



Folk Dance Scene

NOVEMBER 1986

VOLUME 21 NUMBER 7

Date



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Folk Dance Scene

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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.

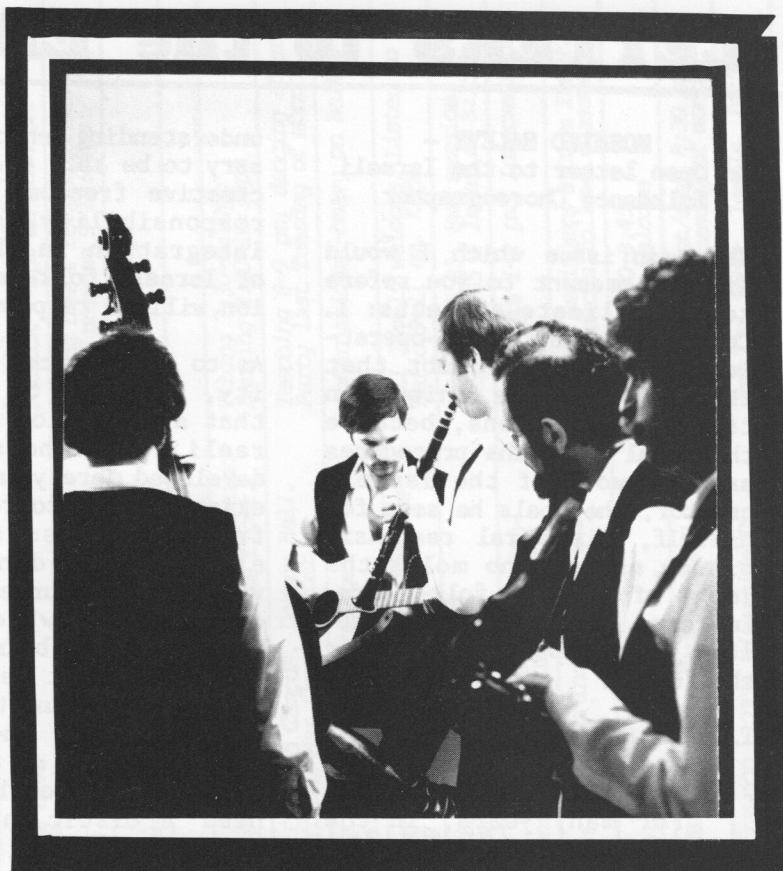
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MEMBERSHIP: To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Extension.

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LETTERS to the EDITOR

MOSHIKO HALEVY -

An Open letter to the Israeli Folkdance Choreographer

The main issue which I would like to present to you refers to two delicate subjects: 1. Creativity and, 2. Co-operation. There is no doubt that these issues are unique in their compositions, because they deal with the procedures and the work of the Israeli creator, the goals he sets for himself, his moral responsibility as one who molds the image of Israeli folk dance, in terms of culture and quality, in the present and for the future.

1. The Choreographer and His Creativity

For many years, in the atmosphere of our country there existed the belief in giving creative freedom to the choreographer. All of us, with no exception, supported and continue to support this idea. But through all those years it did not occur to any of us that this kind of freedom also has limitations - of what we are allowed and of what we are not. Each one of us, as individuals in our private and public lives, even in a democratic country, is not entirely free.

Today, more than ever,, we are witnessing the phenomenon of everyone doing as they wish. The level of creativity is declining and the creators are actually not presenting anything new. There is a feeling that their only duty is to supply the folk dancers a day to day product. We should not forget for a minute that those who aspire to be called creators bear a heavy responsibility and they must prove themselves to be more than accidental members of that influential group which contributed much to folk dancers in Israel and abroad.

The time has come for the Israeli creator to develop the

understanding which is necessary to be able to measure his creative freedom in terms of responsibility, so that his integration in the structure of Israeli folk dance tradition will be respectable.

As to the sources of creativity, we have to understand that a tradition of true Israeli folk dances cannot be developed merely on the common existing repertoire (far be it from me to dismiss what has already been done) but, in view of the current state of creativity - which seems to have reached a blind alley -my advice is that we should find the way to our treasury of culture, music and dance from ethnic groups in Israel, and uncover our rich heritage. We need artistic hands which could interpret those riches into our daily lives. We must stop foraging in foreign fields and borrowing material for our creativity, which in most cases is poorly done and are poor imitations of the original source. Only in our roots will we find our true identity, which is the Jewish-Israeli identity with all its values. Only thus can we encourage and develop something of our own, based on the values which have accompanied us since the desert generation. Only thus can we create a respectable image in our own and in the world's eyes.

I therefore suggest to you, the creator, do not hasten to teach your dance before you have checked its quality. As with all literary material, consultation with those who are experienced always helps. Do not think this suggestion a slight to your honor. It is made because of your, and your public's honor, to which you are responsible as a creator.

Out of such a healthy attitude we can prevent the presentation to the public of creations which are flawed and damaged Israeli folklore. The folk dance people will benefit from

this important action, which will directly contribute to increasing the quality and cultural level of Israeli folk dancing.

2. Co-operation

Unfortunately, through all those years we have been active and continue to be active as individuals, there exists a blind competition among us - part of it is invisible, and part of it visible. This type of competition is not the kind that increases wisdom and quality among artists. On the contrary, it is destructive and destroys every good part within us. Our disaster is that we do not want to be honest with ourselves and to admit our errors. Up to this day each of us continues to stir his own pot, and each of us monopolizes and claims his own territory. No, no, my friend. This is not the only way. We must understand that the project which we are striving to develop is not our private property, but the property of all.

Disagreement exists in every part of life. This phenomenon is unavoidable, but we should not forget that in front of our eyes is a great goal - an important one. If each of us is truly and honestly concerned and cares about the destiny of Israeli folk dance, then it is our commitment and moral responsibility to gather together with mutual respect, to pave the way for understanding and compromise; it is necessary to match ideas and accept decisions even if we have to make sacrifices, because this is the only way to reduce the gap of misunderstanding between us, to fulfil the idea from thought to action, from dream to reality.

There is no doubt that this mission will be incomplete without the full co-operation from all the parties who see themselves as partners to the establishment, the shaping and development of Israeli

folk dance in Israel and the rest of the world.

Yours sincerely,

Moshiko Halevy

(This open letter was first published in Hebrew in the Magazine of the Union of Folk Dance Teachers in Israel.)

Dear Editors,

Would you be so kind as to put the attached "Appeal" under "Letters to the Editor" in your magazine.

About 80 folk dancers from the USA, Canada, Hawaii and Europe had payed the brothers Alexandru and Michael David approximately \$2,695 each for a trip to Russia, Romania and Bulgaria in July 186.

Without notifying us, Alexandru left for Europe on June 9, 1986. On June 19, we received our passports back (without the visas) and an unsigned and updated letter of cancellation, with the promise of sending us our money in July.

From that moment on, the two David brothers disappeared. As a list of participants has been refused to us, we are forced to ask for your help.

Thank you very much!

Sincerely,

Dr. Elfi Hummel

SUBJECT: Alexandru and Michael David's Folkdance Trip to Russia and Bulgaria
July 17, 1986

All participants on the above mentioned tour - cancelled on June 18, 1986 - who have NOT received their money back, please contact:

Dr. Elfi Hummel
Chairperson
College of the Canyons

Foreign Language Dept.
26455 N. Rockwell Canyon
Road
Valencia, CA 91355 USA
Ph: 805-259-7800 or
213-664-0983

Thank you!
Dr. Elfi Hummel

Dear Editor,

Thought I'd gone, eh? No such luck; Fay went to Indonesia, I didn't. Just needed time to find something good (bad?) to polemicize about. OK, I found something, near and dear to Folkdancing. It is called Courtesy, or lack thereof. No, I don't mean saying please and thank you, but a special sort of Courtesy for folkdancers at social events. In the scramble for getting dances played that one wants, and dancing them, one is NOT relieved of the obligation to be considerate of others.

Here are the offenses that I've personally observed or suffered (or maybe even committed) in the past few months. The ways to resolve them are obvious in most cases.

1. Programmers neglecting or refusing to play the pieces on the request list, unless they happen to be their own personal favorites, thus cheating the 'customers' of their wishes.

2. Programmers not playing the requests in even APPROXIMATE order of entry, so people can't plan their evening well (like deciding when they can go home), and infuriating those of us who were first to request something when nobody else bothered to do so.

3. People stacking the request lists with complex dances that only advanced, special interest groups can do which shuts out beginners and sends them home for good. This is a Capital Sin, in my book.

Remember, beginners CAN'T request dances very well. They don't know the names! (Help them!)

4. THEFT (of dances, I mean). In some of the countries we are 'representing', this is liable to be a fatal mistake; the guy who pays the band 'owns' the dance. In our terms we should translate it to mean that he who makes the request leads the dance. Many groups require the requestor to include the call numbers of the request on the sheet; have them also INITIAL it. The next one of you Turkeys who commits this crime against ME is in BIG trouble.

5. Then there are the folks who request a dance they don't know well enough to lead, driving the programmers nuts. If you request a dance, YOU LEAD IT, or arrange it with someone who can.

6. Speaking of call numbers; PLEASE look them up and put them on the request list for the dance you're requesting. It makes life SO much easier for the programmer.

7. I've seen lots of 'movement discourtesy', so:

RULES OF THE ROAD

a. Don't stand in the dance area flapping your jaw when people are trying to dance.

b. Don't bump into people; conversely, get outta da way!

c. Couple dances move in LOD, that is, COUNTERCLOCKWISE around the periphery of the dance area. This means keep up with the pace set by the majority. Faster couples stay to the OUTSIDE.

8. Ever try to make an announcement while everyone in the room is talking? Every group has an announcement break to mention things of interest to Folkdancers. Shut up and listen!

9. And how about helping the few people who do nearly all of the work when it comes time to put things away or shlep them to cars? Don't disappear in a cloud of dust at the end of the evening, OK?

NOTES:

1. Usually Romanian but not always - if you are really into Romanian, go to Gypsy Camps Romanian night.

2. An interesting example from the Big Band Era: a slow swing is also a fast Foxtrot, so couples who want to do the Swing should do so in the MIDDLE of the floor, and those doing Foxtrot move in Line of Dance (LOD) around the OUTSIDE. It is the same principle, since the old folks doing the Foxtrot are moving FASTER (in a geographical sense) than the young whippersnappers doing the Swing, who are essentially stationary.

Preston Ashbourne



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7:00 PM - 1:30 AM

watch for the next issue of

FOLK DANCE SCENE *for details*

Questions? call AMAN 213/625-1846

Calendar

NOVEMBER

CALIFORNIA

- 11/1 Bora Ozkok Wkshp, 5 Cities, Loma Vista Sch., Ventura, 7pm
- 11/1 "A Little Nite Music" F.D. Party Cubberley Pavilion, Palo Alto
- 11/1 Ragtime Ball, Variety Arts Ctr., Los Angeles, 8 pm
- 11/1-2 Paul Taylor Dance Co., Royce Hall, UCLA
- 11/2 "Harvest Ball" & Inst., Fed. So. Treas., W. Hollywood, am & pm
- 11/6 Bora Ozkok Wkshp, Laguna & Narodni, Hill Jr Hi, Long Bch, 7:30pm
- 11/8 Bora Ozkok Wkshp, Folk Dance Cafe, San Diego-inst, dinner & dance
- 11/8-9 Martha Graham Dance Co., Royce Hall, UCLA
- 11/9 Bora Ozkok Wkshp, Gypsy Camp, Los Angeles, afternoon
- 11/14 Performing Arts Program, Cal Poly Pomona U, 714/869-3548
- 11/15 Skandia Wkshp & Dance, Culver City Masonic Hall, 3-5 & 7:30-11pm
- 11/15 Festival of India, Claremont Coll. 714/621-8032
- 11/21-22 Molissa Fenley & Dancers, Wadsworth Theater, UCLA
- 11/27-30 35th Annual Kolo Festival, UC Berkeley Hearst Gym
- 11/28-30 So. Calif. Skandia Festival, UC Irvine, 818/342-7111
- 12/5-7 Hubbard St. Dance Co., Royce Hall UCLA
- 12/7 F.D. Fed., No., Treasurer's Ball
- 12/9-12 & American Dance Machine, Doolittle Theatre, UCLA
- 12/14 Beginners' Festival, F.D. Fed. So. YWCA, in Orange, 1:30pm
- 12/20 Skandia Wkshp & Dance, Womens Club in Orange, 3-5 & 7:30-11pm
- 12/31 New Yr's Eve Parties-Marin, Alamo, Peninsula & San Francisco
- 12/31 - 5th Ann. New Yr's Folk Music & Dance Camp, Hess Kramer, 818/342-7664

OTHER STATES, NOVEMBER & DECEMBER

- 11/6 NEW MEXICO-Classical Music of India, Keller Hall, U of N. Mex.

- 11/27-30 TEXAS-Texas Camp '86-contact Joan Bennett, Austin, Tx
- 12/26 - HAWAII-Makahiki Hou Camp, Windward Oahu

FOREIGN, NOVEMBER & DECEMBER

CANADA

- 11/8 Toronto-Mariposa Country Dance 463-0171
- 11/15 Ontario-Folkdancers Scholarship Night

ENGLAND

- 11/8 Herts-Day Course, Rainmakers Int'l at United Reformed Church
- 11/8-15 "Eddy Tijssen" Bulgarian institutes
- 12/7 London-Cecil Sharp House Dance, conclusion of 40th yr. Anniversary

MEXICO

- 12/27 - Morelos-Folklore Festival, Oaxtepec Resort, 512/432-6958

NORWAY

- 12/27 Hoydalsmo, Telemark-Christmas Kappleik

SQUARE DANCE, NOVEMBER & DECEMBER

- 11/2-7 GEORGIA, Copecrest Dance Resort
- 11/7-9 ILLINOIS, Royal Holiday Wknd
- 11/7-9 OHIO, Dublin-Sq. Dance Weekend
- 11/28-30 ILLINOIS, Thanksgiving Holiday Spec.
- 12/11-13 TENNESSEE, "Christmas Ball" Gatlinburg

DEADLINE DATES

FOR CALENDAR LISTING:

- For Dec. 1986 issue - Oct. 17, 1986
For Jan. 1987 issue - Nov. 15, 1986

Send information to:

- Fran Slater, 1524 Cardiff Ave.
Los Angeles, CA 90035 - 213/556-3791

FOR ARTICLES, ADS, CLUB ACTIVITIES, NEWS ITEMS:

- For Dec. 1986 issue - Oct. 24, 1986
For Jan. 1987 issue - Nov. 22, 1986

Send information to:

- Marvin Smith, Editor
Folk Dance Scene
229 Catalina Ave., #3
Los Angeles, CA 90004
213/385-7944

ON THE SCENE

NOTE TO OUR READERS:

The "On the Scene" section of Folk Dance Scene is intended to give our readers more detailed information about events listed in the Calendar Section, advertised elsewhere in the issue, and other special activities throughout the state and country. Generally, we include information about events that have not yet occurred, but when applicable, we will also include stories about past events (such as when the event will be repeated in the next year). If you have "Press Releases" about any such events, please mail them to the Editorial Office by the 25th of the month prior to publication. The address is 229 S. Catalina Ave., Los Angeles, CA 90004. If you have any questions, call either (213) 653-2923 or (213) 385-7944.

AN AUSTRIAN EXPERIENCE

On Sunday, November 23, 1986, the Ensemble International, the Sunnyvale-based Peninsula performing group, will be co-sponsoring "An Austrian Experience" in the Community Center Auditorium, 550 E. Remington, Sunnyvale.

The first event will be an Austrian Dance Workshop from 2 to 5 pm, featuring a number of enjoyable, interesting couple dances from Austria taught by Ned and Marian Gault, who have studied Austrian/Bavarian dance and music on five summer trips there, including intensive yearly seminars as guests of the Austrian Folk Dance Organization and the Austrian government. Music for dances taught and descriptions will follow.

Following the workshop at 5:30 pm, a complete buffet supper will be served. At 7 pm there will be general dancing with Ned Gault as MC. This will include a program of line and

couple dances, contras, Austrian dances from the workshop with live music by the "E I Orchestra" and a short performance by Ensemble International.

A number of the costumes worn by members of the Ensemble International will be authentic Festtracht from the area of Carinthia in Austria, obtained this past summer while the group was on tour in Europe and partially funded by the Arts Council of Santa Clara County's Amateur Performing Arts Grant Program.

To receive discounts for all events, advance reservations are needed. The deadline for the supper is November 15.

For information, copies of flyers and reservations, call (408) 395-8026 or write to:

Marian Gault
17632 Via Sereno
Monte Sereno, CA 95030

DANCE ON THE WATERS

The 1986 "Dance on the Water" folk dance cruises, organized by Mel and Paula Mann, members of the Berkeley Folk Dancers, were grand successes. Over 80 dancers from all over the US attended. They came from many states, reaching from Hawaii to Connecticut.

The May cruise sailed around the Tahitian Islands for seven days and visited six islands. Beverly and Irwin Barr, dance teachers from Los Angeles, led and taught many dances. We all felt enriched by their leadership. The group presented a demonstration program for all passengers and on several occasions, they were invited to join us in dancing. At the end of the cruise, most of us stayed for four free nights at the Hotel Tahara'a. Space was made available there for us to dance, and once again, we performed for other guests.

The Alaska cruise of 1985 was

so popular that it was repeated on July 13, 1986. Once again, there were people from all over the US. There were 2 or 3 dance sessions daily, to meet the various dance skill levels, and the sessions included request dancing as well as teaching, by Mikki Reve-nah, a resourceful and popular dance teacher from Laguna Hills. She also directed a colorful folk dance program for the other passengers, which was a big hit. Sometimes it was hard to find time for dancing, with all the activities provided by the cruise ship. Eight days were spent in Alaskan or Canadian ports, four were spent at sea. Rangers from the National Park Service came aboard at one point and talked with us about Glacier Bay.

On both cruises, the interest of non-folk dance passengers was aroused. Their names and addresses were collected, and later, they were sent information about dance groups that meet in their local areas.

At this point in time, the Manns plan to repeat the Alaska tour in 1987. In addition, they are planning a paddle wheel river cruise down the Mississippi River. If you want information about these, call Mel or Paula Mann at (415) 526-4033 or write to them at 1145 Walnut St., Berkeley, CA 94707.

Bora Ozkok Institute

On Sunday Nov. 2, 1986 the ever popular Turkish dance teacher Bora Ozkok will give an institute at the Harvest Ball (Treasurer's Ball) at the West Hollywood playground on San Vicente Blvd, near Melrose Ave. in West Hollywood.

The institute hours are from 10:00am to 12:30pm. Then after a lunch break the Harvest Ball will begin at 1:30pm. Prices are \$5.00 for the institute with Bora Ozkok and \$5.00 for the Harvest Ball. Plan to attend this special day!

A Guide to ETHNIC RADIO PROGRAMS

Michelle Sandler

KPFK 90.7 FM	Folkdance with Mario	Mondays	9:30 am - 11:30 am
	Folkscene "British and Irish"	Tuesdays	9:30 am - 11:30 am
KUSC 91.5 FM	Thistle & Shamrock	Saturdays	8 pm - 9 pm
	Echoes of Greece	Saturdays	9 am - 10 am
KPCG 89.3 FM	Polka Parade	Saturdays	10 am - 11 am
	German American Show	Saturdays	11 am - 1 pm
	Polish American Show	Saturdays	1 pm - 3 pm
	Irish Folk Show	Saturdays	3 pm - 4 pm
	Rendezvous with Germany	Sundays	7 pm - 8 pm
KSBR & KCSN 88.5	L'Chayim	Sundays	10 am - 12 am
	Armenian Hour	Sundays	9 am - 10 am
KFOX 93.5 FM	German Hour	Sundays	10 am - 11:30 am
	Israel Stars	Sundays	1 pm - 2 pm
	Iranian Hour	Sundays	8 pm - 10 pm
	Iranian Hour	Sundays	10 pm - 11 pm
	Iranian Hour	Mon-Fri	6:30 pm - 10 pm
	Sound of the Isles	Saturdays	10 am - 11 am
KIEV 870 AM	Israel Today	Sundays	10 am - 11 am
	Irish Hour	Sundays	3 pm - 4 pm
	Iranian Hour	Mon-Fri	9 pm - 10 pm
KMAX 107.1 FM	Hungarian Hour	Tuesdays	7-7:30 pm
	Greek Hour	Tuesdays	7:30-7:45 pm
	Arabic Hour	Tuesdays	7:45-8 pm
	Yugoslavian Hour	Wednesdays	7:30-8 pm
	Islamic Hour	Saturdays	8:30-9 am
	Romanian Hour	Saturdays	6-6:30 pm
	Russian Hour	Saturdays	9:30-10 am
KTYM 1460 AM	Hungarian Hour	Saturdays	10-11 am
	Serbian Hour	Saturdays	11-11:30 am
	French Hour	Saturdays	11:30-12:30 am
	Lithuanian Hour	Saturdays	12:30-1 pm
	Croatian Hour	Saturdays	1-2 pm
	Yugoslavian Hour	Saturdays	2-2:15 pm
	Hungarian Religious	Saturdays	2:15-2:30 pm
	Romanian Hour	Saturdays	2:30-3 pm
	Armenian Hour	Saturdays	3-5 pm
	Hungarian Hour	Saturdays	5-6 pm
	Italian Hour	Sundays	9-10 am
	Armenian Hour	Sundays	10-11 am
	German Hour	Sundays	11 am-12:30 pm
	Italian Hour	Sundays	12:30-2:30 pm
	Polish Hour	Sundays	2:30-3 pm
	Romanian Hour	Sundays	3-3:30 pm
	German Hour	Sundays	3:30-4 pm
Ukranian Hour	Sundays	4-4:30 pm	

RESTAURANT REVIEW



Chris & Michael Meltzer

INN of the 7th RAY, 128 Old Topanga Canyon Rd., Topanga (near the junction of Old and New Topanga Canyon Rd), 213-455-1311. M-F, 11:30-3 and 6-9; Sat-Sun, 9:30-3 and 6-9:30. MC and Visa accepted.

The ambience of the Inn of the 7th Ray's outdoor dining patio is unequalled by any restaurant that I've ever visited, but its food gets mixed reviews—some top-notch and some not-so top-notch. The Inn's extensive patio is gorgeous on a warm evening, ablaze with candles, overlooking a creek (or creekbed, depending on the season), with many of the tables contained in semiprivate nooks and crannies carved into the surrounding shrubbery. I felt that I was entering a fantasy world and would not have been too surprised if dancing elves or fairies visited us. What instead did visit was a small frog on a nearby leaf, and a large coyote that deposited itself in the creek bed waiting for possible table scraps. He is, we were told, a regular at the Inn.

Now, as to the food, which is advertised as organic and natural. We were served one of the best soups we've ever tasted—a creamed soup of carrots and cashews. Wonderful! It's hard to describe the taste because it was different from anything I can think to compare it to. A very nutty flavor with pungency and a crispiness added by the fresh, pureed carrots.

The cream of spinach soup was also good, and the vegetarian lasagne was excellent, but the rosemary chicken was buried a little too deeply underneath a mountain of uncooked rosemary twigs (maybe we were supposed to light the twigs so we could have 'instant rosemary chicken bar-be-que?').

Other Inn dishes that sounded interesting, and are specialties of the house, include omritas (eggplant stuffed with pecans), broiled swordfish marinated in mustard sauce, and rack of lamb with pesto. Ah, yes, and the desserts. There is macademia nut pie, raspberry amaretto cheesecake, carob-almond cheesecake, sugarless peach-mango pie, and torts, which change weekly. This week featured a peach-blueberry one.

Although the waiters and waitresses were pleasant and our service good, we have received reports from two other sets of people of horrendously slow service and of less-than-wonderful food. Nevertheless, if you want to be immersed in romantic vibes from the earlobes on down, and have plenty to talk about (or are just long-winded), you'll probably love the Inn of the 7th Ray.

TAKAYA RESTAURANT, 305 E. 1st St., Los Angeles (in the Little Tokyo district), 698-4837, M-F 11-3 and 5-10, Sat 12-10, Sun 12-8. MC and Visa.

You can buy delicious, large dinners at Takaya's for wonderfully low prices. An example is the yakizama dinner for \$6.50 that includes miso soup, a sashimi appetizer, mogashi (bean sprouts), a main course of broiled fish and oshitashi (a tasty spinach dish), rice and tea. The broiled fish I had was mackerel, although other types are available. Sashimi, for the uninitiated, are bite-sized pieces of raw fish, usually including salmon and tuna, which are eaten with a horseradish sauce. I love it though Chris avoids it. I'm of the opinion that anyone who likes Nova Scotia lox can like at least the salmon portion of

sashimi - their tastes are quite similar. As with most Japanese dinners, attention is focused on the aesthetics of the dinner service as well as on the quality of food. The main course of the yakizama dinner, for instance, is laid out beautifully, which adds to the enjoyment.

The sukiyaki, too, is beautifully served, and received top marks from both Chris and myself. It is offered in combination with tempura in a dinner big enough to fulfill most glutinous appetites. The cost of this dinner is also \$6.50.

Takaya's specialties are its kamenmeshi dinners, consisting of nicely seasoned rice with fresh veggies and broiled beef or shrimp or chicken or oyster, and costing between \$4.50 and \$5.50. The ingredients are gently steamed together in an individual pot, and served in that pot, which is brought to your table embedded in a wooden box which helps keep the dinner warm, and well as prevents burnt fingers. Absolutely delicious. Also included in the dinner is a sprout salad with a subtle peanutty dressing and pieces of seafood, miso soup, and tea. All dinners also include an appetizer of crunchy fermented cabbage.

THE GOLDEN TEMPLE OF CONSCIOUS COOKERY, 7910 W. 3rd, L.A. (near Fairfax), 655-1891. M-F 11:30-4 and 5:30-10; Sat. 5:30-10; closed Sun. MC and Visa accepted.

The Golden Temple's vegetarian dinners are imaginative and quite well prepared. Following in its health conscious format, there is no salt or sugar at the tables, and there is no coffee on the menu (so, if you feel you need these elements with your meal, bring them with you?!). We were surprised to find that the Golden Temple is not an Indian restaurant, even though it is run by Sikh followers of Yogi Bha-jan (who owns the place). While the restaurant does serve Punjabi Vegetable Curry, it also offers the Santa Fe Enchilada (generous serving of

tomatoes, grated cheese, onion gravy, potato, sour cream, guacamole, and mild red chili sauce, packaged in a corn tortilla). Other non-Indian dishes on the menu were Linguini al Pesto, Nachos, Mushroom Walnut Pate, and a Mayan tostada.

I had one of their specials on the night we ate there—Tortellini pasta mini-dumplings filled with stuffing) with pesto sauce and mushrooms. It was excellent. A rich garlic and basic sauce brought out the cheese filled tortellini's taste. This and other dinners come with soup, or an attractive salad topped with their house dressing (tahini-lemon). The lemon surprise (lemonade blended with raspberries) is an excellent drink with which to wash dinner down. No alcoholic beverages are served although they do list some interesting wine grape juices, such as Carl Jung Rose and Pettillon French Cabernet. The menu explains that Egyptians served similar drinks 3,000 years ago. So did the Roman armies, in order to keep the troops sober while on the march. And, so as to keep its guests sober and responsible, the Golden Temple continues this time-honored tradition.

Another notable dish we had was the Mushroom Walnut Pate, blended with herbs and served with dijon mustard and dark bread (all breads, by the way, are baked daily on the premises). The first comment on the pate, by someone in our group, was that "you need very subtle tastebuds to appreciate this dish". But, after a few more bites, the dish seemed to 'grow' on her. Everyone else who tried it liked it very much. It had a nutty, aromatic and rich taste. Also worth ordering were the Artichokes au Fontina (artichoke bottoms stuffed with a spinach and fontina cheese mixture and topped with a creamed marinara sauce). We finished off the meal with a freshly-baked raspberry tart, made with buttercake, berries and crumb topping.

Preston Ashbourne

PUERTA DEL SOL, 11669 Sherman Way, N. Hollywood. (818) 982-1336. Plastic money okay.

Found by accident, in a remote and unlikely part of the San Fernando (like totally awesome) Valley, this 'Doorway of the Sun' introduced me to "Cocina Chilena" (Chilean cuisine). They do both Chilean and Mexican, and in fact give you two distinct menus, so's you shouldn't get them confused. Forget the Mexican (no, I haven't tried it, but why bother?), since it's the food from Chile that's of interest here. And 'Ay Mamacita', is it ever! The menu items are all "a la carta", so you piece together the meal. Here's what I did:

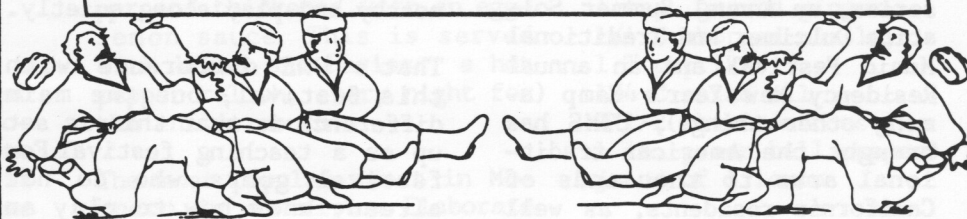
"Pastel de Choclo" looked

intriguing as a main dish, so I went for it. It is, as the name SO obviously tells you, a meat pie of chicken and beef together in a bed/crust of corn.

Then, to add a salad, I picked "Habas y Cebollas" (faba beans and onion salad), which is what it sounds like, with a green herb (I forgot to ask which) and vinegary sauce on top. Tamp it all down with a bottle of Dos Equis and you're in heaven! I decided three minutes into the meal that this was one of the best meals I've had in years of restaurant hopping! But I was haunted by something I couldn't quite figure out about the food—then it hit me. This is Moorish-style cuisine, filtered through 500 years and 10,000 miles of Latin American history!

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the California Traditional Music Society (CTMS)

Founded over ten years ago by Elaine and Clark Weissman, the California Traditional Music & Dance Society (CTMS) is dedicated to the preservation of the traditional arts of America. According to Clark, at one time these arts were passed from generation to generation through families and through close-knit communities. In modern America, the family structure is dissolving, with extended families shrinking to core families. Close-knit communities are also dwindling, with our increasing mobility. So, without these avenues for cultural preservation, something or someone was needed to fill the gap. Clark says, "We do it!" And, they do!

Through yearly house concert series, an Annual Summer Solstice Dulcimer and Traditional Music Festival and an annual Residency New Year's Camp (among other things), CTMS has brought the American traditional arts to thousands of California residents, as well as to many who come to California to participate in these events.

The annual Summer Solstice Dulcimer and Traditional Music Festival was born of an idea that Elaine carried around in her head for many years. Not being a person to allow an idea to remain only that, Elaine set out to convert her dream to reality.

There are already hundreds of folk music and dance festivals throughout the U.S. and Canada, many of which Elaine and Clark have attended. One of the things they both noticed was that they were primarily performing festivals, and left the folk musicians who attended frustrated. An image re-

called by Elaine is that of a banjo player who came to one of these festivals, who spent the entire festival with his banjo sitting on his lap. He was pretty frustrated. With this picture in mind, the Weissmans decided to run their festival differently. Rather than being a festival strictly for observers, this was to be one for participants, too. At this festival, everyone who came was to be an active participant. Everyone is invited to "join the band". If there's a group playing anywhere at the festival, people are welcome to join in. If a musician knows the material, he can step right in (following the group leader, of course). If he doesn't know the material, he's welcome to park himself nearby and play along quietly.

That's ONE difference with this festival, but the main difference is that this is set up as a teaching festival. For festival goers who do not already know how to play an instrument, and for those who wish to learn to play instruments that they are unfamiliar with, there are hundreds of workshops, led by able teachers, spread throughout the 3-day festival. At these workshops (classes), one can learn at least the rudiments of playing innumerable musical instruments. Included last year were workshops on playing the Celtic harp, the penny-whistle, the banjo, the guitar, the mandolin, the lap and hammer dulcimer, panpipes, the flute, the fiddle, bagpipes and the hurdy gurdy. In addition, there were several singing workshops, running the gamut from old drinking and political songs to Balkan singing. And, there were storytelling workshops.

And, there were folk craft workshops, where you could learn such things as woodcarving, pocket weaving and doll making. In most of the music-making workshops, there were instruments available to learn and practice on. In addition, most of the vendors had music-



al instruments available for loan (or sale, of course) to those who wanted them.

Besides all the workshops, there are mini-concerts happening at the 'stage' all day. Here, most of the teachers from the workshops put on a performance for about an hour apiece. They also have a maxi-concert on Saturday night, where you can see and hear traditional musical artists from around the world. Certainly, there is more than enough here to keep anyone busy for the entire weekend!

The festival started out small and centered around dulcimer music. Since then, it has expanded in many directions. According to Elaine, the direction for expansion has come



from the festival attendees as well as from many friends in the music world. She says that listening to comments and suggestions from these people has helped them immeasurably in improving the festival, making it more enjoyable and worthwhile for more and more people. Some of this year's suggestions have led to the planning of a 'Folk Dance Pavilion' for 1987, where people can do "hard-core" (without interruption) dancing, to live music. Possibly, there will be instruction during part of the time, but that is undecided as yet. In response to another set of comments, they plan to increase the length of their 'Master Workshops' to two hours.

In existence now for many years, Elaine's 'dream' certainly qualifies as a success. Clark attributes much of this to what he calls his "success formula". The festival is run like a 3-ring circus, with each ring-leader organizing his own ring and responsible for it. In this way all of the details for the concerts and workshops are taken care of by the ring-leaders. They need only check back with CTMS for final approval (and to let CTMS know what and who will be scheduled). Giving "Plan Ahead" new meaning, the ring-leaders and CTMS begin working on the following year's festival within two months of the end of the previous year's one!

The CTMS New Years Residency Camp is an extension of the "preserve musical tradition" principle. Here, too, are music, dance and craft workshops. The difference is in the attitude...it is mainly a place to 'get away from it all' and play. Clark calls the camp an "adult playpen", saying it is a place where the bizzare is possible. To help this attitude along, the CTMS is planning a Computer Generated Music workshop and concert for the 1986 to 1987 camp.

The California Traditional Music Society itself is a kind of an umbrella organization, providing a place where people can grow. They actively seek out people in the music world, for performing, for teaching, and for information, and then make these findings available to the interested public. The CTMS Journal, published twice a year, contains information about CTMS-sponsored events as well as on other folk music concerts, dances, singing groups, festivals, and contests. It also has information on where to find folk music records, books, instruments, teachers and artists, on the West Coast as well as across the United States and Canada.

Anyone interested in contacting the CTMS can call Elaine or Clark Weissman at (818) 342-SONG.



TRAVELING the MUSIC PATHS of the

Ian Price has been in folk music and dance longer than almost anyone else around. He has been a musician and dancer in many different groups since the early 1960's. He was one of the founding members of Aman and currently is active with Avaz as well as playing Greek music, Albanian music in his own group, Drita, and also plays in the Arabic ensemble, Saida. He's spent a great deal of time traveling through parts of the Near East in search of music and musical information.

Joe:

Do you remember when your interest in folk music and dance first started?

Ian:

Yes. I came to this country (from England) in 1960, and in 1961 started going to Los Angeles City College. I got involved with a couple of friends there who were folk dancers, and they dragged me along to start learning folk dancing, and from that moment I never looked back.

I was going folk dancing every night and during the summertime when I wasn't working and going to school, I'd be going folk dancing all the time, and I'd be going to the festivals. I used to wear my little card on my belt and my little towel and everything like that, and I guess I was gung-ho about the whole thing. Gradually, I became more and more interested in particular areas, like the Balkans, and I used to enjoy going to Ruby Vuceta's class and Wednesday night kolo class and various other Balkan groups that used to meet. That's basically how I got involved in folk dance.

Joe:

You used to dance and play music with Aman, didn't you?

Ian:

I was a dancer first of all and it was only after a period of years when I had been in the Gandies (the Gandy Dancers) and Tony Shay's Village Dancers. Then we formed Aman, and it was only through getting to know people like Phil Harland and Leona Wood that I started to get interested in music. There was a spot one time when Phil needed a bendir (North African frame drum) or something or other for some Berber stuff and there wasn't anybody around, so he thrust this drum in my hands and said, "Here, do this on this for this number", so I did it. I don't know how. Maybe I dazzled them with my brilliance (laughter). Phil took me under his wing after that and showed me other stuff which acted like a catalyst to get me into music. Basically I started out as a percussionist

Joe:

After being directed towards music, your interest apparently grew.

Ian:

The music was a key to opening up other interests for me, to find out more about the countries, the customs, the costumes, and the musical instruments. And, to maybe look at the geography of the countries, as well.

Around 1963, I was looking at a map, at this little country called Albania. I asked around, saying that we do dances from Bulgaria, Greece, Turkey and Yugoslavia, so why don't we do any from Albania? Everyone said that nobody knew anything at all about Albania. When someone says that to me, it becomes almost a challenge.

I went to libraries and scour-



ed them for material on Albania, to find out as much as I could. I wrote to people in Albania and got materials from them. That's how I got started on my particular interest in that country.

Joe:

So, you would first do research for background material on the country of your interest?

Ian:

You need to know something about a country before you go to it.

Joe:

I heard from a travelling companion about a story about you and a broken tape recorder on a trip to Yugoslavia.

Ian:

Oh yes, I remember that all too well. In 1968 I decided that I had better go visit some of these countries that we'd been doing dances from, and so I went with Diana and Russ and a couple of other people who bought a VW bus.

WORLD: an interview with Ian Price

Joe C. Carson

Well, there I was, loaded up with my brand new tape recorder, my movie camera, and my 35 mm camera. I got a very nice Uher 4000 portable tape recorder. It was a neat thing to get...not as expensive as a Nagra, but the next best thing in those days, and since I got it in Germany, I got a good deal on it. So, off we went, going through Germany and into Austria before we arrived in Yugoslavia. We were in Graz, I think it was, and all of a sudden, accidents happen, somebody had to put on the brakes in the VW, sending everything onto the floor, in-

cluding my new tape recorder. So, I picked it up and tried to make it work. Not a peep!

It was evening and the stores were closed, and we drove around trying to find an electronics place to see if we could get someone to do quick repair since we were leaving the next day for Yugoslavia. I had visions of getting to Yugoslavia and not being able to do any recording at all, so we went to this place on a little back street somewhere and saw a light on in the back. We banged on the door and this man came to the door speaking,

of course, German. I don't speak German, but someone in the group did, so he explained to the gentleman that I was a very famous ethnomusicologist (laughter), coming to do recordings in Europe and that my tape recorder had broken and it was absolutely essential that it was repaired before the next day. So the guy kindly took it and early the next morning we went by and he'd fixed it. Apparently it was a broken transistor. He didn't charge me anything for it either. He said, "It is very important for your work, Herr Doktor," and it was "Doktor

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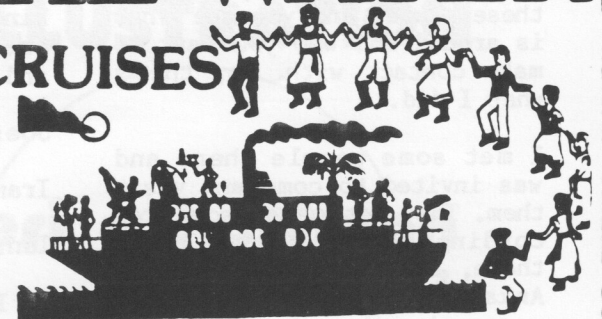
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Price" by that time for some reason or another. I became a "Doktor" overnight. I didn't even have to go to ethnomusicology school to become a PhD!

Then off we went to Yugoslavia and it worked perfectly. I travelled all around Yugoslavia, Turkey and Bulgaria and made plenty of recordings on it and it never let me down once. In fact, it still works.

Joe:

I think I have a copy of one of your recordings made in Turkey of an accordion player in Artvin. Was it done on this trip on this tape recorder?

Ian:

Yes, I think so. I got all the way up to the Russian border in eastern Turkey. While I was in Turkey, I was fortunate enough to make a good contact. If there are any local festivals, it's good to go to those places because you get a chance to see some of the local talent. One particular festival was in western Turkey and it included groups from all of the regions in western Turkey. So, you go to these places and you see what is around and who you want to make contact with. So, that's what I did.

I met some people there and was invited to come and visit them. They let me do some recordings. Also, while I was there, I ran into a unit from Ankara Television and they were going through all of Turkey, filming and recording different groups and making some kind of a regional analysis of Turkish folklore to be put on television at some later date. The director of the television unit had trained in London and he was a kind of an anglophile. He invited me to travel around with them and do any recordings and filming of my own that I wanted to do.

So, I traveled around a lot in Turkey with them. They were extremely kind. I ate with them, and they got me hotel rooms with them. They even took me on the planes and paid my air fares. After the festi-

val in western Turkey, we went off to another festival in Eastern Turkey and I met more groups there. What was funny was that I'd break away from the television people and go off somewhere, like Artvin, or Kars, or Van, or Biltis, or Bingol up in the eastern part of Turkey, and I would be wandering around and then we'd meet again in another town and get together again. There was this constant kind of coming together and breaking apart.

I spent about two and a half months in Turkey and I made a lot of recordings and shot some film. Unfortunately, the camera that I had in 1968 was one of those ancient wind-up varieties. I would like to do the same kind of thing again, but use video equipment, although circumstances have changed quite a bit in Turkey since then. In 1968 I spent a lot of time with the Kurdish people in eastern Turkey and did a lot of recording and filming of their dances and music. Even the Turkish television people were up there doing the same thing, and there didn't seem to be any kind of animosity like we hear about now between the Turks and the Kurds.

Joe:

You travelled through Iran as well, didn't you?

Ian:

I took a bus from Munich to Iran, changing buses in Istanbul. That was quite an exciting journey. It was late April, so there was plenty of snow going through eastern Turkey. In fact, we got snowed in a couple of times around Erzurum. Then, going across near Mount Ararat, I entered Iran. I was interested in the music, although to a lesser degree than in other areas. I had been playing the dombak with Aman, so I travelled in Iran in 197 and did some collecting up in the Azerbaijani area and got some instruments.

Joe:

Weren't you arrested and jailed once?

Ian:

Not exactly jailed. I was in custody once. That was in Peja, or Pec in Serbo-Croatian, in the Kosovo region. I arrived from Beograd on the train very early one morning and as I got off and was going to visit some people, I ran into this big demonstration in Peja.

There were people apparently awaiting the arrival of Marshall Tito, and there were a lot of people in costume, singing and dancing. Being a completely naive foreigner, I whipped out my camera and tape recorder and started filming and recording. Suddenly I got a tap on the shoulder and a man in civilian dress said to me, "Who are you? What are you doing? Let me see your passport!" So, I let him see my passport. He said to wait, and he went off with it. That was a little disturbing. He came back later and said, "You will accompany me, please, to the station." I went to the police station and they sat me down and began to question me. "We see from your passport that you're British, and you're a geophysicist. What are you doing here with cameras and tape recorders?" They thought I was some kind of journalist trying to stir things up, and they continued to harass me. I should say that these were not ethnic Albanian speakers, they were Serbs. They harassed me a lot, and, of course, when Marshall Tito came, he drove through, and after he'd gone, they let me go. Then they said, "We hope you have a pleasant stay."

Joe:

How do you make contact with people who can connect you to the festivals?

Ian:

They way I feel about it is that unless you try something, you're never going to know what's happening. For instance, when I first got interested in Albania, one of the first things I did was to write to Tirane to the Institute of Culture and make con-

tact with the director there, and over the years until he died, we remained in contact. They very kindly sent me books and materials, music, and things like that merely because I expressed an interest. An initial contact can be very useful before going. I did the same thing in Bulgaria long before I went, and in Yugoslavia as well.

Joe: Would you go through an embassy for contact first?

Ian: There are different circumstances. My contacts in Yugoslavia came through meeting somebody from the Musician Institute in Beograd giving a lecture in London and meeting that person and expressing an interest, saying I would be going to Yugoslavia. The response was, "Here's my address and phone number. Come and visit."

Joe: Is this how you found instrument makers?

Ian: Yes, exactly. I've always found it a good idea for musical instruments to contact the institutes of folklore in different places. Fortunately, the way it has worked out for me is that the people I have been in touch with at the folklore institutes, the organologists, have been very good organologists and have put me onto some very good leads. Virgili Atanasov in Sofia at the institute (he's retired now) has been extremely helpful in obtaining very good instruments made by some of the fine makers, guys like Varimazov and others. Over the years, he's supplied me with very good instruments.

I have my own contacts that I have made over the years. Another way to do it is to go to

the local festivals. I once went to Leskovac where they have a particular type of bagpipe. I was interested in it, and obviously, I never want to buy an instrument that's being played by the musician because that's his bread and butter, and it's his. But, I'd make contact with the musician and tell him I'd be interested in getting one. How much would it cost? Can I have one made? Are there some spare ones around? I've collected like that as well.


In some places, you just about have to go through the government. In Albania, for instance I have ciftellias and sharkis I collected. The majority of these are produced in what's called an "artistic enterprise" which they have in Tirane and various other places in Albania where they have a cooperative of artisans on musical instruments, filigree work, embroidery, costumes and put them into an enterprise.

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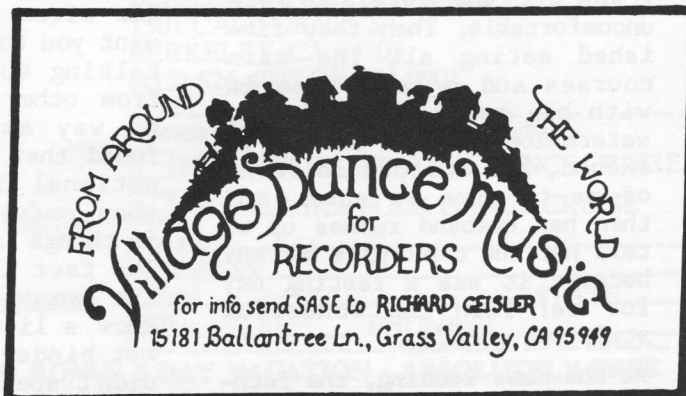
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Joe:

Do you remember any humorous experiences while collecting?

Ian:

I had an experience in the Turkish area of Bulgaria. I was travelling around with an old Aman friend and her husband and child after I left my other friends and their VW bus in Yugoslavia. She's Bulgarian-Armenian. We drove in their VW bus all the way thru Bulgaria.

We found some musicians as they were going to play at a wedding, and they invited us to come along. Well, not too long before, I'd had some bad experiences with food somewhere else and had just gotten over being ill, so I wasn't particularly hungry. Knowing that in Bulgaria, hospitality meant I had to eat, I decided to play it safe. Knowing that I was going to a Turkish area and that they were Moslem, I decided to tell them that I belonged to a particular religious sect and it so happens that this particular day was a fasting day, and I couldn't eat anything.

They prepared all these odd looking dishes - stuff that looked like raw meat floating around - and I was glad I was not going to have to eat. It was blazing hot and there was all this suspicious looking food, so I was congratulating myself on getting out of having to eat any of it. It kept getting hotter and hotter and I was getting more and more uncomfortable. Then they finished eating all the main courses and a lady came in with big trays full of iced watermelon. She was passing it around, and stopped in front of me to give me some, and then her husband rushes up to tell her she can't give me any because it was a fasting day for me! Then the wonderful stuff was gone.....

At the same wedding, the fath-

er was a fortunate, or unfortunate man, in that he had seven daughters and one of them was getting married. He found out I was single and lived in America. So, he got all of his daughters lined up, from the tallest to the shortest, in front of his door, and he told me he would be very honored if I would choose one as a wife and take her back to America. I was young and fancy-free in those days, so I respectfully declined the invitation.

Joe:

I know a lot of people who think that if they go to these countries that they'll find happy peasants dancing in the streets.

Ian:

They won't find happy peasants dancing in the streets, necessarily. I don't know if it is like that now, but in 1968 people kind of felt that when you went to the countryside, there would be peasants fully costumed, happy and smiling and dancing all day. It's true! A lot of people really thought like that, and probably I did as well. I'd never been there before, and I'd heard a lot of stories.

Joe:

How did you meet Pece Atanovski?

Ian:

Oh, Pece is an old friend of mine. I guess it must have been 1967 that he came here. He was a guest gaida player in the Yugoslav ensemble, Lado. Lado came to the U.S. on tour, and performed at the Greek Theatre when they came to Los Angeles. I was intrigued with the bagpipe. In my usual brash way I went up and talked to him after the performance. I want you to understand that in talking to all these people from other countries that in no way am I a linguist. I found that there is an international language of sorts when you've a common interest in things like music and dance. The fact that you don't know the language, or you may only know a little bit of it, does not hinder things much. Pece didn't speak any English and I

spoke a little Macedonian, a little Russian and a little German. He spoke some German and we managed to hit it off very well. He's the one I got my first bagpipe from. He invited me to come and visit him whenever I was in Macedonia.

The following year when I was there, I went to stay with him and his family. We got really friendly. He's got a couple of nice daughters. They're grown up now, but in those days were very young kids. I've stayed in touch with him until now.

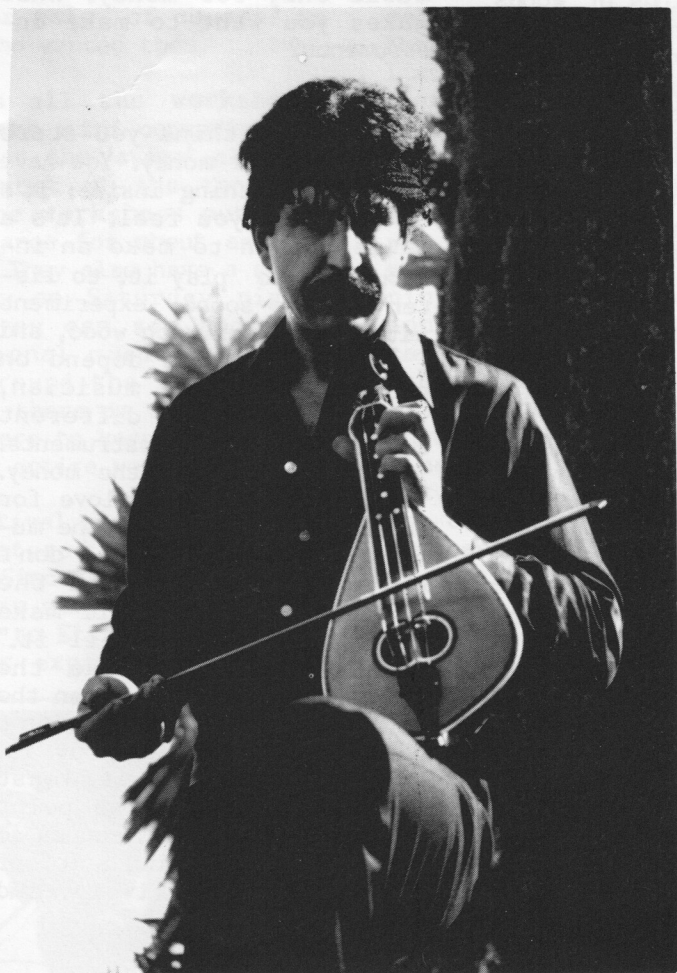
You develop long relationships with people. It was the same with Virgili Atansov in Bulgaria. I've known him since 1968. We're kept in good touch over the years.

Joe:

Then your research is really a people-oriented kind of thing.

Ian:

Oh, yes. You can't be cold about it and go there and tape things of people without developing a relationship with the people you're recording. To me that would seem like a natural thing to get into the spirit of the thing. It's not just a matter of making a tape recording or a film, because there's something else you can not put on tape or film. There is a kind of a relationship that you develop with people, and it you can't do that, you aren't much of a person, really. You have to develop a relationship with those you're working with. I don't like to go to a village and just tape. In the past, a lot of people have gone to villages and made recordings of the villagers singing and playing, and made records from them. Those villagers were very happy to play and sing, but they certainly deserved something from the end product. I'm not saying you have to send them a check for a million dollars, but when you're there, I think you should give them something... not necessarily financial. Just give something... a token of your respect for them and your understanding that they gave you something that is, in many ways, unique.



PORTRAIT of an INSTRUMENT MAKER: an interview with Ioannis Volakakis

Joe C. Carson

Ioannis Volakakis was born on the island of Crete, and emigrated to the United States in 1971. A few years ago he began making liras. The lira is the national folk instrument of the Cretan people. It is related to the Bulgarian Gadulka, but has developed somewhat differently. The gadulka is large and robust in construction and has a muted tone. The lira has become a highly refined instrument of delicate construction and has a clearer and more facile response. Both of these folk fiddles are direct descendants of the medieval rebec.

Joe:

Do you remember when you came to the United States?

Ioannis:

Yes, I remember it well.

Joe:

I remember seeing you at

the old Intersection. Once you came in with some pieces of wood and were asking questions about making instruments. Can you remember when you first had an interest in making a lira?

Ioannis:

I think that goes way back to when I was very young. I remember the first time I saw someone making an instrument I was nine years old. Next to my house was a carpenter and he made a lira for his brother. I had nothing to do, so I kept watching and saw how he started from a block of wood and how he finished it. He knew how to play on it a bit and I was fascinated how from a piece of wood you could make an instrument that has such a beautiful voice. After that I had the fantasy that when I grew up I would start making liras. So, I did.

Joe:

So you were influenced by seeing an artisan turn a simple piece of wood into a work of art that sings.

Ioannis:

Yes. The funny thing is that the first instrument I made wasn't a lira because I didn't have the money to buy the wood and I didn't know what kind of wood was used. I found a broken guitar someone had thrown away, and took it home and rebuilt it. That was the first instrument I "made".

Growing up, I learned more about different woods, the different sound qualities they had, and about the construction techniques that were used. I remember a lot of things I saw that carpenter doing when I was young. I used that plus books and answers to questions I asked a lot of people to find out more about how to make the instruments.

Then, I made my first lira. It didn't sound very good. The first one was kind of experimental. I kept working on it and improving it, taking care of one problem at a time. I think I make a good sounding instrument now. I think my liras are very good although I still believe that I'm not at the point of making a perfect instrument, since there are so many types of wood that I want to try out. In the future, I will try new woods and I'm going to try different sizes. I am even thinking about making them like the violin, viola and cello.

Joe:

That should be an interesting experiment. I believe I saw you experiment with different sizes, different depths and different thicknesses of the face. Do you remember what you were looking for in the sound?

Ioannis:

Yes. Actually, I knew the size of the lira. I wanted to experiment with different size and depths of the body and I learned many interesting things. First of all, the bigger instrument isn't necessarily louder or better sounding. I found out that the deeper the body, the deeper the sound is, but not always the best sound that the instrument can produce. So, I experiment and see what sounds I am going to get with different sizes of an instrument that will produce the sound that will satisfy my musical needs.

Joe:

You recently went to a Cretan conference and you brought one of your instruments with you.

Ioannis:

Yes, in Denver. I talked with the musicians who played there. One of them, the laouto player, is an instrument maker. His father is one of the well-known names for instrument making in Crete. I talked with him and told him my ideas and experiences I'd had with the instruments. He gave me his ideas and through him I

found out what kinds of woods they use back in Crete, and what the difference is between European woods and American woods like spruce. We use a lot of maple here for violins. They use rosewood or mulberry. I played his instrument and he played mine. We both liked each others instruments very much.

The instrument has to be in harmony with the voice of the singer. Some voices are bright while some are deeper and heavier. The instrument plays an important role; it has to match the voice of the singer. I found out that in Crete they like the bright sounding instruments for dancing but for singing they prefer the mellow sounding instruments.

Joe:

Some people think that instrument makers or musicians get into making instruments or



music only for money. What makes you want to make instruments?

Ioannis:

I don't think you start doing this for money. You have to have something inside; it's a need that you feel. It's a satisfaction to make an instrument, to play it, to listen to the sound, experiment with wood, work with wood, and I don't think you depend on the money. Like a musician, you like to try different sounds, different instruments. You don't do it for the money. You have to have the love for the instrument and for the music in order to do it. I don't think you start with the thought that, "Oh, I'll make an instrument and sell it." because when you make the first, the second, or even the tenth instrument, I don't think anybody would buy it. You have to make at least fifty to come to the point where the instrument sounds so good that you'll find a lot of buyers. It's creativity, and I'm happy doing it.

Joe:

Your instruments have a graceful beauty. I guess it's difficult to make something that makes beautiful music that itself is ugly.

Ioannis:

When you make an instrument, you are looking for two things; the best sound you can get and a nice looking instrument. You spend time and money on decoration. A good sounding instrument that looks good and is easy to play is what you're looking for.

Joe:

Maybe some day you'll take instruments back to Crete

Ioannis:

I think I will, and I'm going to show them around and listen to what the people who have been making them for years have to say and I hope I will learn from them. It's always nice when someone tells you a little secret that might take you years to learn on your own.

INTERNATIONAL FOOD



THE COOKING OF MOROCCO

Miriam H. Nadel

Moroccan food derives from the native Berber cuisine with influences of both Moslem and Spanish invaders. The basic flavoring, called ras el hanut (literally "top of the shop") contains dried rosebud, nutmeg, cinnamon, mace, aniseed, tumeric, cayenne, ginger, cloves, black pepper, cardamom, allspice and galin-gale. Many other ingredients, particularly those believed to be aphrodisiacs, may be added. Ras el hanut is used widely in cooking and may also flavor coffee. Other important seasonings include paprika, mastic, fenugreek, onions, garlic, parsley, and coriander leaves. Preserved lemons and olives often flavor chicken dishes. Olives are important in salads.

The typical meal includes a salad, generally of fresh herbs, green peppers and tomatoes (similar in flavor to gazpacho) or oranges. This is followed by soup and anise flavored bread. Bisteeya, a pigeon pie decorated with sugar and cinnamon would be served on a festive occasion. The main course is generally a lamb or beef stew called a tangine, or a chicken dish. This is followed by couscous - finely ground semolina steamed over a stew. Traditional Berber couscous includes seven vegetables, since seven is a lucky number. These may include onions, chickpeas, okra, pumpkin, turnips, carrots, celery, fennel bulbs, eggplant or cauliflower. Tomatoes and green peppers do not often appear in couscous; however, they are a popular flavoring for soups and tangines, particularly in the northern cities. Further inland, the traditional Berber ingredients

dominate, while the southeastern most corner of the country shows more African influence.

Thus, a pre-Saharan tribesman might prepare his tangines and couscous with gazelle, camel or fox meat instead of the lamb used by a city dweller in Rabat.

The Middle Eastern influence on Moroccan food is reflected in the traditional meal of the month of Ramadan. This is an Islamic fast and no food or beverage is taken from sunrise to sunset. The fast is broken with a soup known as harira. This is a thick soup of lentils or chickpeas with lamb, chicken, noodles and tomatoes. It is flavored with black pepper and thickened with an egg-lemon sauce. This is served with bread and harissa, a hot pepper relish, every night for the entire month.

The most popular sweet in Morocco is marzipan. Elaborate pastries are made from sweetened almond paste flavored with gum arabic or mastic. These are served either with coffee or sweetened mint tea. Almond paste is also used as a sweet stuffing for both fish and chicken, and almonds mixed with raisins and honey are often added to beef tangines.

ORANGE AND RADISH SALAD (Serves 4)

2-3 bunches red radishes
2 T sugar
juice of 1 lemon
1 T orange flower water
salt
2 navel oranges
cinnamon

1. Wash and trim radishes. Grate in a blender or food

processor (don't puree). Drain excess liquid. Put in serving bowl and sprinkle with sugar, lemon juice, orange flower water, and salt to taste. Chill.

2. Peel and section oranges, removing all membrane. Just before serving, mix orange sections with radish mixture. Dust lightly with cinnamon.

TANGINE EL LAHM FELFLA MATISHA (Lamb Stew with Tomatoes and Green Peppers) (Serves 6)

3 lbs shoulder of lamb, cut in 1 1/2" cubes
2 cloves garlic, crushed
pinch of pulverized saffron
salt to taste
1 tsp. ground ginger
1/4 C chopped parsley
1 T paprika
1/4 C salad oil
2 1/2 lbs. tomatoes
1 lb. green bell peppers
juice of 1 lemon

1. Trim lamb of excess fat. Peel, seed and chop tomatoes and peppers.

2. Whirl spices in blender to form a paste. Pour in oil to make a sauce and toss with meat in large dutch oven or heavy pan.

3. Add 2 C water. Bring to a boil, then reduce heat and simmer 20 minutes.

4. Add tomatoes and continue simmering for about 2 hours, stirring occasionally, until tomatoes form a thick sauce.

5. Add green peppers. Simmer for 10 more minutes.

6. Sprinkle with lemon juice just before serving.



A GUIDE to 'LOCAL'

ALBANIAN				
	AJETIS	HERMOSA BEACH	213-379-9012	
AUSTRIAN				
	LITTLE VEINNA VERONIKA CAFE VIENNA	NORTH HOLLYWOOD LOS ANGELES MISSION VIEJO	818-763-8149 213-656-9330 714-472-4305	MUSIC
CZECHOSLOVAKIAN				
	LITTLE PRAGUE	LOS ANGELES	213-462-4466	
HUNGARIAN				
	LITTLE VIENNA HORTOBAGY PIROSKA MONIQUE VERONIKA PAPRIKA BUDAPEST-JEWISH TOKAY-JEWISH	NORTH HOLLYWOOD STUDIO CITY VAN NUYS COVINA LOS ANGELES LOS ANGELES LOS ANGELES	818-763-8149 818-980-2273 818-785-3165 818-332-4902 213-656-9330 213-465-3443 213-852-9338 213-936-5918	MUSIC MUSIC MUSIC
POLISH				
	WARSAWA CHRISTOPHERS DELI	SANTA MONICA ANAHEIM	213-393-8831 714-826-4739	MUSIC-W
ROUMANIAN				
	BRASHOV ORZAS	HOLLYWOOD LOS ANGELES	213-660-0309 213-465-4884	
SWISS				
	ST MORITZ MR SWISS ST MORITZ SWISS ECHO LA PETITE SWISS SWISS CAFE SWISS RESTAURANT CAFE SWISS SWISS CHALET	STUDIO CITY HACIENDA HEIGHTS LOS ANGELES WEST LOSANGELES WEST LOSANGELES BEVERLY HILLS TORRANCE SEAL BEACH SAN CLEMENTE	818-980-1122 818-968-1017 213-670-7570 213-479-9340 213-478-9223 213-274-2820 213-378-2686 213-596-6458 714-492-7931	MUSIC
YUGOSLAVIAN				
	FAIRFAX YUGOSLAVIAN -JEWISH NIKOLAS ADRIATIC BY THE SEA PARAGON INN	LOS ANGELES LOS ANGELES REDONDO BEACH SAN PEDRO	213-651-3222 213-250-4505 213-318-3592 213-831-2200	MUSIC DANCING
	NIZETICH'S ANTES CIGOS KALEMEGDIAN	SAN PEDRO SAN PEDRO SAN PEDRO LONG BEACH	213-514-3878 213-832-5375 213-833-2419 213-434-4327	
RUSSIAN				
	MOSCOW NIGHTS FEDORA VIOLETS JOSEPH'S CAFE LE BEL AGE GORKYS CAFE MISCHAS	RESEDA TUJIUNGA EAGLE ROCK HOLLYWOOD WEST HOLLYWOOD LOS ANGELES LOS ANGELES	818-749-5300 818-352-6061 213-255-4562 213-462-8697 213-854-1111 213-627-4060 213-874-3467	MUSIC MUSIC MUSIC MUSIC MUSIC MUSIC
LITHUANIAN				
	TEA ROOM ST PETERSBURG	LOS ANGELES	213-657-8830	DANCING MUSIC DANCING
GEORGIAN				
	CAFE MONTANA	SANTA MONICA	213-829-3990	
GREEK				
	RITZA	LOS ANGELES	213-667-9609	
	GREEK MARKET THE GARDENS GRADUATE DELI POZI'S	NORTHRIDGE NORTHRIDGE NORTHRIDGE RESEDA	818-349-9689 818-360-2241 818-993-6697 818-881-1489	MUSIC DANCING MUSIC DANCING

ETHNIC EATERIES



GERMAN

GREEK ISLANDS	VAN NUYS	818-988-0204	MUSIC DANCING
FIREHOUSE	VAN NUYS	818-881-3118	
GREAT GREEK	SHERMAN OAKS	818-905-5250	MUSIC
PORT OF ATHENS	NORTH HOLLYWOOD	818-508-9486	
HUNGRY FOX	NORTH HOLLYWOOD	818-765-7111	
ATHENIAN GYROS	GLENDALE	818-240-3631	
T AND J	ROSEMEAD	818-288-8690	
FRAN O'BRIEN'S	SANTA MONICA	213-829-3459	MUSIC
SKORPIOS	SANTA MONICA	213-458-9521	
SKORPIOS II	SANTA MONICA	213-393-9020	
SKORPIOS	WESTWOOD	213-208-3480	
GREEK OUT	VENICE	213-399-4036	
AGEAN ISLES	MARINA DEL REY	213-822-6221	MUSIC DANCING
ACROPOLIS	HOLLYWOOD	213-463-8644	MUSIC DANCING
ATHENIAN GARDENS	HOLLYWOOD	213-469-7038	MUSIC DANCING
JOSEPH'S CAFE	HOLLYWOOD	213-462-8697	
ANGIES	WEST LOS ANGELES	213-477-1517	
GALLEON CONSTANDINAS	LOS ANGELES	213-388-9478	MUSIC DANCING
THE GREEK CONNECTION	LOS ANGELES	213-655-7214	MUSIC DANCING
SOFI ESTIATORIAN	LOS ANGELES	213-651-0346	
EARLY WORLD	LOS ANGELES	213-469-6788	
YA YAH'S KITCHEN	LOS ANGELES	213-	
MAD GREEK	LOS ANGELES	213-384-4463	
PAPADAKIS TAVERENA	SAN PEDRO	213-548-1186	MUSIC
GRAPE VINE	DOWNEY	213-862-9389	MUSIC DANCING
SHEPERDS COVE	DOWNEY	213-862-9441	MUSIC DANCING
MARATHON	LONG BEACH	213-437-6346	
CIRCS CAFE	LONG BEACH	213-436-5179	
ZORBAS	LONG BEACH	213-434-3906	
GILMORES	ANAHEIM	714-535-9715	
MAD GREEK	STANTON	714-898-5181	
MAD GREEK	ORANGE	714-637-8822	
GYRO KING	NEWPORT BEACH	714-833-2665	
GYRO KING	PLACENTIA	714-528-2021	
MENES TERRACE	EL TORO	714-830-3228	
YIANNIS	CLAREMONT	714-621-2413	MUSIC
OLD HEIDELBERG	VAN NUYS	818-997-9396	MUSIC DANCING
ALPINE HAUS	SAN FERNANDO	818-365-4300	
BAVARIAN INN	SAN GABRIEL	818-283-4252	
TONYS HOFBRAU	HACIENDA HEIGHTS	818-333-1560	
PEACOCK	GLENDALE	818-246-2571	
CAFE EUROPA	BEVERLY HILLS	213-	
KNOLLS BLACK FOREST INN	SANTA MONICA	213-395-2212	
MOSEL CELLAR	SANTA MONICA	213-452-3967	
SCHATZIS DELI	SANTA MONICA	213-395-8718	
LOWENBRAU KELLAR	LOS ANGELES	213-382-5723	
THE COVE	LOS ANGELES	213-388-0361	MUSIC
MAX'S HENRY'S HOFBRAU	LOS ANGELES	213-460-6306	
MUNICH HOFBRAU INN	LOS ANGELES	213-742-2303	MUSIC DANCING
RED LION TAVERN	LOS ANGELES	213-662-5337	MUSIC
CAFE LINZ	LOS ANGELES	213-876-3703	
TONYS HOFBRAU	LOS ANGELES	213-223-2435	
SAMS HOFBRAU	LOS ANGELES	213-623-3989	
SIEGBURG	WEST LOS ANGELES	213-559-9468	
BRATSKELLAR	WESTWOOD	213-208-6030	
BIT OF GERMANY	REDONDO BEACH	213-316-9765	
ALPINE VILLAGE INN	TORRANCE	213-323-6520	MUSIC DANCING
CARLS HOFBRAU	GARDENA	213-532-0624	
JO-DE HOFBRAU	MONTEBELLO	213-722-1582	
VIDLETS	EAGLE ROCK	213-255-4562	MUSIC
ALPINE INN	GARDEN GROVE	714-530-3282	
GERMAN RESTAURANT	ANAHEIM	714-535-6248	
ALPINE CHALET	ANAHEIM	714-821-1144	
REMBRANDTS	PLACENTIA	714-524-2090	
HOFBRAU CITY	ORANGE	714-634-1471	
OLD WORLD	HUNTINGTON BEACH	714-893-0012	
BRATWURST CORNER	HUNTINGTON BEACH	714-892-9997	
SAUSAGE WORLD	HUNTINGTON BEACH	714-895-4384	
EDELWEISS	HUNTINGTON BEACH	714-897-4122	
CHALET BAVARIAN	COSTA MESA	714-548-1323	
LUDWIGS BLACK FOREST	MISSION VIEJO	714-586-6416	
LUDWIGS GASTHAUS	LAGUNA BEACH	714-499-1207	

MUSICAL 'CHEAT SHEETS'

LINDA DEMSTER OGDEN &

MAKEDONSKO DEVOJČE MACEDONIA

A

Em Am D G

Em Am B7 Em

B VERSE

Em Am Em B7 Em

C CHORUS

Em Am D G Am

Em B7 Em Em

PLAY: ABCBC-ABCBC-C : VOCAL IS BC

MAKEDONSKO DEVOJČE KITKA ŠARENA
VO GRADINA NABRANA DAR PODARENA

CHORUS: DALI IMA NA OVOJI BELI SVET
PO UBAYO DEVOJČE
OD MAKEDONČE
NEMA NEMA NE KE SE RODI
PO UBAYO DEVOJČE
OD MAKEDONČE

NEMA ZVEDI POLIČNI OD TVOITE OČI
DA SE NOKE NA NEBO DEN KE RAZDENI

KOGA KOSI RASPLETIŠ KAKO KOPRINA
LIČNA SI MI POLIČNA OD SAMOVILA

KOGA PESNA ZATPEE SLAVEJ NATPEE
KOGA ORO ZAIGRA SRCE RAZIGRA

ŠETNJA

F C7

C7 C7

C7

Bb F7

F7 F7

F7

ŠETNJA

Bb F7 1.3.

F7 F7 2.4. End (C-F)

F7 F7 1.3. 2.4.

// DODJI MILE, U NAŠ KRAJ,
PA DA VIDIŠ ŠTA JE RAJ.//
// HEJ, HAJ, U NAŠ KRAJ,
PA DA VIDIŠ ŠTA JE RAJ.//

// PRODJE MILE, PROPEVA,
I VOLOVE PROTERA.//
// HEJ, HAJ, PROPEVA,
I VOLOVE PROTERA.//

SUKAČKO KOLO

Musical notation for Sukačko Kolo, featuring six staves of music with guitar chords and first/second endings.

// SUKAČICA GLEDI STRICA
 ŽGORELA JE GIBANICA.//
 CHORUS: // DUNAJ, DUNAJ, DUNAJVE,
 DUNAJ VODO 'LADNA.//

// SUKAČICE DO MARICE
 ŽGORELE VAM GIBANICE.//

// ŽGORELE VAM GIBANICE
 PRISMUDILE I PURICE.//

// SUKAČICA PILE PEČE,
 IZ PILETA VODA TEČE.//

// TANCALE SU CIJELU NOČKU
 POJELE SU S'PERJEM KVOČKU.//

OJ TI PILE

Musical notation for Oj Ti Pile, featuring six staves of music with guitar chords and first/second endings.

OJ TI PILE, SLAVEJ PILE,
 JA ZAPEJ MI, EDNA PESNA.
 // JA ZAPEJ MI, EDNA PESNA
 EDNA PESNA ŽALOVITA.//

ŠTO SE ČUJE, NA DALEKU
 NA DALEKU PREKU VARDAR.
 // TAM SE BIJE, SLAVEN JUNAK
 SLAVEN JUNAK, PITU GULI.//

EREV BA - ISRAEL

Musical notation for EREV BA - ISRAEL, featuring a melody line with guitar chords: G, D7, G, D7, E7, Am, D7, Em, A7, D7, G, Bb, F7, Bb, F7, G7, Cm, F7, Gm, C7, F7, Bb.

MA NAVU ~ ISRAEL

Musical notation for MA NAVU ~ ISRAEL, featuring a melody line with guitar chords: Dm, Gm, Dm, Gm, Dm, Gm, A7, Dm, Am, G, Am, Dm, Am, G, Am, Am.

MA NAVU AL HE-HARIM
RAG-EH-LAY HAM-EH VAS-ER
OH
MA NAVU AL HE-HARIM
RAG-EH-LAY HAM-EH VAS-ER

// MA-SHEH-MI-YA HA-YESH-U-A
MA-SHEH-MI-YA SHALOM //

EREV BA

SHUV HA EH-DER NOH-ER
BIM-EH-VU OT HAK-FAR
VE-O-LEH HA-VAK
MISH-EH-VI-LAY A-FAR
VEH-HAR-CHEK OD TSE-MED IN-BA-LIM
MEH-LA-VEH ET MESHECH HATS-LA-LIM
EREV BA, EREV BA

SHUV HA-RU-ACH LO-CHESH
BEIN GIDROT GA-NIM
UVT-SA-ME-RET HA-BROSH
KVAR NA-MOT YO-NIM
VEH-HAR-CHEK AL KE-TEF HAG-VA-OT
OD NOSH-KOT KAR-NA-YIM ACH-RO-MOT
EREV BA, EREV BA

MAYEEM ~ ISRAEL

Musical notation for MAYEEM ~ ISRAEL, featuring a melody line with guitar chords: Dm, C7, F, C7, F, A7, Dm, F, A7, Dm, Am, Dm, Dm, C7, F, Dm, Dm, C7, F, C7, C7, F, C7, C7, A7, Dm, A7, Dm.

// USHAVTEM MAYEEM BESASON
MI MAYNEH HAYESHUAH //

// MAYEEM, MAYEEM, MAYEEM, MAYEEM
HEY MAYEEM BESASON //

HEY, HEY, HEY, HEY

// MAYEEM, MAYEEM, MAYEEM, MAYEEM
MAYEEM, MAYEEM BESASON //

The 35th Annual KOLO FESTIVAL

BALKAN DANCE AND MUSIC FESTIVAL

*Dance, Singing and Music Workshops for Beginners,
Enthusiasts, and Old Friends
Live Music Parties*

November 27 ~ 30, 1986
Hearst Gym, U.C. Berkeley

Featured Teachers

Nicolas Hilferink — Romanian
Glenn Nielsen — Romanian
Sunni Bloland — Romanian
Jaap Leegwater — Bulgarian
Zoltan Farkas — Hungarian/Croatian

Other Teachers

John Pappas, Pistu Papp, and others



Sponsored by the Department of Physical Education,
U.C. Berkeley

THURSDAY

7:30 THANKSGIVING EVENING PARTY
(RECORDS ONLY)

FRIDAY ROMANIAN DAY

9:30 DOORS AND REGISTRATION OPEN
10:00 FIRST MORNING SESSION BEGINS
11:30 SECOND MORNING SESSION BEGINS
1:00 - 2:00 LUNCH BREAK
2:00 FIRST AFTERNOON SESSION BEGINS
3:30 SECOND AFTERNOON SESSION
BEGINS
5:00 - 7:00 DINNER BREAK *
7:30 PARTY UNTIL 1:00 A.M.

SATURDAY

9:30 DOORS AND REGISTRATION OPEN
10:00 FIRST MORNING SESSION BEGINS
11:30 SECOND MORNING SESSION BEGINS
1:00 - 2:00 LUNCH BREAK
2:00 FIRST AFTERNOON SESSION BEGINS
3:30 SECOND AFTERNOON SESSION
BEGINS
5:00 - 7:00 DINNER BREAK *
7:30 CONCERT
9:00 PARTY UNTIL 2:00 A.M.

SUNDAY (PREREGISTRATION ONLY)

10:30 DOORS OPEN
11:00 - 2:00 REVIEW SESSION

NOTE: Teachers subject to change at any time.

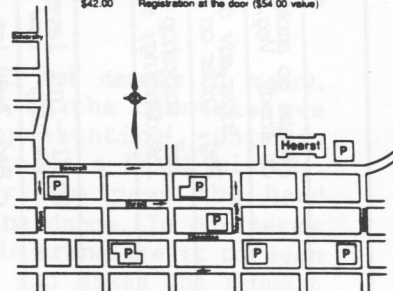
Singing and Music Class schedules to be announced

* Building closed until 1/2 hour before evening session

PRICES

\$6.00 Friday morning, two sessions
\$6.00 Friday afternoon, two sessions
\$6.00 Saturday morning, two sessions
\$6.00 Saturday afternoon, two sessions
\$3.00 Syllabus
\$4.00 Thursday Evening Party
\$8.00 Friday Evening Party
\$9.00 Saturday Party (\$8.00 if preregistered)
\$6.00 Sunday Review session - by preregistration only

COMPLETE PACKAGE (all of above)
\$35.00 Preregistration (\$54.00 value)
\$42.00 Registration at the door (\$54.00 value)



Exhibition Groups interested in performing, call
Pauline Zazulak (408) 256-9789

Work-Scholarships available (free admission), call
Robbie Jenkins (415) 324-2069

Further information, call
Sharon Skorup (415) 278-2405

PREREGISTRATION FORM

_____ Complete Preregistration Package (s) @ \$35.00 = _____
_____ Ticket (s) to Saturday party @ \$ 8.00 = _____
_____ Syllabus @ \$ 3.00 = _____
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CLUB ACTIVITIES

FEDERATION CLUBS

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9pm	(714)677-7404 Wayne English	(714)677-7451	MERRIETA HOT SPRINGS, ALIVE Polaritys Resort	Please no smoking, no alcohol or food. Veg. Health Resort.-
CARRILLO INT'L FOLK DANCERS	THUR. 7:30-10pm	(619)449-4631 Pat Coe, Inst.		SAN DIEGO, Balboa Park Club Building Balboa Park.	Inter, adv dances -Thurs Beg, inter on Thurs
CHINA LAKE DESERT DANCERS	CALL FOR TIMES	(619)446-2795 (619)375-7136		Call for location	Int. workshop Int. dancing; some teaching
CONERO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask for Gene		THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.	
CRESSWOOD FOLK DANCERS	Monday 8:15-10:30pm	(213)478-4659, Beverly Barr, Inst.	(213)202-6166	WEST L.A., Brockton School, 1309 Armcoast Ave.,	Int'l -Int. level -excellent teaching - new camp dances
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619)343-3513 Sam & Vikki Inst.		PALM SPRINGS, Leisure Center Cerritos & Baristo Rd.	Beg. 7-8 int. 8-10:30 pm; Ya akov Eden co-teaching!
ETERNIC EXPRESS INT'L FOLK DANCE FOLKARTERS	Sunday 8-10:30pm	Ron (702)732-8743 Dick (702)732-4871		LAS VEGAS, Cinnamon Ridge Rec. Rm. 3601 S. Cambridge (near Twain)	Int'l fd & teaching Members \$1, others \$1.50
HAVERHIM FOLK DANCERS	Friday 8-10:pm	(213)338-2929		COVINA, Las Palmas Jr. High. 6441 N. LARK Ellen Ave	Beg. teaching 1st hr; int/adv. request follows.
HOLLYWOOD PEASANTS	Monday 8-10:30PM	(818)786-6310 John Savage, instr.		VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.	
INTERMEDIATE FOLK DANCERS	Wednesday 7:30-10:30pm	(213)380-4355 or Ruth Oser 657-1692		WEST HOLLYWOOD, W. Hollywood playground 647 n. San Vicente	Last Wed. of month is all request night.
KAYSO FOLK DANCERS	Friday 8-10:30pm	(213)397-5039		CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way	
KIRYA FOLK DANCERS I	Fri. 9am-12 noon Sat. 12:30-3pm	(619)238-1771 Soghomonian, instr.		SAN DIEGO, Casa Del Prado Rm 206 Balboa Park, on Sat. 4044 Idaho st.	Beginners Sat. 12:30-1:15pm
KIRYA FOLK DANCERS II	Wednesday 10am-1:30pm	(213)645-7509 Rhea Wenke, instr.		WEST HOLLYWOOD, W. Hollywood Rec. Ctr. 647 N. San Vicente	Int. 10-11:45am Adv. Beg. noon-1:30pm
LAGUNA FOLK DANCERS	Tuesday 10am-1pm	(213)645-7509 Rhea Wenke, instr.		LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airdrome	10-11:30am adv. 11:30am-1pm, beginners
LARIATS	Wednesday 7:15-10:30pm	(714)494-3302, 559-5672		LACUNA BEACH, Laguna Beach Hi dance studio,	
LONG BEACH JEWISH COMMUNITY CENTER	Friday 3:30-6:15pm	(213)322-1280 Tom & Nancy Mazzola		MESICHESTER, United Methodist Church, 8065 Emerson Ave. L.A.	Int'l. folk/square/social. Grades 1st-high school
MORE THE MERRIER FOLK DANCERS	Sun. & Wed. 7:30-10:pm	(213) 426-7601*		LONG BEACH, Long Beach high school behind tennis courts on Park Ave.	
NARONI DANCERS OF LONG BEACH	Thursday 8-10pm	(213)294-1304 Ask for Frank.		INGLEWOOD, Rogers Park Aud. Bucalyptus & Beach	Every 3rd Sat. Special Dance Party. 730-11pm refreshments \$2.
NICHEVO FOLK DANCERS	Thursday 7:15-10:30pm	(213)421-9105 Lucille (714)892-9766 Laura		LONG BEACH, Hill Jr. High Gym. 1100 Iroquois.	
OUAI FOLK DANCERS	Tue. 7:30-10:30pm Wed 8-10:30pm	(805)967-9991 Flora Cozman		SANTA BARBARA, Carrillo Rec Ctr., 100 E. Carrillo St.,	Wed: International Beg/Int. Tue: Scandinavian Int. Aug/Sept
ORANGE COUNTY FOLK DANCERS	Wed. 7:30-10pm	(805)649-1570		OUAI, Ojai Art Center, 113 S. Montgomery	
PASADENA FOLK DANCE CO-OP	Fri. 9-11:30pm	(714)557-4662 (213)866-4324		SANTA ANA, Santa Ana College W. 17th st. at N. Bristol	
SAN DIEGO FOLK DANCERS	Fri. 8-11pm	(818)749-6919		PASADENA, Throop memorial church 300 S. Los Robles	Beg 8-8:30 Inter 8:30-9
	Mon. 7:30-10pm	(619)460-8475 Evelyn Prewett		SAN DIEGO, Recital Hall, Balboa Park	

SAN DIEGO INT'L FOLK DANCE CLUB	Med. 7-10pm	(619) 422-5540 Stirling, Instr.	SAN DIEGO, Balboa Park club Balboa Park	ALL levels, beg. 7-8:15
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805) 925-3981 (805) 929 1415	SANTA MARIA, Vet's Cultural Ctr. Fire & Farnell	Beg. 7-8:15 then club requests
SKANDIA DANCE CLUB	Sept. 20 3-5, 8-11pm Oct. 18 3-5, 8-11pm Nov. 15 3-5, 8-11pm	(213) 459-5314 (714) 892-2579 (805) 969-2382	CULVER CITY, 9635 Venice Blvd CRANER, 121's, Center CULVER CITY, 9635 Venice Blvd	workshop @ 3/eye dance @ 8 call (818) 901-7966 for special events.
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213) 375-0946 (213) 541-1073	RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.	Tchr Dorothy Daw 3rd Fri. Party nite each month
TORAJKA FOLK DANCE CLUB OF VENTURA	Thur. 8:00-10:30pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem School, 300 Lynn Dr.	8:00-8:20 tching Ethel Hayman 8:20-8:45 tching Edith Sefell
TUESDAY GYPSIES	Tues. 7:30-10pm	(213) 556-3791 Dave Slater, Instr.	WEST L.A., Felicia Mahood Rec Ctr, 11338 Santa Monica Blvd	Tching, New & Review dances. Oct. 28 Yves Moreau, adm \$4
VIRGILIERS FOLK DANCE GROUP	Tues. 8-10pm	Josephine Civello Director	WEST HOLLYWOOD, Plummer Park, Fuller Santa Monica Blvd	ALL request program. tching 8:30 refreshments, inter. & adv dances
WEST LOS ANGELES FOLK DANCERS	Fri. 7:30-10:45pm	(213) 478-4659, (213) 202-6166 Beverly Barr.	WEST L.A., BROCKTON SCH., 1309 Armacost Ave.	Int-level- excellent teaching tch 7:30 -new camp dances taught
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Snoop Ave.	7:30-8:00 Review Teaching 8:30-9:00 Teach New Dances
WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic.	Int'l dances. Beg. 9-10
WESTSIDE INTL F.D. CLUB	2nd & 4th Fri. 8-12pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd	Int/Adv Request 9-12 Potluck 7-8pm on 4th Fri.
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(818) 343-7621 (818) 998-5682	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.	tching new & review dances, dance program 9-10:45pm
WHITTIER CO-OP FOLK DANCERS	2nd and 4th Sat. 7:30-10:30pm		WHITTIER, SORENSEN PARK, 11419 Rosehedge Dr.	Tching 7:30-8pm
NON-FEDERATION CLUBS				
CALTECH HILLEL ISRAELI DANCERS	Sun. 7:30-10:30	(213) 260-3908 (818) 577-8464	Pasadena, Caltech Campus, Administration Wilson and California-Penthouse Floor.	Tching 7:30-8:30pm Dancing 8:30-10:30pm
CALTECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095; (714) 593-2645	PASADENA, Caltech Campus, Dabney Hall. Parking off Del Mar from Chester.	Teaching 8-9 pm; dancing after. Party last Tuesday of month.
CLAIREMONT FOLK DANCERS	Wed 7:30-10:00pm	Christi Perala	CLAIREMONT, MCKINNA mens college 9th at Clairemont.	International-heavy on Balkan
DANCE WITH MARIO CASSEITA	Mon 7:30-10:15 Wed 7:30-10:15	(213) 656-3150 (213) 743-5252	Temple Beth El. 1317 Crescent Heights Performing Arts 3131 Figueroa	All levels welcome. Listen to Mario 9-11 am. KPJK
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford ct. Del Mar.	Start Sep 23 8wk session, Beg at 6:45 & Inter at 8:15pm
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson,	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.	Beginners 1-2 pm; Intermediate 2-3 pm.
KAZASKA	Sunday 9 pm	(213) 478-5968; Boy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.	7:00pm Beginners 8:00pm Inter. open dances follows classes
KYPSELLI	Friday 7:30-midnight	(213) 463-8506 (818) 798-5042	Pasadena, Vasa Hall 2031 E. Villa	Tching 7:30-8:45 All levels welcome
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner,	LONG BEACH, Unitarian Church, 5450 Atherton	Beg. 7:30; Int/adv. 8:30 pm Party last Tuesday of month.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson,	NORTH HOLLYWOOD, 12326 Riverside Dr.	Beg; to inter, levels, Int'l Folk and fun dances.
TEMPLE B'NAI DAVID	Wed/7:15-10 pm Thurs/9:30 am-1 pm	Miriam Dean (213) 391-8970	LOS ANGELES, 8906 Pico Blvd, CULVER CITY, VA Mem. Awd., 4117 Overland	Int'l, beg, inter, Easy dances 1st ht. Reviews and new dance.
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 am	(714) 369-6557 Shelli	BARN STABLE, UNIVERSITY exit off 60 East; across from Campus Security	Int'l beg, tching, beg. 8-8:45; Party last Fri. of mo. Free!

UCI DANCE CLUB	Sunday 7-10pm	(714) 854-9767 Lou & Lenore Pechi	UCI, Fine Arts Village Studio #128	Balkan and International Requests 7:30-10pm
USC ISRAELI DANCERS	THUR 7:15-10:30	(213) 478-5968 Bibi Greenblatt	USC, Hilliel, 3300 Hoover (across from Hebrew Union College)	7:15 Beg, 7:45 Int, 8:30 Gen. Dark Oct. 2.
ROYAL SCOTTISH COUNTRY DANCE	Mon, THUR 7:30-9:45pm	(714) 856-0891 Frank Camronito	Irvine, Huntington Beach, call for location	Beg. & Int. Shirley & Jan Inst.
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH.	Mon, Tues 7-10pm Fri 7:30pm	(619) 270-1595 (619) 276-7064	San Diego, Casa del Prado Balboa Park,	Beg. & Int. Jan & Bob Inst.
BEGINNER'S CLASSES				
BEGINNING INTERNATIONAL	Tue 7:30-9:30pm	(213) 437-4232 Thea Hui-jen	PALM, VERD, Pedregal School Rm 14 6069 Oakgrove pl.	\$4 per class; \$35 for 10 classes
CARRILLO INT' FOLK DANCERS	THUR 7:30-10pm	(619) 449-4631 Pat Coe.	SAN DIEGO, Balboa Park Club 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 Beverly Barr Inst.	WEST L.A. Brockton Sch. 1309 Armacost Ave.	New Class! Beg. start anytime OK to stay on for interim. Class precedes regular club dance.
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club, Balboa Park,	
BEGINNING SCANDINAVIAN FOLK DANCE	Mon 7:30-10 pm Wed 7:30-10 pm Tue 7:30-10 pm	(714) 533-8667 (213) 459-5314 (805) 969-2382	ANAHEIM, Cultural Ctr. 931 Harbor, CULVER CITY, Peer Gym 3835 Watseska, SANTA BARBARA, 100 E. CARRILLO	New Class Sep 8: Ted & Donna New Class Sept: Bob & Carol New Class Aug 5: Dan & Flora
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	CALL FOR LOCATION	
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 655-8539 (213) 202-6166	W.L.A., Emerson Jr.Hi., 1670 Selby, behind Mormon Temple.	Beginners can start anytime. O.K. to stay for interim. program..
YUGOSLAV-AMERICAN CLUB	Monday 7:30-10 pm	(213) 832-6228 Anne Turkovich,	SAN PIERO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St.	Beginning folk dance instruction.
SOUTH BAY BEGINNERS DANCE CLASS	Fri. 7:15-8:30pm	(213) 375-0946 (213) 541-1073	Rancho Palos Verdes Unitarian Church 5621 Montenalaga	after classes join South Bay dancers Dark 3rd Friday each month
TEMPLE ISALAH FOLK DANCERS	Thuesday 8-10:30 pm	(213) 478-4659, (213) 202-6166 Beverly Barr,	WEST L.A., Temple Isaiah, 10345 Pico	Beg. and Inter. dances taught old and new. excellent teaching
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS Conejo Community Center, at Dover & Hendrix	
MARQUAI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr. Hi gym, 1100 Inquibus	Soft-soled shoes only. General dancing after class til 10:30
PASADENA CO-OP BEGINNERS CLASS	Friday 8:00-8:30 pm	(818) 794-6919	PASADENA, Throop memorial church 300 S. Los Robles	Sponsored by Pasadena Co-op.
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonians	SAN DIEGO, 4044 Idaho St., North Park Recreation Center	Class 7:30-8:30 Beg. welcome
LACUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-8667, (714) 494-3302	LACUNA BEACH, Laguna Beach Hi, Girl's Gym, Park Ave. at St. Anns.	
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES, USC Hilliel, 3300 Hoover (across from Hebrew Union College)	
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, L.A. Valley College Field House, 5800 Ethel Ave.	Tchq. 8-9 pm, open to requests 9-11. Int'l w/ emphasis on Israeli.
SANTA MONICA COLLEGE FOLK DANCERS	Wednesday 7:30-9:00pm	(213) 458-8311	SANTA MONICA, City College-municipal pool Rec.Room	Beg/Inter start Oct 8 for 8 wks 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 Instructor Tikva Mason



Folk Dance Scene

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