm 14<br>6069 Oakgrove pl.   | \$4 per class; \$35 for 10 classes   |
| CARRILLO IN'T FOLK DANCERS            | THUR 7:30-10pm                                     | (619) 449-4631<br>Pat Coe.                          | SAN DIEGO, Balboa Park Club<br>Balboa Park.   |  |
| CULVER CITY BEGINNERS CLASS           | Thur. 7:30-9:30pm                                  | (213) 202-5689                                      | CULVER CITY, Iri Room of Vet. Memorial Bldg., 4117 Overland Ave.  |  |
| CRESTMWOOD FOLK DANCERS               | Monday 7-8:15pm                                    | (213) 478-4659 (213) 202-6166<br>Beverly Barr Inst. | WEST L.A. Brockton Sch.<br>1309 Armacost Ave.   | New Class!! Beg. start anytime<br>Dark- July 21, Aug. 18 & 259<br>precedes regular club dance. |
| SAN DIEGO INT'L FOLK DANCE CLUB       | Wed 7:00-8:15 pm                                   | (619) 422-5540<br>Alice Stirling                    | SAN DIEGO, Balboa Park club,<br>Balboa Park,  |  |
| BEGINNING SCANDINAVIAN FOLK DANCE     | Mon 7:30-10 pm<br>Wed 7:30-10 pm<br>Tue 7:45-10 pm | (714) 533-8667<br>(213) 459-5314<br>(805) 969-2382  | ANAHEIM, Cultural Ctr. 931 Harbor,<br>CULVER CITY Peer Gynt 3835 Watseka,<br>SANTA BARBARA, 100 E. CARRILLO | New class Sep 8: Ted & Donna<br>New class Sept: Bob & Carol<br>New class Aug 5: Dan & Flora    |
| SERRA MADRE FOLK DANCE CLASS          | Monday 8-9:30 pm                                   | (818) 441-0590<br>Chuck Lawson,                     | CALL FOR LOCATION   |  |
| WESTWOOD CO-OP FOLK DANCERS           | Thursday 7:30-9 pm                                 | (213) 655-8539<br>(213) 202-6166                    | W.L.A., Emerson Jr.Hi., 1670 Selby,<br>behind Mormon Temple.  | Beginners can start anytime.<br>O.K. to stay for interm. program..                             |
| YUGOSLAV-AMERICAN CLUB                | Monday 7:30-10 pm                                  | (213) 832-6228<br>Anne Turkovich,                   | SAN PEDRO, Yugoslav-Amer. Club, 1639 S.<br>Palos Verdes St., corner of 17th St.                             | Beginning folk dance instruction.  |
| SOUTH BAY BEGINNERS DANCE CLASS       | Fri. 7:15-8:30pm                                   | (213) 375-0946<br>(213) 541-1073                    | Rancho Palos Verdes<br>Unitarian Church 5621 Montemalaga  | after classes join South Bay dancers<br>Dark 3rd Friday each month                             |
| TEMPLE ISATAH FOLK DANCERS            | Tuesday 8-10:30 pm                                 | (213) 478-4659, (213) 202-6166<br>Beverly Barr,     | WEST L.A., Temple Isaiah, 10345 Pico  | Beg. and Inter. dances taught<br>old and new. Good place to learn.                             |
| THOUSAND OAKS FOLK DANCERS            | Thursday 7:30-9 pm                                 | (213) 498-2491<br>Gene Lovejoy,                     | THOUSAND OAKS, Conejo Community Center,<br>at Dover & Hendrix   |  |
| NARONI BEGINNERS FOLK DANCE CLASS     | Thursday 7-8 pm                                    | (213) 421-9105<br>(714) 892-9766                    | LONG BEACH, Hill Jr. Hi gym,<br>1100 Iroquois   | Soft-soled shoes only, General<br>dancing after class til 10:30                                |
| PASADENA CO-OP BEGINNERS CLASS        | Friday 8:00-8:30 pm                                | (818) 794-6919                                      | PASADENA, Throop memorial church<br>300 S. Los Robles   | Sponsored by Pasadena Co-op.   |
| KAYSO FOLK DANCERS                    | Saturday 1-3 pm                                    | (619) 238-1771<br>Soghamonians                      | SAN DIEGO, 4044 Idaho St., North Park<br>Recreation Center  |  |
| LAGUNA BEGINNERS FOLK DANCE CLASS     | Sunday 7-10:30 pm                                  | (714) 553-8667,<br>(714) 494-3302                   | LAGUNA BEACH, Laguna Beach Hi, Girl's<br>Gym, Park Ave. at St. Anns.  |  |
| USC ISRAELI DANCERS                   | Tuesday 7:30-10:30 pm                              | (213) 478-5968                                      | LOS ANGELES, USC Hillel, 3300 Hoover<br>(across from Hebrew Union College)                                  | Class 7:30-8:30 Beg. welcome   |
| INT'L RENDEZVOUS FOLK DANCE CLUB      | Saturday 8-11 pm                                   | (818) 787-7641<br>(818) 988-3911                    | VALLEY, L.A. Valley College Field<br>House, 5800 Ethel Ave.   | 7:30-9 pm, open to requests<br>9-11. Int'l w/ emphasis on Israeli.                             |
| SANTA MONICA COLLEGE FOLK DANCERS     | Wednesday 7:30-9:00pm                              | (213) 458-8323                                      | SANTA MONICA, City College-municipal<br>pool Rec. Room  | must be pre-registered<br>instructor Tikva Mason   |
| BET TORAH FOLK DANCERS                | Monday 7:30-9:00pm                                 | (213) 283-2035                                      | Alhambra. Bet Torah, 225 s. Atlantic.   | Beg/Inter, on going<br>Tikva Mason instructor  |





JULY/AUGUST 1986  
VOLUME 21, NUMBER 4

# Folk Dance Scene

**EDITORS**

Marvin Smith  
Teri Hoffman  
The Stone Flower  
Jim Fogle  
Fay Wouk  
Robert Moriarity  
Ed Feldman  
Fran Slater

**PRODUCTION**  
**CIRCULATION**  
**FOOD EDITOR**  
**BUSINESS MANAGER**  
**ASSEMBLING**  
**TROUBLE SHOOTER**

**EDITORIAL OFFICE:**

Marvin Smith  
229 Catalina Ave no.3  
Los Angeles, Calif. 90004  
(213)385-7944

**BUSINESS / CIRCULATION OFFICE:**

22210 Miston Drive  
Woodland Hills, CA 91364

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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 the 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.

**SUBSCRIPTIONS:** All subscription orders, renewals, claims and inquiries should be addressed to the Circulation Office. Subscription rate is \$8.50 per year (\$15.00 outside the U.S.). All subscriptions must be prepaid. Changes of address should also be mailed to the Circulation Office and should be received a month prior to the change to insure prompt delivery.

**ADVERTISING:** Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. Ads (except classified ads) must be in camera-ready form and pre-paid.

**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.

**FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS**

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| Director of Publicity   | Darcie Linkey   |
| Historian               | Kay Soghomonian |

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# Calendar

## CALIFORNIA

### JULY

- 7/4 July 4th "Dance on the Slab,"  
Santa Monica
- 7/3-6 Karpotok Inst. with Sandor Timar  
& Andor Czompo, 818/995-7215
- 7/7-13 Finnfest '86, UC Berkeley, POBox  
1789, Sonoma 95476
- 7/19 Kayso F.D. Party, Balboa Park,  
San Diego
- 7/20-26 SDSU Folk Dance Conf., San Diego  
213/292-4030
- 7/25-8/3 Lark in the Morning, Celebration  
#12, Mendocino, 707/964-5569
- 7/27-8/9 Stockton F.D. Camp, 2 wks, Univ.  
of Pacific, Stockton
- 7/31-8/3 Reunion of Overseas Dancers, San  
Diego, Stardust Hotel

### AUGUST

- 8/16 Skandia Wkshp, 3-5pm, Womens Club  
Orange
- 8/28-9/1 Strawberry Bluegrass Festival  
'86, Yosemite, Camp Mather
- 8/30 Skandia Workshop, 3-5pm, call  
818/343-5425
- 8/30-9/4 Folk Dance Symposium, Santa  
Barbara, 213/467-6341

### SEPTEMBER

- 9/5-7 Israeli F.D. Fest., Camp Hess  
Kramer, 818/994-5432
- 9/13 S.D. Afterparty, SDSU Conf. Comm.  
W. Hollywood Rec Ctr 7:30pm
- 9/19-20 Danish Days, Solvang

### OUT OF STATE

### JULY

- 7/5-9/1 MAINE, Bridgton-Maine F.D. Camp,  
8 sep. wks-516/661-3866
- 7/6-13 W. VIRGINIA, Buffalo Gap-Hung.  
F.D. & Music Symp., 201/836-4869
- 7/10-14 WISCONSIN-7th Ann. Door County  
Folk Fest., 414/854-2986
- 7/13-8/17 W. VIRGINIA, Elkins-5 wk. Fest.  
of Traditional Folk Arts  
304/636-1903
- 7/14-20 NEW YORK, Ashakan-Fiddle & Dance  
Wkshp N.Wk., 914/338-2996
- 7/16-18 N. CAROLINA, Black Mtn-Black Mtn  
Spring Fest, Black Mtn Coll.  
704/669-2456
- 7/18-20 COLORADO, Denver, Boulder, Ft.  
Collins-Trukish Wkshps  
499-6363 or 223-5362

- 7/18-27 W. VIRGINIA, Buffalo Gap-Balkan  
Music & Dance Wkshp, 503/344-4519
- 7/21-31 ILLINOIS-Northeastern Ill. Univ.  
Amer. Spanish Dance Festival
- 7/25-27 IOWA, Decorah-20th Ann. Nordic  
Fest., 319/382-9010
- 7/26-81 NEW YORK, Ashokan-Fiddle & Dance  
Wkshp S.Wk, 914/338-2996
- 7/29-9/1 NEVADA, Calaveras County Fair-  
grounds, Western States Country  
Music Fest., 702/882-3286

### AUGUST

- 8/1-2 ILLINOIS, Skokie, "Gala Performance"  
Centre East for Performing Arts
- 8/2-31 MICHIGAN, Clinton-5 wknd series in  
Movement & Folk Dance, High/Scope  
Conf. Cntr, 313/485-2000
- 8/3-15 W. VIRGINIA, Elkins-2 sessions Aug-  
usta Heritage Arts & Dance  
304/636-1903
- 8/3-9 KENTUCKY, Morehead-Kentucky Dance  
Inst., Morehead State University
- 8/3-17 NEW YORK, Ashokan-Fiddle & Dance  
Wkshp, 2 sess., 914/338-2996
- 8/7-10 NEW MEXICO, Montezuma-August Camp,  
505/293-5343
- 8/14-20 IDAHO, Rexburg-Int'l. Folk Festival
- 8/22-30 UTAH, Springville-Work Folk Fest.
- 8/29-9/1 NEW YORK, Livingston Manor, Edge-  
wood Inn, 718/783-0500

### SEPTEMBER

- 9/27 COLORADO, Denver-Annual Viltis  
Party, Steele Comm. Center

### FOREIGN

### JULY, AUGUST

#### CANADA

- 7/18-20 VANCOUVER, B.C.-Vancouver Folk  
Music Festival
- 8/3-8 MONTREAL, Quebec-Montreal Int'l  
F.D. Camp, 514/481-3867
- 8/10-17 WINDSOR-Mid-America F.D. & Music  
Conf., 812/33602514

#### ENGLAND

- 7/5 LONDON, SIFD Day Course, Cecil  
Sharp House
- 7/12 LONDON-Dunav Balkan Group, foyer  
of Barbican
- 7/16 LONDON-"Dance for Dimon" Israeli  
Dance Troupe, R. Steiner Hall, 8pm
- 8/1-8 DEVON-Sidmouth Festival



7/27-8/1 HERTS-Israeli F.D.Assn.Summer  
Camp,Hatfield Poly.IFDA Camp

8/9-15 Billingham Int'l.F.D.Course,  
County Ed.Off.,Woodlands Rd.,  
Middlesborough,Cleveland

BULGARIA

7/31-8/18 Folkraft Seminars,Folkraft  
Europe,Rue Ste-Norbert 6,  
B-1090,Brussels,Belgium  
2 sessions

8/8-10 KOPRIVSHTITSA-5th Nat'l Folk  
Festival

HUNGARY

7/19-28 Folkraft Seminar,Folkraft  
Europe-see add.above

JUTLAND

7/7-14 HAVNDAL HALLEN-Summer F.D.Camp  
Copenhagen 01-50-14-60

NO.WALES

7/8-13 LLANGOLLEN-Int'l.Musical,  
Eisteddfod

ROMANIA

7/19-8/2 MUNTENIA-Summer F.D.Camp  
Copenhagen 01-50-14-60

SPAIN

7/16-19 CANTONIGROS-Pyrenees Int'l  
Music & Dance Festival

SWEDEN

7/16-19 DALARNA,Faleen-Folk Music  
Fest.,023/836-37 or 38

YUGOSLAVIA

7/4-8/11 BALE-Yugoslav F.D.Seminars,  
3 sessions,80.21.28.13

JULY

7/3-6 OHIO,Huron-Callers College

7/3-6 ILLINOIS,Buffalo Grove-Royal 4th  
of July Holiday 312/634-0790

7/14 ILLINOIS,St.Charles-Pheasant Run

7/6-8/2 GEORGIA,Dillard-Copecrest Cance  
Resort,4 sess.,404/746-2134

7/6-10 ILLINOIS,Champaign-Experienced  
Callers School

7/7-11 MASS.,So.Weymouth-Super School  
East,Kramer's Hayloft

7/13-17 PENNSYLVANIA,Pittsburgh-Ed Foote  
Caller School

7/18-20 NEVADA,Las Vegas-Sq.Dance Jubilee

7/20-23 MICHIGAN,Hartland-Holiday of  
Harland Hall

7/20-24 NEVADA,Reno-Reno Callers Acad.,  
417/884-2763

7/20-25 INDIANA,Marshall-Turkey Run  
Callers School

7/24-26 CANADA,Calgary,Alberta-5th Canadian  
Nat'l.Sq/Rnd Dance Convention

7/24-27 NEW YORK,Ticonderoga-Callers Coll.

7/27-30 VIRGINIA,Harrisonburg-Callers Coll.

AUGUST

8/1-3 NEBRASKA,Lincoln-Corhusker Callers  
College

8/1-3 CALIFORNIA,Spring Valley-San Diego  
Contra Weekend

8/3-7 COLORADO,Estes Pk-Dance Ranch  
Callers College

8/3-9/6 GEORGIA,Dillard-Copecrest Dance  
Resort, 5 sessions 404/746-2134

8/5-9 NEVADA,Las Vegas-Jackpot Fest. W.

8/10-15 NEVADA,Las Vegas-B.Peters Callers  
School

8/11-15 CONNECTICUT,Vernon-New England  
Caller School

8/15-17 NEBRASKA,Fremont-Callers College,  
Camp Calvin Crest

8/24-9/5 TENNESSEE,Gatlinburg-Timeridge Sq.  
Dance 2 sess.

8/28-31 WISCONSIN,Milwaukee-1986 Dance-A-  
Rama,Single Sq.Dancers USA

SEPTEMBER

9/1-4 N.MEXICO,Red River-So.West  
Callers College

9/4-7 MONTANA,Lolo-No.W. Callers College

DEADLINE DATES

FOR CALENDAR LISTING:

For Sept. 1986 issue - July 18, 1986

For Oct. 1986 issue - Aug. 16, 1986

Send information to:

Fran Slater, 1524 Cardiff Ave.

Los Angeles, CA 90035 - 213/556-3791

FOR ARTICLES,ADS,CLUB ACTIVITIES,NEWS ITEMS:

For Sept. 1986 issue - July 25, 1986

For Oct. 1986 issue - Aug. 23, 1986

Send information to:

Marvin Smith, Editor

EDITORIAL OFFICE:

229 S. Catalina, #3

Los Angeles, CA 90004





# ON THE

## ANNOUNCEMENT!

Our editorial address has changed AGAIN. The NEW address is 229 S. Catalina, #3, Los Angeles, CA 90004. Tel. (213) 385-7944. Remember the change if you have articles, ads, or other information to submit, or if you have any questions for the Scene.

## ABOUT THE INTERNATIONAL GREEK FOLKLORE SOCIETY

This Society is a non-profit educational organization established to encourage, document and present traditional forms of Greek ethnic music and dance.

The Folklore Society presents folklore festivals, outreach music tours and workshops featuring the traditional music, song and dance of the Greek people. Through these programs the Society is able to expose the public to the richness and beauty of the Greek culture.

The Society has established a newsletter with a mailing list of over 1,000 folk dancers and Greek folklore researchers throughout the United States, Canada, Australia and Greece. If you wish to subscribe to this informative newsletter, mail a check for \$5.00 to The International Greek Folklore Society, 6 Golden Star, Irvine CA 92714. The present editor is Kathy Politopoulos.

## CALENDAR OF SOME GREEK FESTIVALS THIS YEAR

July 12,13 (tentative):

Greek Church of Downey  
100354 Downey Ave., Downey  
(213) 862-6461  
-Outdoors, with covered dancing area and blacktop dance surface.

August 2-3

St. Barbara's Church  
(At Oak Park in Santa Barbara-take 101N thru Santa Barbara to Pueblo exit. Follow signs to the park).  
(805) 683-4492  
-Outdoors with uncovered dancing area, on rough wood floor.

August 22 (5 p.m.), 23, 24

St. Nectarios' Church  
20340 Covina Blvd., Covina  
(818) 967-5524  
-Outdoors dancing on net covered blacktop area.

August 30,31, September 1

Assumption of the Virgin Mary  
Long Beach (location undecided as of publication of the calendar; call for location)  
(213) 591-6307

September 20, 21

St. Anthony's Church  
(To be held at the Santa Anita Racetrack), Arcadia  
(818) 449-6945  
-"Outdoor" dancing in covered area on tiled cement.

October 4,5

St. Katherine's Church  
(To be held at the Torrance Recreation Center)  
Torrance

(213) 540-2434

-Outdoors dancing in uncovered area on cement.

October 11,12

Greek Orthodox Church of North San Diego County  
Del Mar Racetrack  
Solano Beach  
(619) 942-0920  
-Indoor dancing on cement

NOTE: The information here is as of March 26, 1986. When in doubt about any of this information or in need of detailed directions to the locations, call and confirm or ask at the church.

If you would like one of these schedules "hot off the press" for next year (or perhaps for the remaining months of 1986?) send a self addressed/stamped envelope to:

Pat Rawalt  
23545 Anza Ave., Apt. D  
Torrance, CA 90505  
(213) 375-1834

## TRAVEL AND DANCE WITH BEVERLY AND IRWIN BARR

The Vancouver Expo, including Seattle and Victoria, will be the next trip, from August 16-26, dancing with the local folkdance groups and people.

You may put your name on a waiting list if you want to join them. Although available space is filled, more space has been requested so that those on the waiting list may be accommodated. For more information, call Beverly Barr at 213-478-4659 or 213-202-6166.



# SCENE

## BULGARIAN SONG AND DANCE WORKSHOP

After the Koprivchtitsa Festival (Aug. 7, 8 & 9) there will be a singing and dance workshop in the town of Bansko, Pirin (the Macedonian region of Bulgaria). The dance workshop will be taught by Guenio Guenev along with the choreographer of the Pirin Ensemble. The singing workshop (Pirin style) will be for women only and will be conducted by several women singers from the village.

The Dance Workshop is August 11 thru 22, and fees include accommodation at a hotel (2-4 persons per room), and meals at the hotel. Bring opanke and a belt. Cost is \$310. If you like, you can attend half of the dance workshop for \$155.

The Singing Workshop is August 11-17, and accommodations are the same as for the dance workshop. Cost is \$160.

Because these workshops are organized by Inter-Groupe Folk Lore in Paris, they need to know the number of participants as soon as possible. The deadline for deposit we were sent was June 30, 1986, but it is quite possible that there will still be space by the time you receive this publication. The deposit of \$50 and all queries should be sent to:  
Inter-Groupe Folklore  
41 Rue de la Butte-aux-Cailles  
75013 Paris, France  
Tel. 45-89-36-28

Our contact source was Michelle Joseph. You may wish to direct your queries to her attention.

## TOPANGA BANJO & FIDDLE CONTEST Dance & Folk Arts Festival

The 26th Topanga Banjo & Fiddle Contest, Dance & Folk Arts Festival will be held on Sunday, July 13 from 9:30 am to 6 pm on the Track Stadium of El Camino Community College. Entry will be via Redondo Beach Blvd. in Torrance, and there's plenty of free parking.

Featured this year will be 100 banjo, fiddle, mandolin, guitar, hammered dulcimer, and singing contestants, seven guest bands, a clog dance contest, six dance groups, a big jam session area, and more than 45 folk artisans and music merchants.

Guest bands will include the Phil Salazar Bluegrass Band, the Tom Sauber Traditional Band, the Scottish Fiddle Band and several others.

Dancing will include teaching and demonstrations in Scottish Country, Israeli, Square, Contra, and International dancing. In addition, the 32nd Street Manget School dancers will perform.

Food will be available for sale on the site but people may bring picnic baskets. Tickets, on sale only on sight on the day of the event, will be \$4 for ages 18-64, \$3 for El Camino College students, and \$2 for ages 10-17 and over 65.

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## SANTA BARBARA FOLK DANCE SYMPOSIUM

The U.C. Santa Barbara Folk Dance Symposium will have new dates this summer-Sat., Aug. 30

to Thurs., Sept. 4, 1986. The advantage is to make full use of the Labor Day Weekend, which makes it inviting for those seeking Tuition Only part time attendance.

The teaching staff this year is quite talented and varied. In his only So. California camp appearance this summer, Atanas Kolarovski, of the Tanec Ensemble, Skopje, will be presenting dances of Macedonia and supplying, with his accordion, part of each evening's live music. Alexandru David, of the Perinitza Ensemble, Bucharest, will teach Romanian and Russian dances. He travels extensively outside the U.S. to teach. Susan Cashion of Stanford University will represent Mexico. Her research in the field of Latin Dance Studies is unparalleled. Ingvar Sodal of Trondheim, Norway, returns to the Symposium after a long absence. Those interested in Scandinavian dance can take advantage of the tuition-only weekend and follow Ingvar's courses. He'll be teaching twice daily on Sunday and Monday, and will then have to leave to meet other commitments. And finally, Tom Bozigian, just returned from a Scandinavian teaching tour, will offer Armenian dances from the various regions of Armenia, and will provide some of the live music.

The week's schedule will find one hour daily teaching by each instructor, and an additional hour in the early evening shared by selected teachers. Several teachers will present folklore hours representing their respective countries through demonstration,



# ON THE SCENE

lecture or film. All morning classes and evening parties will have refreshment breaks. After parties will be spiced with live orchestras and delicacies. The Symposium Folk Shoppe will make available the teachers' records, costumes, syllabi and other folk items for purchase. The annual Goleta Beach Picnic will be on Tuesday from 3-8 pm, with barbecue and live orchestra. U.C. Santa Barbara is noted for its

excellent summer conference meals, and we will have three daily.

This year's Symposium will emphasize more live music featuring several ethnic musicians from various cities in California. Other details can be found in the ad in this issue. Write for brochure to F.D. Symposium, P.O. Box 2692, Hollywood, CA 90028, or call (213) 467-6341.

your basic Balkan dancing, try a little Hula. Classes in ancient and modern Hula are taught daily by a Kumu Hula (teacher of Hula). Included in one of the evening cultural programs is (what else?) a luau, featuring dancers from a local Hula Halau (school) and Hawaiian ('da kine local style) food. There will be an opportunity to learn the art of Hawaiian lei making and ukelele lessons will be offered during instrument classtime.

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## MAKAHIKI HOU

The New Year Camp  
Rich Rosen

Makahiki Hou means "New Year" in the Hawaiian language, therefore as its namesake, this camp will be held on December 26, 1986 through January 1, 1987. While most folk dance camps are held in the summer, the balmy tropical weather of Hawaii permits this camp to be held in December.

Makahiki Hou is different from other folk dance camps in two ways. First...the camp has a blend of East European folk dancing and music. Dance lessons in two of the Balkan varieties happen daily and evening parties have dancing that may extend far into the night (sometimes extending way into the morning). The music program includes lessons in ethnic singing, playing of ethnic instruments, and Ensemble class. Second...Hawaii has its own culture with its unique forms of music and dance. So if you like a little more than

---

## GYPSY CAMP

A New Folkdance Coffee House

A new location for folk dancing has just opened in West Los Angeles. Gypsy Camp had its very successful Grand Opening on May 3rd and now offers folk dancing with a coffee house atmosphere on Thursday through Saturday nights. Greek night is Thursday, Balkan is Friday, and Saturday is an eve of International Dancing. There are classes on Thursday and Saturday evenings at 8:30 pm.

Gypsy Camp will also serve as a home to its sponsor, the folk dance group GYPSY, which performs widely in the Los Angeles area. Gypsy Camp is located at 3265 Motor Ave., just north of National Blvd., and is easily accessible from the Santa Monica and the San Diego freeways. Gypsy Camp is also available for dance classes and group rehearsals. For more information, call (213) 558-0746.



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# DANCE IN GREECE

Dr. Alkis Raftis

## ROMAN AND BYZANTINE PERIOD

Greek classical antiquity came to an end with the Roman conquest in the 2nd century BC. The Romans adopted many of the achievements of Greek civilization and made great use of its artists and scholars throughout the Roman empire. Greek dancers found themselves addressing a wider audience, spread over a large area, constituting various peoples, in most part not understanding their language. Not bound any more to the moral and aesthetic precepts of the small Greek city, they turned to easy tricks to please their patrons: dances became burlesque, lascivious, comic or frightening. The unity that characterized the Greek notion of 'musike', comprising song, dance and instrumental music in one whole, was fragmented into separate parts of the performance. Songs remained in Greek language for some time, sung by a passive chorus as an interlude. Music became independent by the addition of several instruments to the lyre and flute, so as to form a little orchestra.

Dance, loose from word and melody, became pantomime. Although mimic dances abound in Greek antiquity, pantomime is the hallmark of the Greco-Roman period. Performers became famous for their ability to relate entire stories with their gestures and postures. They wore lavish clothes and jewelry, masks, they were frequently effeminate and they resorted to vulgar jokes and obscenities. Thus dancers be-

came professionals of low status rather than public servants and dance lost its religious and educational character to become a spectacle of mere entertainment.

ing, charioteers danced their victories, the court danced on the emperors birthday, large public dances erupted as a relief after the passing of difficult moments.

*... Texts by the church fathers and the synods refer to dancing as demonic, blasphemous and abominable... it is important to note, though, that the Eastern Christian Church made no distinction between city dancing by professional dancers, jugglers, circus and theater actors, prostitutes, . . . and rural dancing by villagers . . .*

It was inevitable that the Christian church would attack this form of dancing, especially in the Byzantine Empire, virtually a theocratic state. Most of what is known about dance during the Byzantine Era (5th-15th centuries) comes from the prohibitions and exhortations of the orthodox church. Texts by the church fathers and the synods refer to dancing as demonic, blasphemous and abominable. The very fact that this polemic persisted proves that dance remained popular.

In spite of the constant pressure by the church, emperors hesitated to prohibit dancing for fear of arousing the public sentiment. Popular dancing continued in village celebrations on saints' days and there were instances where dancing is reported inside the churches on Christmas. Dances were very common after Easter, during marriage feasts, on birthdays. Soldiers dances during pauses of their train-

Written sources do not supply any actual description of dancing. From a multitude of dispersed phrases and some paintings in churches it can be deduced that as a rule the pattern was the round, chain dance. Men and women danced separately but there is mention of mixed dances. The most common instruments used for dancing were the flute, guitar, little drums and tambourines.

## RURAL POPULAR DANCE

Traditional dance is defined here as dance transmitted from one generation to the next by the continuous immersion in one cultural group, that is not through formal teaching. Folk dance, on the other hand, consists of traditional dance forms practiced within a non-traditional society for educational, performing or other purposes. In this sense, traditional dancing is still widely practiced in the Greek countryside, although a steady



## DANCE IN GREECE

decline is evident since the Second World War, as a result of modernization. Young people have left the villages to find jobs in the towns or abroad, roads have been opened to previously inaccessible areas, television sets have proliferated, tourists flood the coasts every summer and discotheques sprout in the smallest towns. Customary ways of entertainment have changed, while government policy towards dance has been one of marked neglect.

The Civil War in the Forties forced a large part of the rural population to find refuge in towns and to look back to life in the village as one associated with backwardness. The after-war generation does not consider popular dance as its own. Traditional dances tend to become gradually a matter for folk dance groups, with the subsequent loss of feeling and emphasis on the spectacular.

There are 500 folk dance groups around the country and as many in the Greek communities abroad. The State gives them token financial support only. There are two State-supported permanent theaters giving daily performances of dances from various regions.

Costumes, music and dance styles differ greatly among regions and among Greek subcultures. Generally speaking one could distinguish at least twenty regions, each with at least ten dances of its own, and this division could go even further. This stems from the fact that, aside from geographical entities, there are ethnic groups of Greeks that have resettled in other areas. Pontic Greeks, for example, have lived for centuries along

the north coast of Asia Minor until they established themselves in entire villages dispersed in Macedonia. The most notable regions when it comes to dance are: Thrace, Macedonia, Epirus, the Southern Mainland, the Ionian Islands, the Aegean Sea Islands, the Dodecanese Islands, Crete, and Cyprus. Some dances are common between neighboring regions, although the style of dancing is unmistakably different. There is no one truly all Greek dance.

By far the most common dance form is the Syrtos dance. The name indicates a "drawing" action and this explains the basic notion of a dance being 'drawn' by the first dancer, as if the leader pulls a line of dancers around behind him. The term Syrtos was found on an ancient inscription but there is no indication of how it was danced. In modern Greece it became a generic name for a dance in open circle with a walk-like step. The basic Syrtos is in 2/4 measure, with one long and two short steps to the right. The leader has freedom to improvise and to coil and uncoil the line of dancers into various patterns.

In the most common hand hold each dancer simply holds the hands of the two dancers next to him, arms down or bent at the elbows. Another way is to hold hands cross wise, that is between alternate dancers in the line (as in the Trata of Megara or the Sousta of Rhodes), mostly used in women's dances. Men's dances some times involve holding each others shoulder (like in Pentozali of Crete and the Gaida of Macedonia) and a tendency to stay in a straight line rather than a circle. Other holds are by the elbow (as in Tsakonikos of Pelopo-

nese and Pogonissios of Epirus) or by the belts (as in Zonaradikos of Thrace).

Dancing face to face or solo is rare and seems an influence from the Greeks of Asia Minor. Couple dances are an exception, presumably of Western origin. The rule for public dancing was the solemn circular dance while improvising figures and dancing of small groups was decent only in family celebrations at home. In general, dancers move the upper parts of their bodies very slightly, by contrast with Middle Eastern dancers. Similarly, Greek women do not dance alone in front of men.

The first dancer in the line holds a position of honor, the dance is considered his. In some areas, after the Easter Sunday mass, the priest leads the first dance in the churchyard or around the church as a token of benediction of the celebration. In a marriage feast, the bride leads the first dance, the bridegroom and the in-laws. Usually all the participants take turns at leading the dance, each one also asking the musicians to play the tune of his preference and paying them for it. A woman will not lead a dance unless her father, brother or husband asks and gives an order to the musicians. It was considered a deliberate offense to enter into someone else's dance. Many fights and stabbings started this way.

The order in which dancers align themselves in the circular dance was of great importance, especially in the opening dance of a celebration. The most common pattern is for men first, according to age, followed by women also according to age, then the children. Thus, the only way to advance up the line was





when an older person could no longer dance. Since it was improper to hold the hand of a woman in public, often children or an older couple would be in line between the last man and the first woman in the line.

In earlier times, when village people were too poor to pay a musician, Sunday afternoon dances were often held with the girls singing. But, big public dances on prescribed dates and marriage ce-

lebrations were always held with instrumental music. The most widespread instruments found were the gaida, the three-stringed lyra, the shawn (zourna, usually played by gypsies), and the clarinette. Percussion was provided by a daouli, a toumbeleki, or a tambourine. Musicians on the mainland are still gypsies, but their own musical idiom did not influence local music, as in other countries. Instruments were made by the musicians themselves.

#### URBAN POPULAR DANCE

By the middle of the 19th century, an idiomatic form of music and dancing appeared among the lower social strata in ports of the Aegean Sea. In the poorer neighborhoods of cities like Istanboul, Smyrna, Salonica and Syra had gathered thousands of outcasts leading a life of misery and lawlessness. They developed their own means of expression breaking away, though taking elements from, the rural tradition, the



Turkish culture and the European upper class culture. This genre, eventually called rebetika, gained increasing momentum and social acceptance to be come one century later the hallmark of Greek music internationally.

Originating in the tavernas and coffee-houses frequented by sailors, peddlers, jobless and petty criminals, lyrics lament frustrated loves, reject bourgeois life style, idealized bravado actions and project the counter values of a marginal social group. Music is played by string instruments: mainly the mandolin-like bouzouki and the smaller baglama, also violin, santouri (dulcimer) and guitar. The musicians played on a stage along one wall of the neighborhood cafe, with a small space in front of it where patrons could dance. The orchestra appeared every evening, unlike folk musicians who played only on festive days in the open air, and it included women singers who occasionally danced too.

The most common dance is the Zeibekiko, in 9/4 meter, a solo improvisation dance with balanced precision movements expressing intense concentration and self-absorption. In its original rural form it is a dance performed in carnival by disguised characters, its name deriving from a fierce tribe in Asia Minor. Next most popular is the Khasa piko (meaning butcher's dance) in slow 2/4 meter, danced by two or three men held by the shoulders and moving back and forth, usually close friends who have developed their own variations on the basic step. A similar dance in fast tempo and moving to the right is Serviko. Both of these dances were used as a base to create a new dance called Zorba Dance

or Syrtaki. Other rebetiko dances are Karsilama (i.e. face-to-face) with a 9/8 meter, danced by couples, and the Tsifteteli (i.e. double-chord-strum), a solo dance in 4/4 resembling a subdued or mock belly dance.

The rebetika dancing style bears the mark of its urban origin. Suitable for dancing in the small space cleared by tables in tavernas, it is danced solo or by very few persons. Movements seem precise and calculated, the body crouches forward, arms outstretched to keep the balance. Originally practiced almost exclusively by men it reflects the individualism of the townsperson, as opposed to the large circular dances stressing village communality. While village dancing is based on the repetition of the same steps over a very long time, the rebetika dances rely on the incessant variation of steps for the few minutes during which their songs last.

Until the fifties, middle-class Greeks and the media were contemptuous of rebetika music and dance. Then composers Manos Hadjidakis ("Never on Sunday") and Mikis Theodorakis (Zorba the Greek) began composing music for films and songs adapting rebetika style to modern taste. They had immediate success, and established a revival of the style although the original social condition of its existence had disappeared.

## SOCIAL DANCE

After the War of Independence (1821-27), the liberated Greek provinces founded an independent State; other provinces were added to it one after another, until Greece reached its present boundaries a hundred years later. The first king came from Bavaria and his court introduced European couple dances to the new capital. Major Greek communities in the diaspora were already familiar with these dances and the Athenian middle class gradually adopted them. European fashion dances became the rule for home gatherings and celebrations in the towns, with an occasional Greek dance at the end. There are no ballrooms or competition dancing, but discotheques are very popular.

In Athens, besides the taverns featuring rebetiko dance music, there are two dozen tavernas with folk musicians from particular regions (Crete, Epirus, Islands, Pontic, Thrace). There, patrons of country origin usually go with their families to meet fellow villagers who reside in Athens and to dance their own dances. Major towns in Macedonia have such tavernas, as do those in Crete. In general, Greeks distinguish between bouzouki tavernas (with rebetiko music), clarinet tavernas (with traditional music from the mainland) and violin tavernas (with music from the islands and the coasts).

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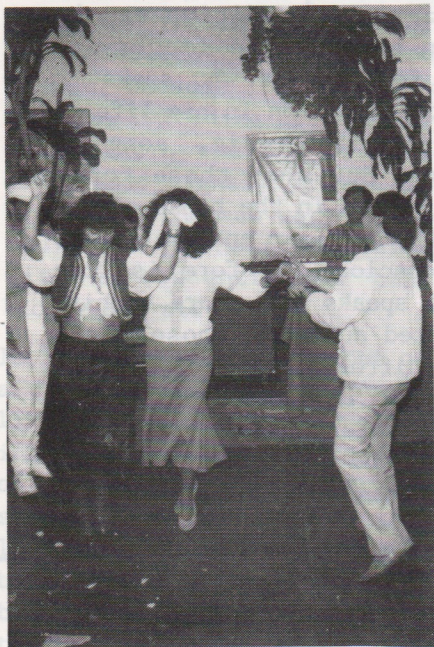
Excerpted from "Dance in Greece", by Dr. Alkis Raftis which appeared in the International Greek Folklore Society Newsletter, Vol. 2, No. 8. Our thanks to Kathy Politopoulos, editor.



# REBETIKA

A Transition from Tradition to Modernity

by Athan Karras



Greece has been endowed with several distinct aspects of cultural diversity, but there is doubt as to what was truly Greek in the past and what is still inherently part of the contemporary expression. There have been several attempts to find the identity that would speak for these people as being connected with the ancient people and their glories, or just another pastoral agricultural society abandoned on the Balkan peninsula.

With the development of a new society after several political upheavals in the early 1900s, there was a beginning or a change from the rural concentrations to urban center. Along with the political skirmishes, the industrialization brought refugees into these urban centers like Pireaus, Athens and Thessaloniki. This new 'working class' found refuge in their little "deke" (underground clubs) where they could express their frustrated voices in songs and dances depicting their debilitating

lifestyle. These expressions differ from the Greek peasantry still hovering in their villages, emerged with fresh energy; from the factory or dock worker there were strained signs of his strife as he longed to reidentify having left the confines of Asia Minor. With the bouzouki in their hands, an evolving instrument of the "baglama", the Rebetiko song was taking shape. The music like reminiscing echoes of the Byzantine chant, mixed with the musical styles of the Near East and often associated with negative social context and habits of hashish parlors, these Rebetes with their wailing lyrics of either pain or defiance, agonized or rejected lovers, danced to the ancient traditional dances of the Zembetiko, and the Hasapiko with sexually provocative tsifteteli that sought to evoke a positive condition from the deep confines.

At first the Rebetika were rejected by society as being non-Greek, leaning heavily on Turkish influences. Their association with the 'low-life' brought on an even greater rejection by a new nation that sought to find its place on the European continent. Though the strivings of the Greek culture often reverted to some European accepted form of music and the vestiges of the shepherd still hanging on to his folk song and dance, there was a distinct condemnation for both by the newly-formed society that officially represented Greece. Despite this, the Rebetika thrived and continued to spread throughout the mainstream of emerging cities. It even crept into the newer social classes through still echoing negative personal and social values - an undertone of deep anxiety.

Here, finally we see the creation of a new 'folk art' shaped from the subtle emergence of the unskilled workers, laborers from the poor neigh-



borhoods and ghettos who have been permanently deprived of their native land. With the continuing success in the 40s and 50s, they now began to borrow from the traditional songs of rural Greece. What was once the security blanket for some outcasts now became a voice of vibrant culture that stepped up its acceptance more and more into a serious art form, becoming the spokesman



## REBETIKA

for the Greek abroad, from the war years when the Greek would sing: "A man enjoys his dancing, and that of his companions..." and would go on with, "Tonight at the tavern, God knows what will happen. And if you get up and dance, no glass will be left unbroken".

With the unprecedented success and growing popularity of the Rebetika, they were no longer serving only the isolated ghettos. They instead grew to develop a national audience. Success, however, also brought a decline in the form as it strived to borrow from other sources of music, mixing the musical styles and instrumentation. It was fatal that the purity of the Rebetika would remain as meaningful and powerful as its inception, and thus its decline as a folk art was inevitable.

Through various changes in Greece through the 60s and 70s the Greek youth of the 80s is seeking to redefine his role in society. After succumbing during the post-war years to European and American influences, they are beginning to assert themselves in a movement that would return their Greek identity. In pursuing this, particularly amongst the intelligencia and university students, the evaluation of the Greek is to get hold of his roots and understand his immediate culture and that which has been closest, that is both the Greek folklife of rural Grece, and the Rebetika which shaped so much of what is today and still survives.

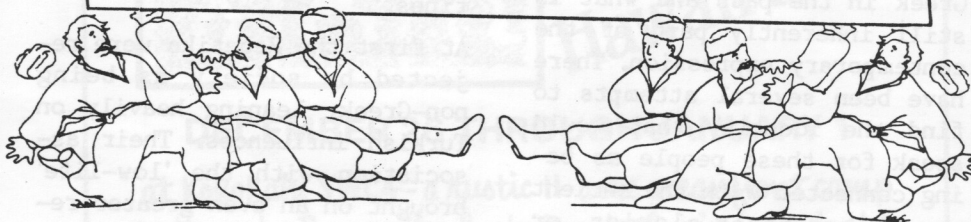
Several Bouzouki bands such as the Rebetiki Compania have appeared on the scene seeking to authenticate the sound of the early bouzouki without amplification, sincerity of lyric and style of instrumentation

and orchestration. The Rebetiki Compania has toured the U.S. and various countries in Europe and what a paradox that not long ago the official sources sought to squelch the spreading of this 'art form'. Now it seeks and is officially condoned by the Ministry of Culture. But this is only a nostalgic reprise. Folk music at best, thrives when the form is generating interest at the moment of birth, and speaks to a people at that very time. What will be the Rebetika's fate in the future is a big question, for the approach to the material today is not from the same social needs as in the past. Such an art seeks to speak directly to its contemporaries. A people with very

real needs seek an expression and discover a voice in music which must be intoned with the celebrated struggle of a people connected with the material. In the hands of young musicians and untrained folk musicians, a tradition can be born through the imagery of the folk artist who seeks to find definition in his life be it in art, music, song or dance. But when these forms are placed in the hands of the skilled artisan and craftsman, a conscious art form is born that speaks to a more sophisticated audience whose needs are different. They are looking for recreation and leisurely entertainment, as opposed to the often bitter agony of screaming within.

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# HASAPIKO

Excerpted from "DID YOU SAY DANCE" by Dr. Steve Demakopoulos which appeared in the February 1985 issue of *Ellinkos Horos and Traditions*. Printed with permission from Kathy Politopoulos, Editor.

Come on my boy! And so begins perhaps some of the most moving music ever written. Zorba, a man for all seasons, for all eternity, leads his English-born disciple, whose knowledge lies mostly in his 'damn books'. Slowly and serenely, the dancers share a mood that is rarely experienced, as the bouzouki weaves a majestic tapestry. The pace quickens and soon there is a frenzy of excitement found in few works of music. Prokofiev's *Battle on Ice*, written for Einenstein's epic *Alexander Nevsky*, comes to mind, as does Beethoven's *Wellington's Victory*. But why speak of battle? Because, that is what the Hasapiko is all about. The Hasapiko in days of old was a war dance. It was adopted from an ancient shepard dance of the Macedonian-Thracian region, and it became a training exercise for the soldiers in the army of Alexander the Great. The soldiers were prepared for battle. Silently and stealthily they moved as they approached the enemy; signals were transmitted by

touch. Contact was made with the foe, commands were shouted and the dance gets faster. Presto, prestissimo, the speed becomes almost unbearable, and only the hardiest can endure. And finally, victory.

The ancient name for the dance appears to have been lost; syrtos is the only dance found in the Greek inscriptions. The term hasapikos means 'of a butcher' from the Turkish *kasap*, a word of Arabic origin. It is called by this name because the Butcher's Guild of Constantinople adopted it in the Byzantine period. In those days it was known as the *Make'llarion* dance for *makellaris* was then the word for butcher, from the Latin *macellarius* (or meat seller), itself from the Greek *makellon* (or enclosure), a word found in the Greek inscriptions some years after the birth of Christ.

Over the centuries, the dance separated into two parts - a slow and a fast; the acceleration and the merging disappeared, as did the frenetic coda. The latter form is found throughout southern Europe and the Near East. In Arabic it is called *Debka*; in Armenian, *Soorch Bar*, in Ukrainian, *Ark-hon*; in Rumanian and in Jewish *Hora*; in Bulgarian, *Kasapko Oro* and in Yugoslavian, *Kasapko Kolo*.

The fast version before the war, especially in the U.S., was called simply *hasapiko*. The only *hasapiko* that *Lambert* chose to include in his famous anthology was marked 'allegro' in 2/4 time. The refugees who survived the 1922 slaughter by the Turks brought with them a slightly faster and more lilting version. This was called *politiko hasapiko*,

i.e. 'of the city', meaning of Constantinople. But songs were being written in the slow version before the war. They were called both *vari hasapika* as well as *rebekika*. The music was regarded as being solely for the lower classes. Some old timers tell me the dance was done face-to-face with knives brandished; others remember seeing the dancers arm in arm (as it is done now) sometimes wearing hats with raised brims; a few tell me the participants were pelted with eggs as they were acting in a vulgar fashion.

The dance did not become popular in the U.S. until after the war, probably the late forties. It was introduced in its present form, but with many variations. The slow version was depicted, at least on this shore, as being a particular favorite of the sailors of Piraeus, and thus it began to be called 'the sailor's dance'.

It is now called *hasapiko*, and it often does accelerate to a crescendo, not unlike its worthy ancestors. A variation has been dubbed *syrtaki* which somewhat paradoxically means 'little syrtos'. The faster version became known as *hasaposerviko*, that it 'Serbian *hasapiko*', and indeed, some authorities do contend that the faster version is probably of Slavic origin. In the U.S., however, many Greek-Americans still retain the older names, much to the chagrin of native-born Greeks. But whatever it is called, the flowering of this musical expression has been acclaimed around the world, and the Greeks now have a laic music to be truly proud of and to call their very own, like jazz in America.





EASTERN AEGEAN  
Pyrgi, Chios Costume

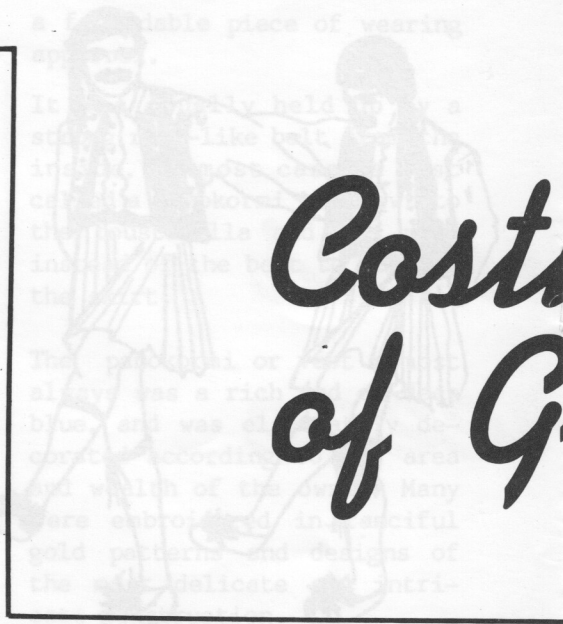
The well-known type of island costume featuring the vraka is worn throughout Chios, with the sole exception of Pyrgi, where men wear instead of the customary baggy trousers and apron-like garment, the so-called podia. The whole costume of Pyrgi is known as rasozipouna. It has white close-fitting trousers, the sourelo, and a chemise, the poukamisa me tis podies, slit at the sides below the knee and decorated with white horizontal pleats, the bletes. The collar and sleeve ends are ornamented with polychrome openwork embroidery known as ploumia. A black woolen sash is tightly wrapped around the waist and a red painted kerchief, the fen-garato, is triangularly folded and fastened on the sash. A

### THRACIAN SARKATSANI COSTUME

The Sarakatsani are a Greek race of cattle-breeding nomads who roamed from Asia Minor to the Peloponnese. The Thracian version of the Sarkatsani costume has a vest, the katasarki and a chemise with all-embroidered sleeves. The tzamandani is a sleeveless buttoned waist coat from which a short pleated skirt is literally suspended. The costume includes a knitted round collaret and a sleeveless jacket, the polkaki. A wide girdle, the zona, is worn around the hips and held in place by one or two leather belts, the louria, which are secured with silver buckles known as kleidotaria. The small apron, the panaoula, is entirely covered with embroidery. The knitted stockings consist of two separate parts, the tsourapia and the kondotsourapa. The bochos, a woolen kerchief specially woven in the loom, is worn on the head.

The men's version of the Sarakatsani Costume has the typical woolen foustanela worn by the Sarakatsani of Thrace. The skirt is usually joined to the sleeveless double or single breasted waistcoat, the tsimindan or the tsiketo. Under the foustanela men wear black woolen trousers, the panovraki and young boys wear white wool leggings, the kaltses. A dark red sash, the zounari, is worn by the young around the waist.

kerchief with trimmings, the brilia, is tied around the neck. The costume includes a sleeveless brown waistcoat, the gouneli. Young men wear a knit cap on the head. The elder wear over this cap a



# Cost of G



tasseled fesi, often wrapped with a kerchief twisted into a coil, the sariki. Researched through: Greek Costumes, Peloponnesian Folklore Foundation, by Ioanna Papan-toniou, Nafplion, 1981.



# Costumes of Greece

## OFFICIAL PELOPONNESE DRESS

The costume worn in the towns of the Peloponese was adopted as a model for the official court dress by Amalia, the first Queen of Greece. The same type of dress was also worn in Athens. The foustani or kavadi, fashioned from expensive, often gold-woven, brocade, has an open bodice to show the heavily embroidered



## THE COSTUME OF CRETE

The traditional Cretan costume is fashioned from blue felt by a special tailor, the so-called levendoraftis. The distinctive feature of the costume is the vraka, a kind of wide, baggy trousers. The older type of vraka had a longer sela (the part which hangs behind), reaching down almost to the ankles. A sleeveless waist coat, the yileki, and a sleeved jacket, the mindani, are worn one over the other. The zounari, a sash about 8 meters long, is wrapped around the waist and a silver knife, the basalis, is tucked through it. The kiousteki, an ornamental chain for the watch, is an indispensable accessory. The boots, known as stivalia, are white or black. A black kerchief of special knit edged with a fringe is tied around the head. A cape, the kapoto, flung freely over one or both shoulders, completes the costume.

Researched through: Greek Costumes, peloponnesian Folklore Foundation, by Ioanna Papantoniou, Nafplion, 1981.



front of the chemise. The kondogouni, a short, tightly fitted jacket, is made of velvet, usually in dark color and embroidered in gold thread. A cap known as fesi or kalpaki, is worn on the head. Married women use a larger cap, worn in various ways but mostly folded back. The main feature of the cap is the so-called papaz, a tassel of braided gold threads, ornamented with pearls or sequins. The jewelry accompanying the costume was usually of Western type.

Excerpted from The International Greek Folklore Society Newsletter, vol.2, no.9, with permission from Kathy Politopoulos, Editor.





a formidable piece of wearing apparel.

It was usually held up by a strong rope-like belt from the inside. In most cases a vest called a panokormi was sewn to the foustanella and was used instead of the belt to support the skirt.

The panokormi or vest almost always was a rich red or deep blue, and was elaborately decorated according to the area and wealth of the owner. Many were embroidered in fanciful gold patterns and designs of the most delicate and intricate construction.

To complete the costume, a white shirt of the same cloth as the foustanella was made, with long, billowing sleeves and an open sport-shirt type collar. At least ten yards of fabric were used to make up the shirt.

With a handsomely wrought firing piece or a short scimeter-like dagger thrust into a colorful waistband, and inevitably with a mustache, the Greek wearing this costume made quite a bold appearance.

Today this is the official dress uniform of the King of Greece's Royal Guard, the Evzones. This elite group of fighters, sometimes called the "Ladies from Hell" enjoy a distinguished battle record and are considered among the world's toughest and most determined soldiers.

Only on special holidays or days of patriotic celebration do the people in the villages and towns of Greece break out the prized foustanella. Generally, this present day copy is not made up of the fifty yards, but is made in simple kilt form and out of any plain white cloth.

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## EVZONES: 'The Ladies from Hell'

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Palace Guards  
by Nikos Karalekas

The Evzone costume or the "foustanella", as the Italian origin of its name implies, means 'little skirt'.

Contrary to its diminutive ending, the material that went into the making of a real "Foustanella" was made up of forty to fifty yards of cloth. This cloth was usually woven by the Greek women of Attica,

Epirus, Thassaly and Peloponnesus in their own unique and unusual system of weaving that resulted in a beautifully finished cloth, milk-white in color.

The fifty yards of material were cut into about 430 pieces which were hand sewn into the proper pleating pattern of the area. As might well be imagined, this complicated construction and tremendous amount of yardage made the little skirt



# ZEIMBEBIKO

by Mary Vrettas

Unlike nearly all of the other Greek dances, it is performed alone, and not in the familiar circle or broken circle, and by men, because it represents the slow unfolding of repressed emotion, the bud of self compressed tightly within. As he dances, the man watches the flower of himself unfolding with a concentration that blocks out all else.

It is music like waking out of a dream; circular, or lens-like, always opening and closing on itself. A long measure of nine counts, containing two sharp beats followed by two long beats, then two sharp beats followed by three long beats. The last beat is both the resolution, and the stimulus to go on.

In the Zeimbekiko the body chooses to separate itself from the group and fall alone into the spiralling pattern of the music. The movement is upward and downward, not linear or forward like the line or circle dances, but turning in place so that boundaries blur between ending and beginning, opening and closing.

The body sways as the music takes hold. The man extends his arms, as if to check the limits of the small circle into which he is dropping. The world below and around is subject to the swaying, bird-like movements. He begins the sultry, drooping fall, deeper and deeper into his space.

In the Zeimbekiki the foot draws in the air on the floor the private yearning to weave out of one's own movement a thing of beauty. On the particular phrasings of the music

he flashes forth with feeling, and propels his foot away off the floor, upwards, to begin the slow, thrusting climb, circling in the air, then slapping his heel and dropping, the exulting, always in a kind of reference to a center, to a man or woman, though they will not touch or communicate.

It is a sort of conquering, but the way the Greek conquers, which is to examine, absorb, and to understand. The Greek, after Alexander, has no worlds to conquer except that final mystery which is himself. Towards himself he yearns, and through movement to make himself a thing, a thing of beauty, he can understand.

First he is the old Adam, the old sleeping Adam, lying on the threshold of creation like an old bas-relief, sprawled in a heavy, uninterrupted peace beneath the beckoning tree. It is the music, and the possibilities it suggests, beckoning. He springs forth, the new Adam pursuing consciousness, stretching forth his clayey hand and swinging himself up into the tree, climbing upwards to where the branches disappear in the heavens. He experiences a painful joy as his body cleaves to the burden of understanding and the weight of it hangs on him, oppressive, still, he drags it with him into the thin, cold air in the uppermost branches.

Till his pursuit drops off, and the branches are like pines of slippery metal, ice-cold and crackling at the touch. He sits and rests a-

mong them, a magnificent snow bird, glorying in the pure knowledge hanging like prisms up so high, and shot through with colorless rainbows from the sun source, so near and so brilliant. But it is not the same sun at all, he believes, looking around him and allowing his huge wings - for he has indeed taken a bird's form - hanging beneath him. It is a cold gleaming dish of sun. Looking below, he sees the faintly glimmering blue-orange moon, sitting among the lower branches like a glowing night bird. Why is it now a far lovelier sight than this sun of pure knowledge that hangs, purposeless and flat, in a colorless sky?

And so he gives a wild bird-cry, and spreads his enormous wings sadly, with a downward droop, and reverses the spiral funneling downwards, dropping down, bruising his wings on the branches as he falls, until, with a wide sweep at the bottom, he stands and pauses, naked and a man again. The old Adam, the overwhelming sleep-urge, beckons. It is irresistible. The old Adam is always sleeping, tender and unknowing and dreaming the one dream of his life, which is the remembrance of stepping from clay into the new creation, when the world, too, lay wondering with new life, before a vanished God, like a timid, opening flower.

Reprinted from The International Greek Folklore Society Newsletter, Vol.2, No.6, with permission by Kathy Politopoulos, Editor.

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the Greek way of conquering the mystery of life

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## GYNECOCRATEIA

Women's Lib ala Greece

Reprinted from Ellinikos Horos and Traditions, Vol.2, No.1.

Gynecocrateia, celebrated on January 11 every year, culminates with a great pomp of music and dance, especially by the women doing dances that are usually reserved for men. The Gaida, with the women stomping on their knees, is a special favorite.

Monoclesia, Macedonia. Women took over in this town one day recently as the community observed its annual 'mad day', a day in which women take over the men's usual routines and the men stay home.

Thousands of tourists flocked to the community to see the thousand women run things. The festival is said to date from pagan times.

The women, usually confined to domestic chores, strolled about the village, playing cards in the coffee houses and signing documents in the town hall. Meanwhile the men stayed home to bake bread, milk cows and look after the baby.

By tradition, any man who dares to appear in the street will be chased by the women and be drenched with cold water.

Things return to normal at mid night, with the wives (most of whom are far the worse for drinking) coming home to resume their household duties for another year.

History of the custom - Thesmophoria was an annual festival held in ancient Athens in honor of the Thesmophoroe (Law Givers) goddesses Demeter and

Persephone. The festival was sacred and was celebrated by women only.

The Thesmophoria festivals survived through the centuries as the custom of Gynecocracy. It is celebrated once a year in the village of Monoklissia in Northern Greece.

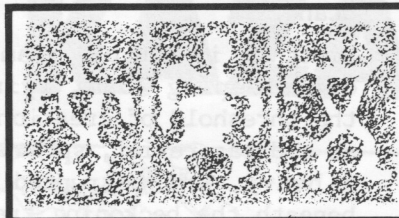
Today the women of Monoklissia celebrate their liberation in the same way that the Athenian women did in Aristophane's days. For twenty-four hours, once each year, they take over the government and all public functions of their town. They elect an all-female city council, a Mayor, and a chief of

police. They write a declaration of independence from men's rule, and set the rules by which the town will be governed for the twenty-four hours of women's rule. According to these rules, men are forbidden on the streets. They must tend the children, clean the house, cook, feed babies, wash the windows, and do everything else that their women must do during the rest of the year.

Any man found on the streets is arrested by female patrols and, after being fined, is held in the detention camp (usually the town's sheepfold) for the duration of the festival.

*A Celebration of Folk Dance and Music*

# MAKAHIKI HOU\*



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Throughout Greece, folk songs vividly reflect century-old customs, traditions, beliefs, basic philosophies of life, and social complexities of village structures. To comprehend such a musical tradition, one must truly understand the people. One must know, for example, that when a new home is being built, drops of blood are placed in each corner of the foundation to keep it from crumbling. Wood is never cut nor are seeds planted during the 'bad moon'. One must be aware that the "evil eye" is still very much of a menace and that many human as well as animal ailments are cured with songs and rituals. One must simply understand the ways in which love, beauty, life, nature, and death are symbolized in folk poetry.

As villagers return home from a long day's toil in nearby fields, or walk through the darkened village pathways after a night of celebrating in a local coffee-house or taverna, they sing traditional road songs. The texts speak most frequently of love and the beauties of nature.

Laments are always sung by women and express profound pathos. In certain areas of Greece, such as Mani in the southern part of the Peloponnese, relatives of the deceased hire professional women mourners. Melodies are short and repetitive, the meter is usually even, and the texts are profound.

Historic songs continue to be quite popular in Epirus, Thessaly, Roumeli, and Peloponnese. Relating in epic style the many hardships suffered during the Turkish occupation and the heroic efforts of the liberating Greek forces (Klephtais:

# GREEK FOLK MUSIC

An Overview  
By Sam Chianis



Klephts in English) against overwhelming odds, Klephtic songs are a living source of historical events of a particular region. These songs are in free-meter, highly melismatic (numerous notes to one syllable), and set in pentatonic, diatonic, or chromatic modes. A metrically set introduction and concluding section are also common to this category.

The wedding, because it is the most tradition-ruled village event, is surrounded by various preparations and specific types of songs and dances. The

fact that both matchmaking and the dowry system were very much in vogue in rural Greece is significant. On the island of Skyros, for example, the bride, her parents, and other close relatives went to the bridegroom's home to speak of and settle upon the extent of the dowry. Throughout Greece, the dowry was offered by the bride's family, subject to negotiations. When agreement was reached at last, it was recorded in a book (the iso), witnessed by the local priest, and all agreements remained binding and final. And only then were the two officially proclaimed engaged, sweets passed around, and engagement songs for the couple sung.

Even though wedding preparations differ from region to region and often from village to village, all events are accompanied by songs. On the wedding day, the couple are led to church by instrumentalists and followed by most of the village people. The traditional celebration that follows is accompanied by songs and dances.

There is no doubt that dance songs (including instrumental ones) comprise the largest category of Greek folk music. From among the hundreds of different types of folk dances in various meters, styles and tempos, the Kalamatiano (survivor of the classical Greek syrto) can be considered the most pan-Hellenic. Like most Greek folk dances, it is an open circle in which the leader performs many acrobatics while the remainder of the group dance the twelve basic steps. Both the Kalamatiano and the modern Syrto are usually structured in four-measure melodic phrases and set in meters of 7/8 (3-2-2) and 4/4,



performed in different styles and to various meters throughout the mainland. It is a highly expressive dance with slow and deliberate movements. On Crete, where customs and traditions have remained constant even in urban areas, the people dance the Pentozali and Sousta with highly intricate steps set to lively 2/4 measures. But on other islands of the Aegean and Ionian Seas, the traditional dance is the Ballos. Regardless of the distinctive styles, body movements, and dance steps that each island possesses, the Ballos is always a couple dance (male-female) set in 2/4 meter. Though various types of instrumental groups provide music, it is not uncommon to hear the dancers themselves singing. At all village celebrations, such as weddings, engagements, baptisms, and on name days, singing and dancing are the means of self-expression.



Reprinted from *Ellinikos Horos and Traditions*, Vol. 2, No. 4, with permission from Kathy Politopoulos, editor.

# The PIPER'S BAG

Joe Carson

Until the end of the war between Greece and Turkey in 1919-22, there were three groups of Greek speaking minorities in Asia Minor. Along the western coast were the direct descendants of ancient Greek settlers who were living in Asia Minor even before Alexander met them as he started his historic conquests. Their largest concentration was in Smyrna (Izmir) in Western Turkey. Another group was concentrated around the city of Kayseri (Caesarea) and in the region of Cappadocia. Although these people are culturally Greek, their ultimate ancestry is largely Celtic. They are mostly the direct descendants of the Trocmii, Tectosages, and Tolistobogii who sacked Athens in the 3rd century BCE and ended up in the center of Asia Minor. These are the Galatians of the New Testament. They were conquered by the Romans and still maintained their Celtic language until early into the start of the Byzantine Empire when they lost their Celtic culture and became Greek, culturally.

Later in the 15th century CE after the Turkish conquest of Byzantium, some became Turks. The rest remained Greeks and to this day would deny any non-Greek origins.

After the war in 1919-1922, Greece and Turkey traded ethnic populations with much

misery on both sides. The Greeks from Cappadocia became totally absorbed into the Greek cultural main-stream and the Smyrna Greeks held onto their culture for a few decades, but the initial poverty they suffered after being exiled from Smyrna eventually caused their merger into the Greek main culture. They did leave their mark on Greek urban culture by being the largest single source for the musical form of rebetika that became the heart and soul of Greek urban performing arts.

The third Greek speaking group that was deported from their homeland in Asia Minor was the Pontian Greeks, named for their home in the Pontos mountains along the Black Sea coast. This was largely a rural group who managed to maintain their own culture along with their Moslem cousins, the Laz. The male costume of the Pontians reflected their martial character in the all black, close fitting pants and short jacket with a heavy cartridge belt and military pistol at the side. He wears a black headdress and high boots. The costume is trimmed in gold at the headdress and small red bands atop the boots. These people were among the few who caused even the Turks to sleep poorly.

The Pontians were resettled in northern Greece, in Thrace. There, they held tightly to their own culture and have succeeded in continuing their own music and dance where the other Asia Minor Greeks have lost most of their own culture.

Central to Pontian music and dance is the Pontian lira, or kementse. This is a narrow

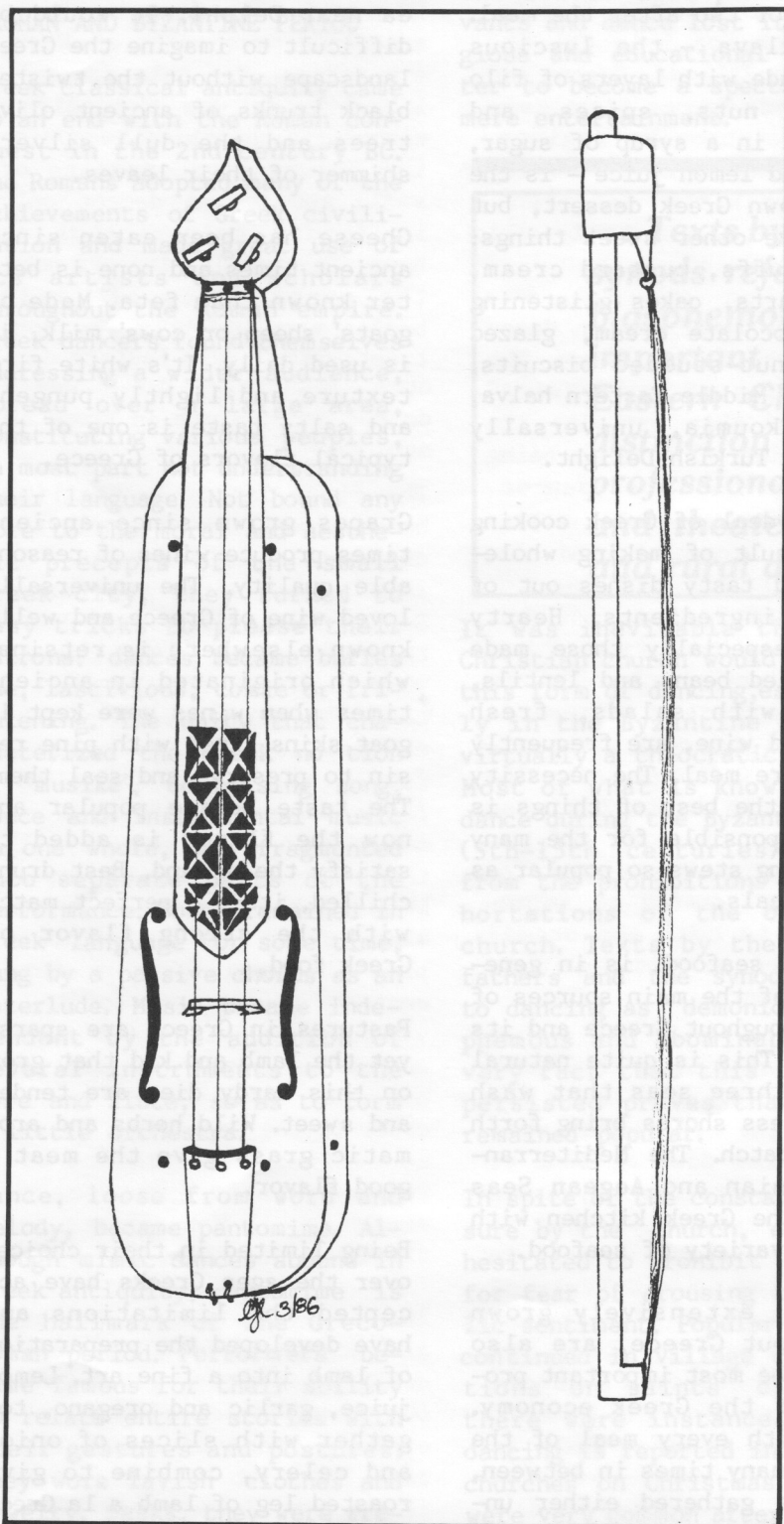


bodied bottle fiddle usually tuned in fourths: g, d', a'. It is played with a simple bow and is fingered in double stops (two strings at a time) in rapid and complex rhythms. The player may even hold it by the neck, dangling the body downward, and actually dance at the head of a line with the other dancers in the war dance "Sera". The rhythms are usually remarkably fast, in meters such as 9/16, 7/16 or even a more sedate 9/8 or 2/4. The player often will syncopate in even more complex cross rhythms or even ignore the beat entirely while still managing to remember the pulse.

The Pontians have enough security in the strength of their own culture that it has even undergone modern developments without needing to blindly freeze the old ways.

Modern popular Pontian music uses electric organs and violins, and borrows tunes from their neighbors, such as Serbian u sestis and then they change the music to suit themselves. Still, with all these modern influences, the lira remains the central instrument in Pontian music, just as when they were in Asia Minor. They were known to play ut (Turkish lute) and dumbelek (Turkish clay goblet drum) and tulum (Turkish double-chanter bagpipe) alongside the lira.

The three groups of Asia Minor Greeks have each added their own flavor to Greece, but each in differing degree and style, with the sad sounds of bouzouki in the cities and the exotic sounds of the Pontian lira in the northern countryside. I personally hope these sounds will continue to be a part of Greece for many years to come.







# A Gastronomic Tour of GREECE

Reprinted from The International Greek Folklore Society Newsletter, Vol.2, No.5.

Hospitality and gregariousness are two great Greek characteristics and the both revolve around eating and drinking. Not only are strangers invited to partake in an impromptu lunch or dinner, but in everyday life, drink and food are offered to a visitor any time he may call. It may be just a traditional cup of strong Greek coffee, some sweetmeats and a glass of cold water, but custom demands such a gesture and it is correct for the guest to accept.

The taverna is a great Greek institution. It is the type of bar where people spend hours sipping Ouzo or retsina and picking from a wide variety of Mezethes, talking and gossiping, solving the problems of the world, and playing cards.

In Greece the main meal is eaten during the middle of the day. Shops, offices and institutions close about 1 o'clock and everybody adjourns for lunch. This is followed by a siesta break of three hours. Everybody returns to work at 5 p.m. and work continues til 8 or 9 p.m. Dinner is eaten late (between 10 and 11 p.m.) and is therefore usually a light meal

You only have to look around and count the innumerable pastry shops to realize that the Greeks have a very sweet tooth. A cup of coffee is seldom drunk without something sweet to eat with it. While a meal usually finishes with fresh fruit, a Greek will not forego

dessert which usually follows an hour or two after the meal. The Baklava - the luscious sweet made with layers of filo pastry, nuts, spices, and drenched in a syrup of sugar, honey and lemon juice - is the best known Greek dessert, but there are other sweet things: cream puffs, custard cream, fruit tarts, cakes glistening with chocolate cream, glazed fruit, nut-studded biscuits, the very Middle Eastern halva, and Loukoumia, universally known as Turkish Delight.

A great deal of Greek cooking is a result of making wholesome and tasty dishes out of modest ingredients. Hearty soups, especially those made with dried beans and lentils, served with salads, fresh bread and wine, are frequently the entire meal. The necessity to make the best of things is also responsible for the many nourishing stews so popular as family meals.

Fish and seafood, is in general one of the main sources of food throughout Greece and its islands. This is quite natural as the three seas that wash the endless shores bring forth a rich catch. The Mediterranean, Ionian and Aegean Seas supply the Greek kitchen with a great variety of seafood.

Olives, extensively grown throughout Greece, are also one of the most important products of the Greek economy. Eaten with every meal of the day and many times in between, they are gathered either unripe and green or well-ripened and black and preserved in brine. Famous are the black vinegary olives of Kalamata in the southern Peloponnese and

so are the green olives of It-ea near Delphi. It would be difficult to imagine the Greek landscape without the twisted black trunks of ancient olive trees and the dull silvery shimmer of their leaves.

Cheese has been eaten since ancient times and none is better known than feta. Made of goats' sheep or cows' milk, it is used daily. It's white firm texture and lightly pungent and salty taste is one of the typical flavors of Greece.

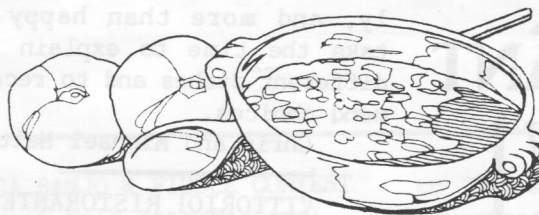
Grapes grown since ancient times produce wines of reasonable quality. The universally loved wine of Greece and well-known elsewhere is retsina, which originated in ancient times when wines were kept in goat skins lined with pine resin to preserve and seal them. The taste became popular and now the flavor is added to satisfy the demand. Best drunk chilled, it is a perfect match with the strong flavor of Greek food.

Pastures in Greece are sparse yet the lamb and kid that grow on this hardy diet are tender and sweet. Wild herbs and aromatic grass give the meat a good flavor.

Being limited in their choice, over the ages Greeks have accepted the limitations and have developed the preparation of lamb into a fine art. Lemon juice, garlic and oregano, together with slices of onion and celery, combine to give roasted leg of lamb a la Grecque its unmistakable flavor. Souvlakia and Moussaka, are today two of the most popular of typical Greek dishes. Kali Orexi everyone!



# INTERNATIONAL FOOD without FAYE



Teri Hoffman

HELP! Our Food Editor, Faye Wouk, has received a grant to go off to Indonesia to do research. Unfortunate for us, but great for her. Meanwhile, we are without a Food Editor. Is there anyone out there who would like to take over the column for us? In the interim, I will do my best, but I sure hope the interim is SHORT! I know there are a lot of gourmet cooks out there. How about one of you (or more?) helping us out at the Scene? Anyone interested can call me at 213-653-2923. If I'm not there, my electronic alter-ego will take a message and I'll contact you even sooner than possible. Thanks in advance to you.

Teri Hoffman

## SOME GREEK RECIPES

### SPANAKOPITA (Spinach-Cheese Pie)

- 1/4 C olive oil
- 1/2 C finely chopped onions
- 1/4 C finely chopped scallions  
(include some of green tops)
- 2 lbs spinach, finely chopped
- 1/4 C finely cut dill leaves,  
(or 2 T dried dill weed)
- 1/4 C finely chopped parsley
- 1/2 tsp salt
- Black pepper
- 1/3 C milk
- 1/2 lb. feta, crumbled finely
- 4 beaten eggs
- 1/2 lb. butter, melted
- 16 sheets filo, each about 16  
x 12"

1. Heat olive oil over moderate heat. Add onions and scallions. Cook, stirring constantly, 5 minutes. Add dill, parsley, salt, and pepper and cook, uncovered, stirring constantly, about 10 minutes, or until most liquid evaporates. Transfer this mixture to deep bowl and stir in milk. Cool to room temperature and add eggs and cheese.

2. Preheat oven to 300. Coat bottom and sides of 12 x 7 x 2 inch baking dish with melted butter. Line dish with a sheet of filo, pressing edges firmly into corners and against sides of dish. Brush the surface with melted butter, and place another sheet of filo on top. Repeat this until you have used 8 sheets of filo.

3. Spread spinach mixture over top layer of filo being sure to get it into the corners. Place another sheet of filo on top of the mixture and coat with butter. Continue until you've used another eight sheets of filo. Brush the top layer with more butter and bake in the middle of the oven for 1 hour or until the pastry is crisp and delicately browned. Cut into squares and serve hot or at room temperature.

Note: If feta cheese is too salty for your taste, you can use a mixture of half feta and half cottage cheese instead of all feta.

## GIOUVETSI (Roast Leg of Lamb)

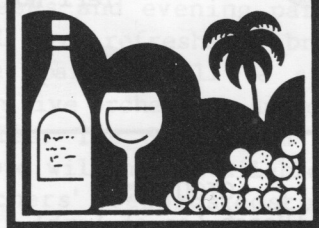
- One 6 1/2-7 lb leg of lamb  
(trimmed of fat, but with  
fell left intact)
- 1 lg clove garlic, peeled & cut  
lengthwise into 8 slivers
- 1 tsp oregano, crumbled
- 2 tsp salt
- Black pepper
- 6 T lemon juice
- 2 med onions, sliced thinly
- 1 C boiling water

1. Preheat oven to 450. Make 8 quarter-inch cuts on fat side of lamb and insert sliver of garlic in each. Combine the oregano, 1 tsp of salt and a few grindings of pepper and press mixture firmly all over surface of lamb. For most predictable results, insert a meat thermometer into the thickest part of the leg, being careful not to let the tip touch any bone.

2. Put leg, fat side up, on a rack in a shallow roasting pan and roast uncovered in middle of oven for 20 min. Reduce the heat to 350, baste leg with lemon juice and scatter onions in bottom of pan. Roast 15 min more, then baste again with lemon juice and pour boiling water over onions. Baste periodically with remaining lemon juice and continue roasting another 40-60 min, or until the lamb is done to your taste. A meat thermometer will read 130 to 140 for rare, 140 to 150-medium, and 150-160-well-done.



# RESTAURANT REVIEW



THE FAIRFAX YUGOSLAVIAN RESTAURANT, 442 N. Fairfax Ave. L.A. (213) 852-9320. Will take Visa and Mc. Prices \$8-11

Expect to be treated warmly and elegantly at this place and expect to eat a lot. There are lots of special touches at this restaurant. Before ordering, a vegetable pate with carrot and jicama sticks for dipping, and sparkling mineral water, are served. Meals come with appetizers (herring, stuffed cabbage, or chopped liver), soup (mushroom barley, matzoh ball, borscht), fresh rolls (super good!), entree and dessert (mocha cake, cheese cake, baklava). The mushroom barley soup is hearty and very yummy. Our favorite entree is also the least expensive one on the menu—bureks. These are sort of dumplings (although not at all heavy) made from filo dough, stuffed with either cheese or veal. Also recommended is the roast duckling—crisp on the outside and meltingly tender on the inside. We drank a Yugoslavian reisling with our meal which was surprisingly sweet, and slightly acerbic, compared to California reislings. The mocha cake and cheese cake (rich with an almost mousse-like texture), served with Turkish coffee (\$1.50 extra) made spectacular desserts. The owner, Sreten Mijailovic, and all who work with him, are friend-

ly, and more than happy to take the time to explain the different dishes and to recommend choices.

Chris and Michael Meltzer

VITTORIO! RISTORANTE ITALIANO, 16646 Marquez, Pacific Palisades, 213-459-3755. Cash only. Hours: 11am-11 pm every day but Monday (closed). Prices: \$6.50-\$10.50 (a la carte)

The owners of Vittorio's claim that this is the only truly Sicilian restaurant in the Los Angeles area.

The jovial atmosphere of Vittorio's lends itself to celebrations and good times. Opera is played in the background; on warm nights, tables are set up outdoors on the sidewalk. Every dish that our party of nine ate was scrumptious and mouth watering, beginning with the rosettis ("little roses")—rolls marinated in herbs, garlic and olive oil, and served with all dinners. But the stars of the evening were the calamari (squid) salad and the Chicken George. The calamari were marinated in lemon juice and garlic, and converted me from a squid-phobic to a dedicated believer in the magic of these shell-less mollusks. The calamari salad was one of several interesting appetizers on the menu. Others include the stuffed mushrooms, mozzarella marinara, and roasted peppers. Chicken George is named after the owner's friend who serves it at his restaurant in New York, the only other place on earth where Chicken George can be found. It is not on the menu and must be specifically requested. It is charbroiled, garlic-lemony, and heavenly. Also worthy of mention are the linguini with red (spicy) clam sauce, the spinach crepes and the (large) garlic shrimp. The Shrimp Vittorio is another delight, smacking of oregano,

lemon and garlic. It is served with lots of feta cheese mixed in, and is served cold. Portions are not large, so if you are a big eater, best to order a salad to go with the dish.

POST SCRIPT:

We went back! This time we had a chance to try the Mozarella Marinara. It's delicious, with the mozarella quick-fried and covered with a rich marinara sauce. Wine, by the way, is not provided, but can be bought at the spirit store next door. Recommended is Corvo Salaparuta, Casteldaccia, a Sicilian red that harmonizes well with Vittorio's dishes.

Chris & Michael Meltzer.

UPDATE:

The Oriental Dish, 1512 Pacific in Venice, reviewed here in November 1985, has an entirely new menu since then. Instead of serving delicious Nouvelle Philipino Cuisine, they now serve an equally delicious set of Traditional Philipino dishes. The Adobong Manok Sa Gisay (Chicken Stew with Coconut Milk) and the fish cooked in banana leaves were delicious.

Fay Wouk

A DISAPPOINTMENT:

Twin Dragon Chinese Restaurant on Pico between La Cienega and Sherbourne. The sign outside claimed a Shanghai restaurant, but the menu listed only one Shanghai specialty. None of the waiters, when questioned, could point out any other Shanghai dishes. In fact, one said that MuShu Pork (a well-known specialty from the North of China) was from Shanghai. One dish sounded like it might be Shanghai style, based on the description, but when we tried to order it the waiter told us it wasn't any good and that customers who order it always complain. In the end we had a meal of standard Chinese dishes prepared in a rather mediocre fashion. Don't bother with this one.

Fay Wouk



# Notes from the PRESIDENT

There has not been a council meeting since my last column but at next council I will announce that Statewide 87 is to be in Pasadena, with the working committees coming from all over the Federation.

Did any of you see the Spirit of Southern California promo spots on Channel 4 featuring folk dancers? The Pasadena Folk Dance Co-op supplied dancers for four of these Channel 4 news spots. Also group W cable TV in Hawthorne has put together a dance program featuring ball room, clogging and folk dancing. Thea Huijgen, some of her students, and some of us from the Federation appeared.

A new coffee house, Diedrich's International Coffee House (714-646-0323) has started in Orange County. One of

the evenings they featured Thea Huijgen dancing and invited me to make a small speech about folk dancing. It was a fun evening and they have decided to be the first to join the Federation under the new category of Associate group member.

While at Diedrich's I learned that the UCI Dance Club has reformed on the UCI campus. Here's wishing them success.

In connection with searching for Statewide, Blair High School in Pasadena asked if we could teach some folk dances to their dance class. We did and the class is going to perform some of the dances for the rest of the student body. I think it is important to get folk dancing back into the schools. Aman is doing it in a

big way, but maybe the rest of us can do it in some little ways. It was great fun.

The Finance committee is working on two projects. The first is a direct appeals program and the second is a commemorative book to celebrate our 40th anniversary. We hope that besides commemorative that the book will become a sort of yellow pages for easy reference to establishments of interest to folk dancers.

There are many tours and events going on this summer all over the world, but do not forget our two folk dance camps, the Idyllwild Folk Dance Workshop and the San Diego State University Folk Dance Conference.

MARSHALL CATES President  
Folk Dance Federation  
of California, South

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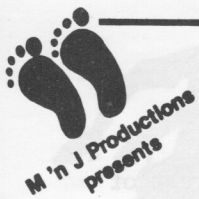
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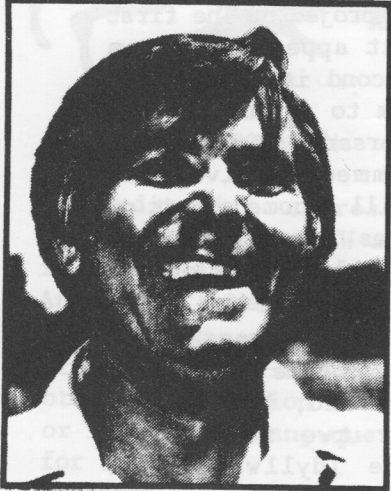




# ATANAS Kolarovski

teaching

# MACEDONIAN and other YUGOSLAVIAN FOLK DANCES



**SUN., SEPT. 7th, 1986**

Starts at 7:30 p.m.

Limit: 100

at

**KAZASKA!**  
(Japanese Institute)  
2110 Corinth  
W.L.A.  
(½ blk. N. of Olympic  
1 blk. W. of Sawtelle)

**Admission:** \$6.50 per person (includes Workshop and International Folk Dance Party)

**FOR REGISTRATION INFORMATION CALL EDY AT (213) 478-5968.**

Sponsored by W.L.A. YWCA

## OOPS!!

In the May/June '86 Scene, we made a super-blooper! The photos used for the Scottish Country Dance article written by Eunice Udelf were of Highland dancers, not country dancers. Several readers have written about this, concerned that readers unfamiliar with Scottish dance would think the Highland dancers were representative of Scottish Country Dance. So, we wanted to amend our error and apologise to Eunice for any misrepresentation we fostered. And, again, thanks to Eunice for an excellent article!

The Editors

## THANKS

We want to extend a special thank you to Kathy Politopoulos and the International Greek Folklore Society for their generosity in providing

us with much of the material for this issue.

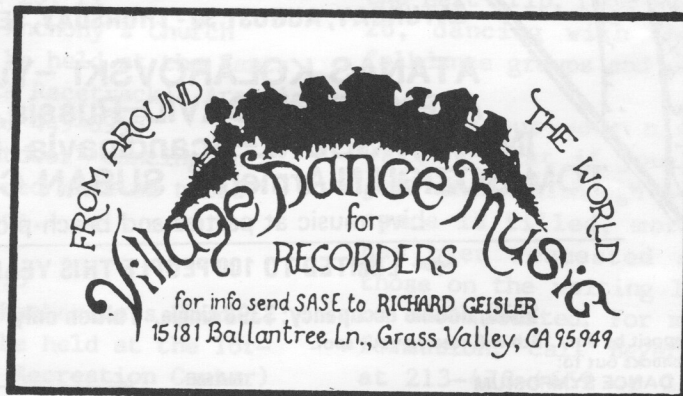
In addition, we want to thank the owner of the Greek Connection Restaurant on La Cienega Boulevard, for loaning us several of the photographs we've used.

### ANNOUNCEMENT!

In case you missed this announcement on page 4 of this

month's Scene, here's a repeat:

Our editorial address has changed AGAIN. The NEW address is 229 S. Catalina, #3, Los Angeles, CA. 90004. Tel. (213) 385-7944. This is where you should send advertisements (& checks), Club Activities information, and articles. It is also where to call or write if you have any questions about the Scene.





| FEDERATION CLUBS                      |  | FEDERATION CLUBS |   |
|---------------------------------------|--|------------------|---|
| ALIVE FELLOWSHIP FOLK DANCERS (INT'L) | (714) 677-7404<br>Wayne English                | (714) 677-7451   | MURRELETA HOT SPRINGS,<br>Alive Polaritys Resort                        |
| CABRILLO INT'L FOLK DANCERS           | (619) 449-4631<br>Pat Coe, Inst.               |                  | SAN DIEGO, Balboa Park Club<br>Building Balboa Park.                    |
| CHINA LAKE DESERT DANCERS             | (619) 446-2795<br>(619) 375-7136               |                  | Call for location   |
| CONETO VALLEY FOLK DANCERS            | (805) 498-2491<br>Ask for Gene                 |                  | THOUSAND OAKS, Cultural Ctr.,<br>482 Green Meadow Dr.                   |
| CRESTWOOD FOLK DANCERS                | (213) 478-4659,<br>Beverly Barr, Inst.         | (213) 202-6166   | WEST L.A., Brockton School,<br>1309 Armacost Ave.,                      |
| DESERT INT'L DANCERS                  | (619) 343-3513<br>Sam & Vilki Inst.            |                  | PALM SPRINGS, Leisure Center<br>Cerritos & Baristo Rd.                  |
| ETHNIC EXPRESS INT'L FOLK DANCE       | Ron (702) 732-8743<br>Dick (702) 732-4871      |                  | LAS VEGAS, Cinnamon Ridge Rec. Rm.<br>3601 S. Cambridge (near Twain)    |
| FOLKARTISERS                          | (213) 338-2929                                 |                  | COVINA, Las Palmas Jr. High,<br>6441 N. LARK ELLen Ave                  |
| HAVERTM FOLK DANCERS                  | (818) 786-6310<br>John Savage, instr.          |                  | VAN NUYS, Valley Cities<br>Jewish Ctr. 13164 Burbank Bl.                |
| HOLLYWOOD PRASANTS                    | (213) 380-4355 or<br>Ruth Oser 657-1692        |                  | WEST HOLLYWOOD, W. Hollywood<br>playground 647 n. San Vicente           |
| INTERMEDIATE FOLK DANCERS             | (213) 397-5039                                 |                  | CULVER CITY, Lindberg Park,<br>Ocean Ave. & Rhoda Way                   |
| KAYSO FOLK DANCERS                    | (619) 238-1771<br>Sognromian, instr.           |                  | SAN DIEGO, Casa Del Prado Rm 206<br>Balboa Park, on Sat. 4044 Idaho st. |
| KIRYA FOLK DANCERS I                  | (213) 645-7509<br>Rhea Wenke, instr.           |                  | WEST HOLLYWOOD, W. Hollywood<br>Rec. Ctr. 647 N. San Vicente            |
| KIRYA FOLK DANCERS II                 | (213) 645-7509<br>Rhea Wenke, instr.           |                  | LOS ANGELES, Robertson Park<br>1641 Preuss Rd. cor. Airdrome            |
| LAGUNA FOLK DANCERS                   | (714) 494-3302,<br>559-5672                    |                  | LAGUNA BEACH, Laguna Beach Hi<br>Girl's Gym, Park Ave.                  |
| LARIATS                               | (213) 322-1280<br>Tom & Nance Mazzola          |                  | WESTCHESTER, United Methodist<br>Church, 8065 Emerson Ave. L.A.         |
| LONG BEACH JEWISH COMMUNITY CENTER    | (213) 426-7601                                 |                  | LONG BEACH, Long Beach JCC,<br>3801 E. WILLOW                           |
| MORE THE MERRIER FOLK DANCERS         | (213) 294-1304<br>Ask for Frank.               |                  | INGLEWOOD, Rogers Park Aud.<br>Eucalyptus & Beach                       |
| NARODNI DANCERS OF LONG BEACH         | (213) 421-9105 Lucille<br>(714) 892-9766 Laura |                  | LONG BEACH, Hill Jr. High Gym<br>1100 Iroquois.                         |
| NICHEVO FOLK DANCERS                  | (805) 967-9991<br>Flora Codman                 |                  | SANTA BARBARA, Carrillo Rec Ctr.,<br>100 E. Carrillo St.,               |
| OJAI FOLK DANCERS                     | (805) 649-1570                                 |                  | OJAI, Ojai Art Center,<br>113 S. Montgomery                             |
| ORANGE COUNTY FOLK DANCERS            | (714) 557-4662<br>(213) 866-4324               |                  | SANTA ANA, Santa Ana College<br>W. 17th st. at N. Bristol               |
| PASADENA FOLK DANCE CO-OP             | (818) 749-6919                                 |                  | PASADENA, Throop memorial church<br>300 S. Los Robles                   |
| SAN DIEGO FOLK DANCERS                | (619) 460-8475<br>Evelyn Prewett               |                  | SAN DIEGO, Recital Hall,<br>Balboa Park                                 |



|                                    |   |  |   |  |
|------------------------------------|---|--|---|--|
| SAN DIEGO INT'L FOLK DANCE CLUB    | Wed. 7-10pm                                   | (619) 422-5540<br>Stirling, Instr.                 | SAN DIEGO, Balboa Park club<br>Balboa Park  | ALL levels, beg. 7-8:15  |
| SANTA MARIA FOLK DANCERS           | Mon. 7-9:30pm                                 | (805) 925-3981<br>(805) 929 1415                   | SANTA MARIA, Vet's Cultural Ctr.<br>Pine & Finnell                                      | Beg. 7-8:15 then club requests   |
| SKANDIA DANCE CLUB                 | July 19 3-5pm<br>Aug 16 3-5pm<br>Aug 30 3-5pm | (213) 459-5314<br>(714) 892-2579<br>(805) 969-2382 | CULVER CITY, 9635 Venice Blvd<br>ORANGE, 121 s, Center<br>CULVER CITY, 9635 Venice Blvd | Skandia workshop and dance<br>Workshop and Gamaldans<br>Workshop and Bygdedans |
| SOUTH BAY FOLK DANCERS             | Fri. 7:30-10:30pm                             | (213) 375-0946<br>(213) 541-1073                   | RANCHO PALOS VERDES<br>UU Church 5621 Montenalaga Dr.                                   | Tchr Dorothy Daw<br>3rd Fri. Party nite each month                             |
| TCHAIKA FOLK DANCE CLUB OF VENTURA | Thur. 8:00-10:30pm                            | (805) 642-3931<br>(805) 985-7316                   | VENTURA, Loma Vista Elem School,<br>300 Lynn Dr.  | 8:00-8:20 tching Ethel Hayman<br>8:20-8:45 tching Edith Sewell                 |
| TUESDAY GYPSIES                    | Tues. 7:30-10pm                               | (213) 556-3791<br>Dave Slater, Instr.              | WEST L.A., Felicia Mahood Rec Ctr,<br>11338 Santa Monica Blvd                           | Tchg. New & Review dances.<br>new camp dances. Int/adv levels                  |
| VIRGILIERS FOLK DANCE GROUP        | Tues. 8-10pm                                  | Josephine Civeello<br>Director                     | WEST HOLLYWOOD, Plummer Park, Fuller<br>Santa Monica Blvd                               | ALL request program, tching 8:30<br>refreshments, inter & adv dances           |
| WEST LOS ANGELES FOLK DANCERS      | Fri. 7:30-10:45pm                             | (213) 478-4659, (213) 202-6166<br>Beverly Barr.    | WEST L.A., BROCKTON SCH.,<br>1309 Armacost Ave.   | Int. level- excellent teaching<br>Erly tch 7:30 -dark May 16                   |
| WEST VALLEY FOLK DANCERS           | Fri. 7:30-10:30pm                             | (818) 347-3423<br>(818) 887-9613                   | WOODLAND HILLS, Woodland Hills<br>Rec Ctr. 5858 Shoup Ave.                              | 7:30-8:00 Review Teaching<br>8:30-9:00 Teach New Dances                        |
| WESTSIDE CENTER FOLK DANCERS       | Tues. morning<br>9-12:15pm                    | (213) 389-5369<br>Pearl Rosenthal                  | WEST L.A., Westside Jewish<br>Community Ctr. 5870 N. Olympic.                           | Int'l dances. Beg. 9-10  |
| WESTSIDE INT'L F.D. CLUB           | 2nd & 4th Fri.<br>8-12pm                      | (213) 459-5314<br>(213) 397-4567                   | CULVER CITY, Masonic Temple<br>9635 Venice Blvd   | Int/Adv Request 9-12<br>Potluck 7-8pm on 4th Fri.                              |
| WESTWOOD CO-OP FOLK DANCERS        | Thur. 8-10:45pm                               | (818) 343-7621<br>(818) 998-5682                   | WEST L.A., Emerson Jr. H.S Boys Gym<br>1670 Selby Ave.                                  | tching new & review dances, 24.<br>Ciga on May 15s. Dark: June 24.             |
| WHITTIER CO-OP FOLK DANCERS        | 2nd, and 4th Sat.<br>7:30-10:30pm             | WHITTIER, SORENSEN PARK,<br>11419 Rosehedge Dr.    | WHITTIER, SORENSEN PARK,<br>11419 Rosehedge Dr.   | Tching 7:30-8pm  |
| NON-FEDERATION CLUBS               |   |  |   |  |
| CALTECH HILLEL ISRAELI DANCERS     | Sun.<br>7:30-10:30                            | (213) 260-3908<br>(818) 577-8464                   | Pasadena, Caltech Campus, Administration<br>Wilson and California-Penthouse Floor.      | Tching 7:30-8:30pm<br>Dancing 8:30-10:30pm                                     |
| CALTECH INT'L FOLK DANCERS         | Tuesday<br>8-11:55 pm                         | (213) 849-2095;<br>(714) 593-2645                  | PASADENA, Caltech Campus, Dabney Hall.<br>Parking off Del Mar from Chester.             | Teaching 8-9 pm; dancing after.<br>Party last Tuesday of month.                |
| CLAIREMONT FOLK DANCERS            | Wed<br>7:30-10:00pm                           | Christi Perala                                     | CLAIREMONT MCKINNA mens college<br>9th at Clairemont.                                   | International-heavy on Balkan  |
| DEL MAR SHORES INT'L FOLK DANCERS  | Monday<br>6:45 & 8:15                         | (619) 475-2776<br>Geri Dukes                       | DEL MAR, Mira Costa College<br>9th & Stratford ct., Del Mar.                            | Start Sep 23 8wk session.<br>Beg at 6:45 & Inter at 8:15pm                     |
| GREEK FOLK DANCE CLASS             | Thursday<br>1-3 pm                            | (213) 769-3765<br>Trudy Bronson,                   | VAN NUYS, Valley Cities Jewish Com-<br>munity Center, 13164 Burbank Blvd.               | Beginners 1-2 pm; Intermediate<br>2-3 pm.                                      |
| KAZASKA                            | Sunday<br>9 pm                                | (213) 478-5968;<br>Boy Greenblatt                  | WEST L.A., Japanese Inst., 2110 Corinth,<br>W.L.A.                                      | 7:00pm Beginners 8:00pm Inter.<br>open dances follows Classes                  |
| KYPSELLI                           | Friday<br>7:30-midnight                       | (213) 463-8506<br>(818) 798-5042                   | Pasadena, Vasa Hall<br>2031 E. Villa  | Tching 7:30-8:45<br>All levels welcome   |
| LONG BEACH INT'L FOLK DANCERS      | Tuesday<br>7:30-10 pm                         | (213) 434-0103<br>Herb Offner,                     | LONG BEACH, Unitarian Church, 5450<br>Atherton  | Beg. 7:30; Int/adv. 8:30 pm<br>Party last Tuesday of month.                    |
| TEMPLE BETH HILLEL DANCERS         | Wednesday<br>10 am - 12 pm                    | (213) 769-3765<br>Trudy Bronson,                   | NORTH HOLLYWOOD, 12326 Riverside Dr.  | Beg. to inter. levels, Int'l<br>Folk and fun dances.                           |
| TEMPLE B'NAI DAVID                 | Wed/7:15-10 pm<br>Thurs/9:30 am-1 pm          | Miriam Dean<br>(213) 391-8970                      | LOS ANGELES, 8906 Pico Blvd,<br>CULVER CITY, VA Men. Aud., 4117 Overland                | Int'l, beg., inter. Easy dances<br>1st hr. Reviews and new dance.              |
| UNIVERSITY OF RIVERSIDE F.D. CLUB  | Friday<br>8-11:30 pm                          | (714) 369-6557<br>Sherri                           | BARN STABLE. UNIVERSITY exit off 60 East;<br>across from Campus Security                | Int'l & beg. tching.; beg. 8-8:45;<br>Party last Fri. Of mo. Free!             |



|                                       |  |   |   |   |
|---------------------------------------|--|---|---|---|
| UCI DANCE CLUB                        | Sunday 7-10pm                                      | (714) 854-9767<br>Lou & Lenore Pechi                                  | UCI, Fine Arts Village Studio #128  | Balkan and International Requests 7:30-10pm   |
| ROYAL SCOTTISH COUNTRY DANCE          | Mon, Thur 7:30-9:45pm                              | (714) 856-0891<br>Frank Cannonito                                     | Irvine, Huntington Beach, call for location   | Beg. & Int. Shirley & Jan Inst.<br>Beg. & Int. Jan & Bob Inst.  |
| ROYAL SCOTTISH C.D. SAN DIEGO BRANCH. | Mon, Tues 7-10pm<br>Fri 7:30pm                     | (619) 270-1595<br>(619) 276-7064                                      | San Diego, Casa del Prado Balboa Park,  |   |
| BEGINNING CLASSES                     |  |   |   |   |
| BEGINNING INTERNATIONAL               | Tue 7:30-9:30pm                                    | (213) 437-4232<br>Thea Hultjen  | PAL, VERD, Pedregal School Rm 14<br>6069 Oakgrove pl.   | \$4 per class; \$35 for 10 classes  |
| CARRILLO INT' FOLK DANCERS            | THUR 7:30-10pm                                     | (619) 449-4631<br>Pat Coe.  | SAN DIEGO, Balboa Park Club<br>Balboa Park.   |   |
| CULVER CITY BEGINNERS CLASS           | Thur. 7:30-9:30pm                                  | (213) 202-5689  | CULVER CITY, Iri Room of Vet. Memorial Bldg., 4117 Overland Ave.  |   |
| CRESTWOOD FOLK DANCERS                | Monday 7-8:15pm                                    | (213) 478-4659 (213) 202-6166<br>Beverly Barr Inst.                   | WEST L.A., Brockton Sch.<br>1309 Armacost Ave.  | New Class!! Beg. start anytime<br>Dark- July 21, Aug. 18 & 259  |
| SAN DIEGO INT'L FOLK DANCE CLUB       | Wed 7:00-8:15 pm                                   | (619) 422-5540<br>Alice Stirling                                      | SAN DIEGO, Balboa Park club,<br>Balboa Park,  | precedes regular club dance.  |
| BEGINNING SCANDINAVIAN FOLK DANCE     | Mon 7:30-10 pm<br>Wed 7:30-10 pm<br>Tue 7:45-10 pm | (714) 533-8667<br>(213) 459-5314<br>(805) 969-2382                    | ANAHEIM, Cultural Ctr. 931 Harbor,<br>CULVER CITY, Peer Gynt 3835 Watseka,<br>SANTA BARBARA, 100 E. CARRILLO                                | New class Sep 8: Ted & Donna<br>New class Sept: Bob & Carol<br>New class Aug 5: Dan & Flora             |
| SIERRA MADRE FOLK DANCE CLASS         | Monday 8-9:30 pm                                   | (818) 441-0590<br>Chuck Lawson,                                       | CALL FOR LOCATION   |   |
| WESTWOOD CO-OP FOLK DANCERS           | Thursday 7:30-9 pm                                 | (213) 655-8539<br>(213) 202-6166                                      | W.L.A., Emerson Jr.Hi., 1670 Selby,<br>behind Mormon Temple.  | Beginners can start anytime.<br>O.K. to stay for interm. program..                                      |
| YUGOSLAV-AMERICAN CLUB                | Monday 7:30-10 pm<br>Fri. 7:15-8:30pm              | (213) 832-6228<br>Anne Turkovich,<br>(213) 375-0946<br>(213) 541-1073 | SAN PEDRO, Yugoslav-Amer. Club, 1639 S.<br>Palos Verdes St., corner of 17th St.<br>Rancho Palos Verdes<br>Unitarian Church 5621 Montemalaga | Beginning folk dance instruction.<br>after classes join South Bay dancers<br>Dark 3rd Friday each month |
| TEMPLE ISATAH FOLK DANCERS            | Tuesday 8-10:30 pm                                 | (213) 478-4659,<br>Beverly Barr,                                      | WEST L.A., Temple Isaiah, 10345 Pico  | Beg. and Inter. dances taught<br>old and new. Good place to learn.                                      |
| THOUSAND OAKS FOLK DANCERS            | Thursday 7:30-9 pm                                 | (213) 498-2491<br>Gene LoveJoy,                                       | THOUSAND OAKS, Conejo Community Center,<br>at Dover & Hendrix   |   |
| NARONI BEGINNERS FOLK DANCE CLASS     | Thursday 7-8 pm                                    | (213) 421-9105<br>(714) 892-9766                                      | LONG BEACH, Hill Jr. Hi gym,<br>1100 Iroquois   | Soft-soled shoes only, General<br>dancing after class til 10:30   |
| PASADENA CO-OP BEGINNERS CLASS        | Friday 8:00-8:30 pm                                | (818) 794-6919  | PASADENA, Throop memorial church<br>300 S. Los Robles   | Sponsored by Pasadena Co-op.  |
| KAYSO FOLK DANCERS                    | Saturday 1-3 pm                                    | (619) 238-1771<br>Soghamonians  | SAN DIEGO, 4044 Idaho St., North Park<br>Recreation Center  |   |
| LAGUNA BEGINNERS FOLK DANCE CLASS     | Sunday 7-10:30 pm                                  | (714) 553-8667,<br>(714) 494-3302                                     | LAGUNA BEACH, Laguna Beach Hi, Girl's<br>Gym, Park Ave. at St. Anns.  |   |
| USC ISRAELI DANCERS                   | Tuesday 7:30-10:30 pm                              | (213) 478-5968  | LOS ANGELES, USC Hillel, 3300 Hoover<br>(across from Hebrew Union College)  | Class 7:30-8:30 Beg. welcome  |
| INT'L RENDEZVOUS FOLK DANCE CLUB      | Saturday 8-11 pm                                   | (818) 787-7641<br>(818) 988-3911                                      | VALLEY, L.A., Valley College Field<br>house, 5800 Ethel Ave.  | 7:30-8:30 pm, open to requests<br>9-11. Int'l w/ emphasis on Israeli.                                   |
| SANTA MONICA COLLEGE FOLK DANCERS     | Wednesday 7:30-9:00pm                              | (213) 458-8323  | SANTA MONICA, City College-municipal<br>pool Rec. Room  | must be pre-registered<br>Instructor Tikva Mason  |
| BET TORAH FOLK DANCERS                | Monday 7:30-9:00pm                                 | (213) 283-2035  | Alhambra. Bet Torah, 225 s. Atlantic.   | Beg/Inter, on going<br>Tikva Mason instructor   |





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