



Folk Dance Scene

MARCH 1987

VOLUME 22 NUMBER 1



SAN DIEGO STATE UNIV FOLK DANCE CONFERENCE

1987 STAFF:

Jerry Helt – Squares
 Nicolaas Hilferink – Romanian
 Jaap Leegwater – Bulgarian
 Elinor Vandegrift – Scottish
 Israel Yakovee – Israeli

• WEEK •
Sun. Dinner, Aug. 9, 1987 to
Fri. Afternoon, Aug. 14, 1987

NEW • WEEKEND •
Fri. Dinner, Aug. 14, 1987 to
Sun. Afternoon, Aug 16, 1987

• Weekend Mini-Conference
 with concentrated teaching
 for those desiring additional
 dances or those unable to
 attend during week • **NEW**

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 Teachers Of Dance

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 PHONE: Day: () _____ Home: () _____
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 PHONE: Day: () _____ Home: () _____
 ROOMMATE: _____

CIRCLE Cost of Desired Options &
 Indicate No. of Registrations

No.	Week	Wknd	Both	- Option -
___	\$***	\$***	\$***	Double Room
___	\$***	\$***	\$***	Single Room
___	\$***	\$***	\$***	Tuition Only
___	\$***	\$***	\$***	Syllabus

(*** To be determined)

To aid room assignment
 please answer the following:

___ QUIET WING
 ___ NON-SMOKER ___ SMOKER

Age Group:
 ___ 16-25 ___ 25-40 ___ 40+

Enclosed is check/money order payable to S.D.F.D. Conference in the amount of \$_____. A \$50 deposit will hold a reservation for ONE PERSON. Deposit will be refunded if cancellation notification is given prior to July 25, 1987.



Folk Dance Scene

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

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, and neither the Federation nor 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 \$10 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.

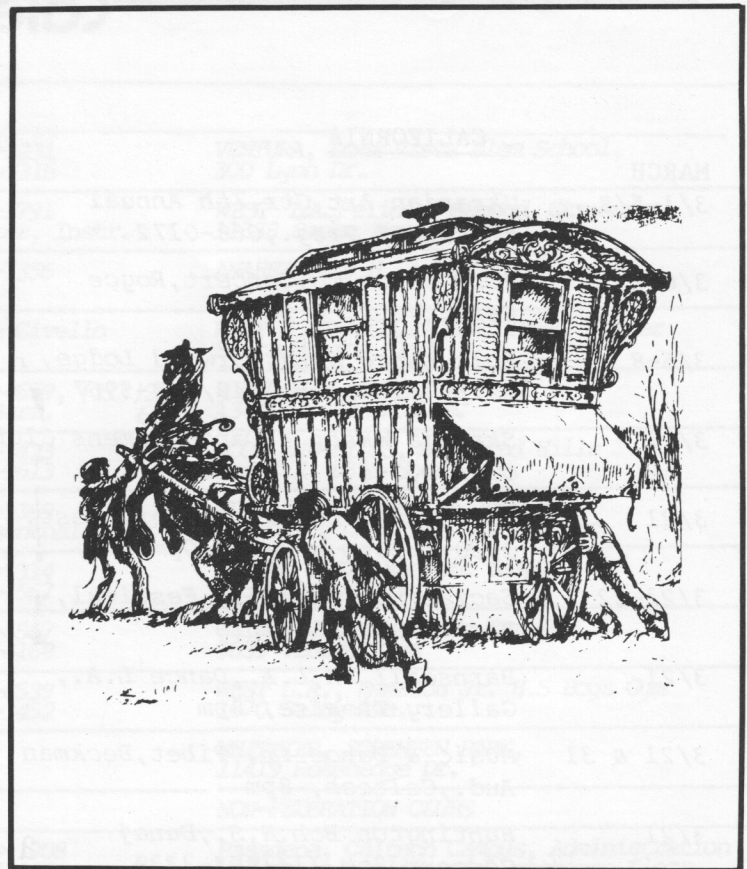
ADVERTISING: Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. Ads (except classified ads) must be in camera-ready form and pre-paid.

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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Federation Information (213) 306 - 7898



CONTENTS

Calendar.....	2
On the Scene.....	4
International Food	
Claudia Immerzeel.....	8
Restaurant Review.....	9
Gypsy Storytelling.....	10
Piper's Bag	
Joe Carson.....	15
Sho-Biz Folkdance	
Mike Kamens.....	17
Club Activities.....	18

Calendar

CALIFORNIA

MARCH

- 3/1-5/3 Ukrainian Art Ctr, 7th Annual
"Pysanky" Prog., 668-0172
- 3/6-7 UCLA Dance Co. Concert, Royce
Hall, UCLA, 8 pm
- 3/6-8 Folk Dance Wknd, Harwood Lodge,
Ralph or Arlene, 619/728-5967
- 3/21 Skandia Wkshp & Dance, Womens Club
Orange, 3-5 & 7:30-11pm
- 3/21 China Lake Desert Dancers Fest.
1:30-4:30pm & 8-11:30pm
- 3/21-22 Sacramento, Camellia Festival,
Eastern Star Temple
- 3/21 Barnsdall Pk, L.A., Dance L.A.,
Gallery Theatre, 8pm
- 3/21 & 31 Music & Dance fr. Tibet, Beckman
Aud., Caltech, 8pm
- 3/21 Huntington Bch. H.S., Dunaj
Concert, 8pm, 714/964-3339
- 3/26-27 Ko-Thi Dance Co., Bridges Aud.,
Claremont College
- APRIL
- 4/3-5 Westwood Coop. Hess Kramer
Weekend, 805/499-5600
- 4/4 Vasa Hambo Contest & Gammaldans,
Cal. Lutheran U., Thousand Oaks
all day
- 4/5 Petaluma, Cherry Blossom Festival
- 4/10-12 Merce Cunningham Dance Co.,
Royce Hall, UCLA
- 4/10-12 Calico Hullabaloo, Ghost Town,
Yermo, 619/254-2122
- 4/11-12 Claremont Spring Folk Festival
Grove House, Pitzer College
- 4/18 Skandia Wkshp & Dance, Masonic
Lodge, Culver City, 3-5 & 7:30-11
- 4/24-26 Nina Wiener & Dancers, Royce Hall
UCLA
- 4/26 Westwood Coop. Fest. & Fed. Council
Mtg, Vets, Mem. Aud., Culver City,
Mtg. llam; Fest. 1:30-5:30pm
- 4/26 San Francisco "Blossom Festival"
- MAY
- 5/1-3 Skandia Wknd, Vets. Hall, Solvang
- 5/8-10 Calico Spring Fest., Ghost Town
- 5/16 Skandia Wkshp & Dance, Womens Club
Orange, 3-5 & 7:30-11pm

California, May (cont'd.)

- 5/22-25 Statewide 1987 Folk Dance Festival,
Pasadena "Rose Garden Rendezvous"

OTHER STATES

MARCH & APRIL

NEW YORK

- 3/6 & 13 Ethnic Folk Arts Ctr, Greek Wkshp
with Joe Graziosi
- 3/27 Ethnic Folk Arts Ctr, Bulgarian
Live Music Night
- 3/27-29 Mohonk Wknd with Danny Uziel,
Karl Finger, 718/783-0500
- 3/6-8 Spring Wknd with Danny Uziel,
Jim Gold 201/836-0362
- 4/10 Ethnic Folk Arts Ctr, Armenian
Wkshp with Arsen Anoooshian

TEXAS

- 3/7-8 Irish Festival, Texas State
Fair Grounds

WASHINGTON

- 3/8 & 15 Seattle, Tango Wkshp, Internat'l.
Folklore Center, 784-3010

ARIZONA

- 3/13-15 Tucson-Balkan Wkshp with Yves
Moreau; Dance & Parties, U of Az.,
602/299-9609

WASHINGTON, D.C.

- 3/22 Tamburitzans at J.F. Kennedy
Center for Performing Arts

PENNSYLVANIA

- 4/3 Pittsburgh-Duquesne Tamburitzans
50th Yr. Banquet & Celebration,
Duquesne U. Union

ABROAD

MARCH & APRIL

CANADA

- 3/8 Toronto-Israeli Childrens' Fest.,
2:30pm, 636-1880
- 3/13-5/10 Toronto-Spirit of Nova Scotia,
York Quay Center
- 3/21 Ontario-Hungarian State Folk
Ens, 2&8pm, R. Thomson Hall
- 3/27 Montreal Folkateque
- 3/28-29 Toronto-Israeli Wkshp, Jewish
Community Center
- 3/31-4/1 Toronto-Ballet Folklorico de
Mexico, R. Thomson Hall, 8pm
- 4/10-11 Quebec-La Sainte-Lazare with
Dennis Boxell

- HUNGARY
3/20-27 Budapest-Spring Festival
- FRANCE
4/19-26 Vesdun-Folkdance Course, French & Hungarian, 1/589-36-28
- SPAIN
4/22-25 Palma de Mallorca-World Folk-dance Festival, 212/753-2600

SQUARE DANCE

- MARCH & APRIL
3/8-15 8th Bermuda S/R Dance Convention, 617-963-0713
- 3/13-15 Texas, Austin-Round-Up of Tx. Assn. of Single S/D, La Manion Hotel
- 3/20-21 Missouri, Kansas City-HASSDA Spring Festival, K.C. Mun. Aud.
- 4/26 Tennessee-Gatlinburg-Timberidge S/D Week, 613/573-0021

DEADLINE DATES

FOR CALENDAR LISTINGS:

- Mar. 1987 issue - Jan. 16, 1987
Apr. 1987 issue - Feb. 14, 1987

Send to:

Fran Slater, 1524 Cardiff Ave.,
Los Angeles, CA 90035; 213/55603791

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

- Mar. 1987 issue - Jan. 23, 1987
Apr. 1987 issue - Feb. 21, 1987

Send to:

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ON THE SCENE

HARWOOD WEEKEND

There will be a folk dance weekend at Harwood Lodge in the San Bernardino Mountains on March 6,7 and 8. Anyone interested should contact Ralph Gordon for details, at 3291 Canonita Dr., Fallbrook, CA 92028, tel. (619) 728-5967.

SUPPORT MARIO

KPFK now has a new manager and a new program director. Neither know much about the shows that Mario Casetta has been doing over the years, and both have been actively searching for new programmers. These developments bode ill for Mario and for the folk dance community in Southern California, particularly if the new management decides to either cut or further reduce Mario's shows

Since these managers have publicly asked for program ideas from their listeners, it is a good time to write to the station to let them know how much we enjoy hearing Mario's shows. It would also be in order to use this time to ask that they reinstate his old Sunday show, where he played all third world music. How about it, folkdancers? Send your letters to:

General Manager
Radio KPFK
Box 8639
Universal City, CA
91608

12th ANNUAL SANTA BARBARA FOLK DANCE SYMPOSIUM

U.C. Santa Barbara will again be the home of the International Folklore Symposium, from Wednesday, September 2 to Monday, September 7, 1987. With the Labor Day Weekend included, international dance enthusiasts can take advantage of the work holidays by attending part time.

For the teaching staff, a number of specialists representing the United States the Soviet Union, Scandinavia and the Balkans have been contacted and will be announced in subsequent issues of Scene. Many are accomplished musicians who play live music during the afterparties.

This year again will have two outdoor extravaganzas with: an all afternoon Armenian picnic on campus, including food and live ethnic orchestra - last year's picnic was heavily attended by Armenians from the Santa Barbara community; a Balkan picnic at Goleta Beach with catered bar-b-que and the return of the professional ethnic Macedonian trio-always a highlight for the week.

U.C.S.B. is located just north of Santa Barbara, with a good part of the campus facing the Pacific Ocean. Accommodations are excellent with superb conference meals. The dancing area is the University gym, with a newly finished wood

floor. Dorms, cafeteria and gym are within easy walking distance from each other. The weather is excellent with a constant off-shore sea breeze-a very inviting folkdance location, indeed.

For more information and/or a brochure, contact:

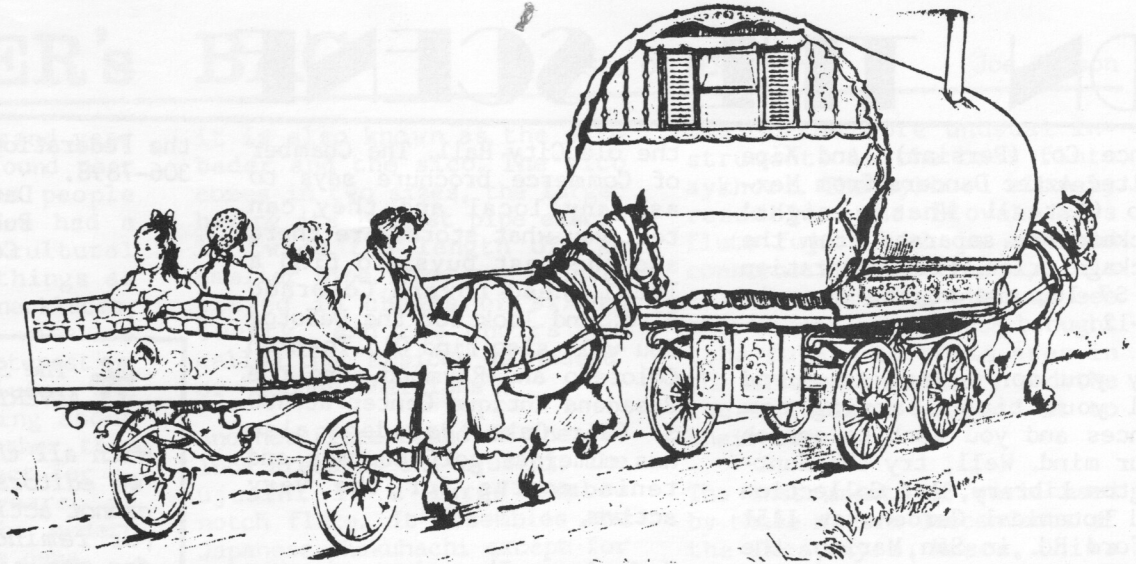
FOLK DANCE SYMPOSIUM
P.O. Box 2692
Hollywood, CA 90028
(213) 467-6341

ISRAELI DANCE & DANCES OF THE 50's & 60's

A unique combination of Israeli dancing and dances of the 50's and 60's (Swing, Cha-Cha, Waltz, Tango, etc.) forms the a new program of dancing at the L.A. Valley College Field House on Thursday nites. The program is sponsored by the Jewish Studies Department, LAVC (non-profit), and runs from 9 pm to 1 am. For more information, contact Haim Livne at (818) 360-7073.

ENGLISH COUNTRY DANCING

On the 2nd and 4th Friday evenings of each month, starting at 8 pm, the Southern California Country Dance Society meets at the Marine Park Center, 1406 Marine St., Santa Monica. All dances are talked through or taught, so no experience is necessary. For more information, contact Steve White at (818) 799-1349 or Bill at (213) 216-0413.



SCANDIA SPECIALS

On Saturday, April 4, Cal Lutheran University in Thousand Oaks, is sponsoring an all-day Scandinavian Day. Activities include a Hambo Contest, smorgasbord, crafts and a Gammaldans.

From May 1-3, there will be a special workshop and party weekend at the Veterans Hall in Solvang, California. This is followed, on June 13, by a Scandinavian Day in Santa Barbara. This will be an all-day event, which includes a Waltz and a Polka Contest, programs by the Santa Barbara Scandinavian Council, food booths, a Gammaldans and a Skandia evening dance. All events will take place at Oak Park.

For details, contact:
 Dan Matrisciano
 P.O. Box 1786
 Goleta, CA 93116
 (805) 969-2382 or
 Ed & Carol Goller
 (714) 892-2579 or
 Jim Kahan
 (213) 459-5314

INTERNATIONAL CONFERENCE OF
 THE I.O.F.A.-UNESCO
 "Folk Dance Today"
 Larissa, Greece
 July 1-5, 1987

This conference will have delegates from the 90 member countries of the I.O.F.A., presenting papers on a variety of topics related to folk

dance. The papers will all be translated to either Greek or English. In addition to this, the conference will include a parade of delegates in national costume, films on folk dance, exhibitions of folk items (books, costumes, handicrafts), visits to places of folklore interest (villages, museums), and performances by folk dance groups.

Those interested in attending the conference can contact Kathy Politopoulos at 6 Golden Star, Irvine, CA 92714.

8th ANNUAL CLAREMONT SPRING FOLK FESTIVAL

On Saturday and Sunday, April 11-12, the Grove House and the Folk Music Center at Pitzer College (of the Claremont Colleges) are holding this festival. There will be outdoor performances and workshops all day (inside if it rains) and a Saturday evening concert. Sam Hinton, Lilies of the West, Koroyar and 24 other performers will showcase Celtic music, bluegrass, dulcimers, Bulgarian music, and more, on two different stages.

Workshops will include such material as banjo styles, hurdy-gurdy, sea songs, spoons, and hammered and mountain dulcimer. The picnic-like atmosphere is conducive to blankets and folding chairs. The location is on the Pitzer campus at the far northeast corner of the Claremont Colleges,

so enter at 9th and Claremont.

For information and tickets, contact the Folk Music Center, 220 Yale Ave., Claremont, CA 91711, tel. (714) 624-2928 or Doug Thomson at (714) 987-5701

1987 STATEWIDE
 PASADENA, CALIFORNIA
 May 22-25, 1987

Why go?

Okay, we've all heard the Pasadena jokes about the little old ladies in Reeboks driving De Soto's down Colorado Blvd. Well, I'm here to tell you why you should be in Pasadena during the Memorial Day Weekend.

First, the Statewide committee has lined up two GREAT teachers; Moshiko Halevy (Israeli) and Atanas Kolarovski (Macedonian). Can the Los Angeles area handle such excitement?

Secondly, Gil Delina has pulled together an incredible concert which will be held at the beautiful San Gabriel Civic Auditorium. This concert will feature such dance groups (in alphabetical order) as Aman (Appalachian & Eastern European), Folklorico Cuicacalli (Mexican), I Wayan Lendra Dancers (Balinese), Korean Classical Music and Dance Co. (Korean), Krakusy (Polish), Ote'a Polynesian Folk (Tahitian), Rhythms of the Village (Nigerian), Saba Folk and Ethnic

ON THE SCENE

Dance Co. (Persian), and Xipe Toltec Aztec Dancers from Mexico (Aztec)! What a night! Tickets are separate from the package price. Preregistration is \$7-10, and at the door is \$9-12.

Say you don't want to spend all your time learning new dances and you want to enrich your mind. Well, try the Huntington Library, Art Collection and Botanical Gardens at 1151 Oxford Rd. in San Marino, the Pacific Asian Museum at 411 W. Walnut, Pasadena, Pasadena Historical Society at 470 W. Walnut, Pasadena or the Southwest Museum at 234 Museum Dr. There are many other galleries and craft shops in the vicinity. You may want to try the NBC Studio Tour on 3000 W. Alameda in "beautiful downtown Burbank", or the Wrigley Gardens at 391 S. Orange Grove. These are just a few things to do in this beautiful city, as well as next door in San Gabriel, where you can visit the mission.

Maybe I have aroused your interest in attending, but you don't want to commute from Orange County, Santa Barbara or San Diego county. Festival headquarters are at the Holiday Inn (800) 238-8000 or 818-449-4000. Crown Bed and Breakfast (818) 792-4131, Best Western (800) 528-1234 or 252-0099 are among the numerous hotels listed on the back of the Statewide Brochure.

So, now you're at Statewide and you've danced all day and you're famished. Besides the regular fast food places like MacDonald's, Pasadena has the Parkway Grill, Casa Carlos, Beckham Place, Middle East Restaurant (Armenian), Violets (Russian) and many others. If you can find a place called Billabong's, they have great Australian food.

You say your partner doesn't dance, then let them try the Pasadena Market Place (with about 10 blocks of stores) at

the old City Hall. The Chamber of Commerce brochure says to ask any local and they can tell you what stores are there and the best buys. To find a local, head toward Colorado Blvd. and look for the DeSotos. You will also find Old Town on Colorado and Raymond, and the Pasadena Antique Center at 480 S. Fair Oaks. Pasadena also has numerous golf courses and tennis courts for the very active.

I do hope I've changed your mind about Pasadena as the Statewide Committee has been working very hard towards their goals. They will be taking pre-registrations until May 10, 1987. \$27 covers every thing but the Bar-B-Que on Monday, the Dance Concert Saturday night and the Installation Dinner. Send your checks to Fran Slater, 1524 Cardiff, Los Angeles, CA 90035. Make them out to Statewide 87. Forms will be in the April issue of Scene and Let's Dance. All pre-registered people will receive an envelope with all schedules and restaurant menus. Should you have any further questions, please call

the Federation Office at (213) 306-7898.

Darci Linkey
Publicity, Statewide
Committee

* The SCENE Needs an * ADVERTISING MANAGER

With all the other duties that 'we editors' have, we find we cannot actively search out new (or remind old) advertisers for our magazine. So, we need someone to take over that task for us.

Responsibilities would include searching out potential advertisers, mailing out letters and rate cards to them, and following up these letters with phone calls.

The Advertising Manager will be on a commission. Anyone interested should call either Marvin Smith, (213) 385-7944 or Teri Hoffman, (213) 653-2923. Both phones have answering machines, so you can leave a message if nobody is home.

1987 Calendar

Save these dates

ONE WEEK AFTER

Memorial weekend

May 30

\$ 25 DEPOSIT WILL RESERVE

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ציבור הרוקדים מזומן להשתתף
בתאריכים הבאים :

Labor - day weekend

Sept 4-7

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- BUDAPEST
- KALOCSA AND THE DANUBE FOLK FESTIVAL
- DEBRECEN AND HORTOBAGY NATIONAL PARK
- FOLK DANCE PERFORMANCES AND CLASSES
- FOLK ART CENTERS AND MUSEUMS

SPACE IS LIMITED

CALL OR WRITE FOR INFORMATION; DUNAJ, Box 3352
HUNTINGTON BEACH, CA 92605
(714) 638-3086



COMING!

Westwood Co-op Folk Dancers

SPRING FESTIVAL

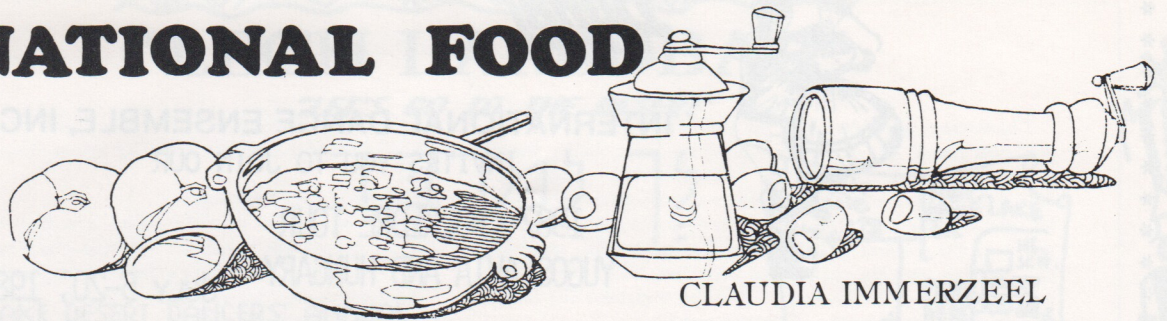
Sunday, April 26, 1987
1:30-5:30 P.M.

at the Culver City Veterans Memorial Auditorium
Culver Blvd. at Overland Ave.

followed by AFTER PARTY (dinner & dancing)

— WATCH FOR AD IN APRIL SCENE —

INTERNATIONAL FOOD



CLAUDIA IMMERZEEL

A ROMA SINIA (FEAST TABLE)

In the days when they traveled through Europe, the Rom were strongly influenced by European cooking. There is hardly a dish that doesn't resemble that of some other European people, except that the Roma versions tend to be spicier.

One of the interesting aspects their food customs is the concept of purity and cleanliness, which, unsurprisingly, is similar to that of the people of India. Food and utensils must not contact things of the body, including washwater, and women are unclean several days each month and during pregnancy and can not prepare foods during those times. On ritual occasions (marriages, baptisms, saints days) when a Sinia (feast table) is prepared men do the cooking to insure the purity of the food. Of the special dishes served at a Sinia, sarmi (stuffed cabbage) is the most important. The skill of a cook is judged by this one dish. Other dishes served at a Sinia might include roasted meats, salads, stews and bread. The favorite desserts are pirogo (noodle and cheese pudding) and saviako (strudel filled with cottage cheese, fruit, raisins and nuts.)

SARMI (Stuffed Cabbage)

- 1 small head of cabbage, core removed
- 2 soup bones (optional)
- tomato juice

Filling:

- 1 lb. lean pork
- 1/2 C uncooked rice

- 4 T tomato paste
- 4 T hot water
- 1/4 C chopped green chilis
- 1/4 tsp cayenne pepper
- 1/2 med. onion, minced
- salt & pepper to taste

Mince pork, or use a food processor. Mix salt, pepper, cayenne, tomato paste and water, then mix in meat, rice and peppers. If the filling seems dry, add a little more tomato paste and water. Mix very thoroughly. Place cabbage in boiling water and simmer until the leaves come apart. Drain and rinse with cool water. Slightly below the center of a leaf, place a small amount of filling. Fold in sides, then fold up bottom, then fold up the rest of the way. Place soupbones on bottom of pan and place stuffed leaves on top. If you don't have soupbones, place sarmi in top of a double boiler. Cover with tomato juice and simmer for approximately 45 minutes, or until pork is thoroughly cooked.

BORSCHT

- 1 lg. beet or 4 oz. can shoe string beets
- 1/2 C sliced carrots
- 3 C cabbage, coarsely chopped
- 1/2 C chopped celery (include leaves)
- 2 bay leaves (optional)
- 2 tsp. dried dill leaves
- 2 qts. water (approximately)
- 2 T lemon juice
- soup bones (optional)

Peel and cut beets into strips. Add beets and carrots to water and bring to a boil. Simmer until carrots are just tender. Add remaining vegetables and herbs and simmer for 15 minutes. Remove bay leaves. Add lemon juice. Borscht should have a slightly

acidic taste, so adjust the amount of lemon juice to suit your own taste. Serve with sour cream, or yogurt (it tastes great plain, too).

CHAO (Tea with Fruit)

- Hot tea
 - sugar
 - sliced fruit (strawberries, peaches, apples or lemons)
- Toss fruit with desired amount of sugar. Place in thick bottomed glass. Pour in tea, and steep for 3-4 minutes.

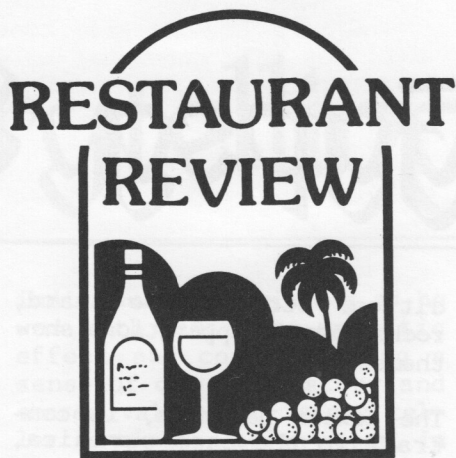


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International Folk Dancing
10 Issues per year \$10.00

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how and who of
International Folk Dancing
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OF CALIFORNIA, INC.
1275 "A" St., Room 111,
Hayward CA 94541
415/581-6000
Office hours on Wed.



THE ORIGINAL EL CARMEN CAFE.
8136 W. 3rd, Los Angeles. 213-
852-9107. Mon-Sat 11:30-10;
Sun 3-9:30. MC & Visa.

The El Carmen is our favorite Mexican restaurant in Los Angeles. Its food is delicious and its owners are warm and friendly. The El Carmen has been owned by the same family since it opened in 1929 by Mrs. Encarnacion Gomez, widow of a Mexican general who fought on the side of the new constitution in the Mexican Revolution, until he became a victim of Latin American politics. Mrs. Gomez, now in her nineties, opened the restaurant in order to support her children during her family's political exile.

The El Carmen menu is 10 pages long, with a wonderful variety of south-of-the-border dishes. The albondigas meat and onion soup is superb. Savory, and hearty, it is a good way to begin any meal. The tostadas are highly recommended, and the full dinners are huge and their will probably be enough left over for your next day's lunch.

A specialty of the El Carmen is their fresh fish catch of the day. Last time we were there, it was sea bass, a white, extremely tender fish that melted in my mouth. I had it cooked "al mojo de ajo" style-sauteed in melted butter and fresh garlic. It was reminiscent of the fresh fish dishes we've had in Puerto Vallarta and Yelapa. It was not only delicious, but quite reasonable-\$7.50 for the fish,

rice or beans and a salad garnish. The tasty dishes at El Carmen can be accompanied by or followed by their specialty drinks. They serve a whole variety of margaritas, and coffee drinks.

JASMINE'S. 140 SHOPPER'S LANE,
PASADENA. 818-304-9138. Lunch:
11-3; dinner:5-9(5-10 Fri &
Sat). MC & Visa.

Jasmine's cuisine can be described as Chinese cooking with lots of license. Some of its dishes are very creative, and even taste good too. For example, the "Lotus Blossom" (\$4.95), an artistically arranged platter of honey flavored barbecue pork, finger size spareribs, Chinese chicken salad, crisp wontons, and fresh thousand layer pan cake, is a very nice meal to order, although the pan cake was a bit dense, and looked nicer than it tasted (Its taste improved when dipped in the won ton sauce). Also interesting is the "ocean Garden" (\$6.50), consisting of crab-meat lo mein (Jasmine's version of pasta), steamed shrimp, smoked fish fillet, marinated vege, and, you guessed it, fresh thousand layer pan cake. The best meal that I have had at Jasmine's however, was the "Jasmine's Platter" (\$5.50)-lettuce rolls (strips of chicken and cucumber wrapped in a crisp lettuce shell, and quite tasty); lo mein (very satisfying); fresh fruit; five spices marinated egg; and, of course, fresh thousand layer pan cake.

PARU'S INDIAN VEGETARIAN
RESTAURANT:
5140 Sunset Blvd. Hollywood
(near Normandie) 213-661-7600
11am-2pm; 5:30-10pm; except
Wednesday and Saturday morn-
ing. MC and Visa.

An opportunity to sample top quality, authentic Indian vegetarian cuisine. The dishes are from the south of India, around the Madras area. Paru, an elderly Indian lady is the matriarch of the restaurant, and runs it with her many children and grandchildren.

My favorite dish was the masala dosa, a sort of crepe made from lentil flour, over a foot long, and filled with an aromatic potato curry. The dish is served with sambar(a lentil dip) and yummy coconut chutney. Paru's raitha is also exceptional. It consists of yoghurt, made at the restaurant by Paru's family, with cucumbers, carrots, tomatoes, and spices in it. The brunch that we had at Paru's also included uppuma (cream of wheat steamed with carrots), idli (cakes made from rice and lentil batter), and various relishes to dip things in, such as tamarind chutney. Some of the dips are murderously hot, and it is a good idea to wash the meal down with a refreshing yoghurt drink called lassi.

Almond halwa (not to be confused with the Middle Eastern Halvah) is a very sweet, rich dessert made with saffron, and quite delicious. Paru's gulab jamuns, light dumplings served in sweetened rosewater, also received top marks. Both of these desserts go well with Paru's exceptional Madras coffee, or special spicy tea.

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Gypsy St

Based on information taken from "The Kalderas in Eastern Canada" by Matt T. and Sheila M.G. Salo.

Throughout the centuries, Gypsy culture has been and still remains largely an oral culture. Traditional values, beliefs and rules for behavior are passed on verbally without recourse to the written word. Among the Kalderas (a group of Gypsies thought to have lived at one time in the Banat region straddling the Romanian-Yugoslavian border) found in Eastern Canada today, the role of the oral narrative was found to play a large part in everyday life. Education, social control, expressions of group solidarity and individual worth were couched in the traditional idiom more often than not.

Basically, the Canadian Kalderas classify their narratives as "xoxane paramica" (stories usually considered untrue or fictitious) or as "cace paramica" (true stories)

The emphasis on the truth or lack of truth of narratives seems to be due primarily to the complete reliance on the spoken word as the only form of communication. Basic information comes only through the oral medium so that it is important for the hearer to be able to ascertain the degree of validity or credence the speaker attributes to the message and which the hearer can expect from it.

At the present time, the most frequently found narratives are the personal memorates or belief stories of experiences with the supernatural. These are told at home within the family circle or at gatherings with friends in various circumstances--in other words,

they are told almost anywhere. The taste for ghost stories is considered characteristic of the Gypsy. Evenings were the favorite time for this activity at home. Almost everyone has had some supernatural experiences and so can qualify as a narrator.

The memorates and belief stories generally start with the narrator telling of his belief in the truthfulness of the account—he makes the claim that he is telling the truth and expects the others to take him seriously. The amount of detail the narrator musters for the description of the background for the story is probably intended to bolster the story's claim to veracity.

The purposes of the narration appear to be several. Some are told simply to establish or reinforce the bearer's belief in the supernatural, that the dead do indeed return and are concerned with the affairs of the living. Others serve as warnings to honor the dead, to stay together and observe the moral laws of the Gypsies. Some warn, by example, of the dangers that lie in wait outside the family circle. Ghosts often represent the supernatural aspect of the gazo (non-Gypsy) world and all the uncleanness and danger that it implies.

The setting of the stories is always in the recent past and in surroundings familiar to the listeners. The actors are always Gypsies or the supernaturals themselves. Ghosts appear in places associated with their deaths. The spirits of the dead appear during the one-year period specified by the visitation beliefs of the Gypsies. The manifestation of the supernatural takes standardized forms provided by tra-

dition. Screams are heard, rocks thrown, apparitions show themselves.

The xoxani paramica, in contrast to the cace paramica, are explicitly recognized as fictional, told primarily to pass the time. Story-telling is chiefly associated with the camping life. Evenings by the

The Creation

IN a hut on a mountain, in a fair forest, lived a girl with her four brothers, her father, and her mother. The sister loved a handsome rich huntsman, who often ranged the forest, but who would never speak to the pretty girl. Mara wept day and night, because the handsome man never came near her. She often spoke to him, but he never answered, and went on his way. She sang the song:

'Dear man from a far country,
Slip your hand into mine;
Clasp me, an you will, in your arms;
Lovingly will I kiss you.'

She sang it often and often, but he paid no heed. Knowing now no other succour, she called the devil. 'O devil, help me.' The devil came, holding a mirror in his hand, and asked what she wanted. Mara told him her story and bemoaned to him her sorrow. 'If that's all,' said the devil, 'I can help you. I'll give you this. Show it to your beloved, and you'll entice him to you.' Once again came the huntsman to the forest, and Mara had the mirror in her hand and went to meet him. When the huntsman saw himself in the mirror, he cried, 'Oh! that's the devil, that is the devil's doing; I see myself.' And he ran away, and came no more to the forest.

Mara wept now again day and night, for the handsome man never came near her. Knowing now no other succour for her grief, she called again the devil. 'O devil, help me.'

In the Gy,

light of a campfire had in themselves a touch of unreality, creating a good atmosphere for fantasizing. The tellers of paramica were primarily older people, generally knowledgeable in family and ethnic traditions. The motivation for the story-telling was both entertainment and education. The teller was not so much concerned with making personal points or recounting

Orytelling

individual experiences as he was with achieving dramatic effect and communicating a sense of common history and shared values. The story teller is similar to an actor, in a sense. Tales are told with a full range of emotions, with voice changes for different characters, and with much miming. Most of the stories con-

Aetiological legends such as the one about Romiula are disputed among the Gypsies; some believe them and some don't. The function of such legends is primarily explanatory—they both recognize a common origin for Gypsies and attempt to account for the present heterogeneity of the world's Gypsy population.

bove him. And you got to get on the chair and pull the little chain to put the light out. He's got to stand on the chair. Me, I couldn't reach it even if I got on the chair on the table...I was maybe about ten years old, ten-eleven years old. I couldn't reach that at all.

I'm sitting right beside him there and all of a sudden the light goes out.

"Well," he said, "maybe the bulb busted, burned out. He got up there, he put his hand on the chain and pulled it, it went on again. He got down, sit down again, here's the light go off again, click! Again.

"That's funny" But he don't want to scare me. He says, "Must be something in the fuse."

He don't want to scare me. He knew right away.

Now, he put the light on, and he says, he mentioned God's name, he says, "Oh, my God, what's the matter with that bulb?"

It didn't show back again, you see?

Now, a little while after, he hears footsteps going up the stairs. He follows the footsteps. This thing goes into a cabinet upstairs. Opens the cabinet, in it goes and shuts the door behind itself. The old man goes up there, opens the door to the cabinet, walks right in there, sees nothing there. Nothing. I'm downstairs and I don't know a thing.

He told me this after we moved the following day. We moved out. That was the first day we was in there. The following day we moved out."

Ancestral legends are counted among the true stories. Almost all of these legends go back to Europe; a few refer to the early camping days in the New World.

Family legends include incidents in the history of the family and accounts of its travels. These stories serve to educate the listeners about the characteristics of both the gaze and the Gypsy to be found in other localities and other lands, economic and social conditions and strategies for adapting to them.

Other major genres of Kalderas narratives consist of jokes and anecdotes. These are told at any time when talk turns to individuals, places or events for which the teller knows or can create or adapt an appropriate and witty story.

To better illustrate the essence of Gypsy folk tales, we have chosen several short selections.

Memorates and Belief Stories

"I'll tell you how close we was to a ghost.

A long time ago, my father, rest his soul, in H., Ontario, he was setting down in the kitchen, having a cup of coffee, at night, at 10:30, 11 o'clock, he's writing a story. Now mind you, where he's setting, there's a big light a-

tain motifs that make points about the proper Gypsy orientation to the environment. Ethnicity is a frequent subject in Gypsy folklore, with the theme of Gypsy cleverness overcoming gazo most common. Stories of Gypsy origins, ancestor legends and tales of the exploits of bygone but identified Gypsy heroes range between the fabulous and known historical fact.

of the Violin

The devil came and asked what she wanted. Mara told how the huntsman had run away, when he saw himself in the mirror. The devil laughed and said, 'Let him run, I shall catch him; like you, he belongs to me. For you both have looked in the mirror, and whoso looks in the mirror is mine. And now I will help you, but you must give me your four brothers, or help you I cannot.' The devil went away and came back at night, when the four brothers slept, and made four strings of them, fiddle-strings—one thicker, then one thinner, the third thinner still, and the thinnest the fourth. Then said the devil, 'Give me also your father.' Mara said, 'Good, I give you my father, only you must help me.' Of the father the devil made a box: that was the fiddle. Then he said, 'Give me also your mother.' Mara answered, 'Good, I give you also my mother, only you must help me.' The devil smiled, and made of the mother a stick, and horsehair of her hair: this was the fiddle-stick. Then the devil played, and Mara rejoiced. But the devil played on and on, and Mara wept. Now laughed the devil and said, 'When your beloved comes, play, and you will entice him to you.' Mara played, and the huntsman heard her playing and came to her. In nine days came the devil and said, 'Worship me, I am your lord.' They would not, and the devil carried them off. The fiddle remained in the forest lying on the ground, and a poor Gypsy came by and saw it. He played, and as he played in thorp and town they laughed and wept just as he chose.

Lore Journal

Legends and Fabulates

these are only legendary stories, and I don't know how true they are, but I'm going to tell them anyway. I'm going to tell you how Mindro (beautiful, wonderful) Solomon cheated Death for nine years.

The Death is Martia. It's a she. She was going to get him, but he fooled her.

Now, when they met, they met in this little, small village. Mindro Solomon, the King Solomon, was in there eating and drinking. So she came in there and she says, "Yes, there he is over there. I've come to get you."

"Sure you've come to get me. Why not? But, let's eat and drink. Sure you did."

They ate and drank and wonderful King Solomon tells this here Death, what they call, "Well, being that I'm going to go," he says, "I'm going to go anyway, tell me how you do it, come and take a person's soul away, or life, or whatever it is, and take them and kill them. I don't understand this," he says.

She says, "Well, I just make a face at them and they drop dead."

"Aah, I don't believe that!"

She: "You don't believe that?"

He says, "I'll believe you only then, when you do what I tell you. See that bone over there?" He had a long piece of bone, about that long, a hole inside. "Let me see you make yourself—you say you can turn yourself into anything, turn into anything—turn yourself into a little ant and go from this end to this end here."

She, that's nothing."

"Yeah, but you can't do it."

So as soon as she went through there, he put some rocks on this side, rocks on the other side, and closed it real tight and put in some kind of other

things there, wrapped it up and put it in the trunk and put rocks inside it and sent it to the bottom of the ocean. That's why for so many years there was no death in this world.

This fisherman took it out. The minute they took it out and they opened it up, that little thing took the rocks out, shh! she flew out. People was dying all over the world. 'Cause there was no death.

He put her in there so she was after him for nine years afterwards. God knows how many years she stayed in there. Then nine years when she got to find out, after she got to find out, say she got out now, and nine years after that, she found him. But he still beat her, you know.

But she still got him in the end, you know. She was after him for nine years. So in order for him to get away from her, he horseshod his horse backwards, and for nine years she was looking the other way, towards the horseshoes, the way they lead, but he'd the other way.

After nine years they meet again. He says, "Now let me see what you can do. Do it to me, towards me, just show me something."

She made a face towards him. Well, he's half gone, but he's not letting on. So, he says, "What did you do? Do it again."

She done it again, the Death, to him. He fell, dropped dead.

Now here's the word: Mindro is 'nice.' Solomon. Mindro Solomon. 'Nice Solomon,' King Solomon. She says, "Mindro Solomon sanas, Mindro Solomon mulean." (Wonderful Solomon you were, Wonderful Solomon you died). You're King Solomon you're nice King Solomon, and you died nice King Solomon after nine years.

Mamiori is the plague, the pestilence that appears like a woman. They haven't had it since King Solomon's time. King Solomon, Mindro Solomon, put a little pinhole in a bone and then challenged Mamiori: "Zumavas kon simai xarano" (Let's test who's smarter). I'll bet you can't go into that little pinhole in the bone."

Mamiori turned herself into a little wisp of smoke and flowed into the pinhole. Just then King Solomon took some wax out of his ear and plugged up the hole with it. And there she was.



HOOK-UP AT CLANDON

By DENIS E. HARVEY

The Hen that laid Diamonds

There was a poor man, and he had three sons. And the youngest found six kreutzers, and said, 'Take, father, these six kreutzers, and go into the town and buy something.' And the old man went into the town and bought a hen, and brought it home; and the hen laid a diamond egg. And he put it in the window, and it shone like a candle. And in the morning the old man arose and said, 'Wife, I will go into the town with this egg.' And he went into the town, and went to a merchant. 'Buy this egg.'

'What do you want for it?'

'Give me a hundred florins.'

He gave him a hundred florins. The old man went home and bought himself food, and put the boys to school. And the hen laid another egg, and he brought it again to that merchant, and he gave him a hundred more florins. He went home. Again the hen laid an egg; he brought it again to that merchant. And on the egg there was written: 'Whoso eats the hen's head shall be emperor; and whoso eats the heart, every night he shall find a thousand gold pieces under his head; and whoso eats the claws shall become a seer.'

The merchant came to that village and hired the old man: 'What shall I give you to convey my merchandise?'

'Give me a hundred florins.'

And he hired the man with the hen for half a year. The merchant came to the man's wife and said, 'Your man is dead, and my money is gone with him, but I'm willing to wed you: I'm rich.'

'Wedded let us be.'

'Good, we will, and kill me the hen for the wedding-feast. We shall do without fiddlers.'

And they hired a cook. 'Have the hen ready against our return from church.'

The boys came home from school. 'Give us something to eat.'

'I've nothing to give you, for he told me not to give any of the hen.'

And the boys begged her, 'Do let us have a bit too, for it was we looked after the hen; do let us have a bit too, if it's ever so little.'

She gave the eldest the head, and the middle one the heart, and to the youngest she gave the claws. And they went off to school.

And they came from the wedding, and sat down to table; and he said to the cook, 'Give us to eat.'

And she served up the hen to them. And he asked for the head and the heart, and he asked for the claws. There were none!

And he asked the cook, 'Where is the head?'

She said, 'The boys ate it.'

And he, that merchant, said, 'I don't want any of this hen. Give me the head and the heart and the claws; I will eat only them.'

The cook said, 'The boys ate them.'

And he said, 'Wife, make them bitter coffee to make them vomit.'

And they came home from school, and the youngest boy said, 'Don't drink this coffee, it will kill you.'

They went home, and their mother gave them the coffee; and they poured it on the ground and went back to school.

The merchant came and asked, 'Were they sick?'

She answered, 'No.'

'I will go to the town and buy apples; and do you entice them into the cellar, and I will cut their throats, and take out head, heart, and claws, and eat them.'

The youngest brother said, 'Let us go out into the world.'

'Go! what for?'

'Our father is meaning to kill us.'

They departed, and went into another kingdom. The emperor there was dead; and they took his crown and put it in the church; whosever head the crown falls on he shall be emperor. And men of all ranks came into the church;

and the three boys came. And the eldest went before, and slipped into the church; and the crown floated on to his head.

'We have a new emperor.'

They raised him shoulder-high,¹ and clad him in royal robes. A mandate is issued: There is a new emperor. The army came and bowed before the new emperor.

And the middle brother said, 'I'm off. I shan't stay here. I want to be emperor too.'

And the youngest said, 'I shall stay.'

So the middle one departed, and went to another emperor; that emperor had a daughter. And thus said the emperor, 'Whoever surpasses her in money, he shall marry her.'

He went to her. 'Come, let us play for money.'

They started playing; he beat her. One day they played, and two not. And he surpassed her in money, and wedded her. And the emperor joined them in marriage, and made him king.

And she had a lover. And that lover sent her a letter: 'Ask him where he gets all his money from.'

And she asked him: 'My lord, where do you get all your money from, that you managed to beat me?'

'Every night I find a thousand gold pieces under my head.'

'How so?'

'I ate a hen's heart.'

She wrote a letter and sent it to her lover: 'He ate a hen's heart, and every night he finds a thousand gold pieces under his head.'

And he sent her another letter: 'Make him coffee, that he vomit—vomit that heart up. And do you take it and eat it; then I'll marry you.'

She made him coffee, and he drank it, and vomited up the heart; and she took it and ate it. And she went to her father. 'Come, father, see how he vomits. He's not the man for me.'

The emperor saw how he vomited. 'Here, off you go. I don't want your sort.' And he took all his clothes off him, and gave him common clothes. And he departed.

He went into the forest, and he hungered, and he came to an apple-tree. He took an apple and ate it, and became an ass. He goes weeping, goes onward, and found a crab-apple, and ate one of its apples, and became a man again. He turned back and took two apples, and took two also of the crab-apples, and went to the city where his wife was. And he stood by the roadside, and his wife went out to walk.

'Are your apples for sale, my man?'

'They are.'

He sold her an apple. She took a bite of it, and became a she-ass. He took her by the mane, and put a bridle on her head, and got on her, and galloped with her into the town, and went with her to an inn, and ordered bitter coffee, and poured it into her mouth; and she vomited, and vomited, and vomited up the heart. And he took it and ate it, and said, 'Now, I'm master.' And he went to his father-in-law: 'I demand justice; this is your daughter.'

The emperor summoned his ministers, but he said, 'I don't want you to pass judgment; come with me to the new emperor.'

So they went to the new emperor. And the emperor drives in his carriage, and he goes riding on his wife.

And the youngest brother said, 'My brother will appeal to you for judgment; deliver a good one.'

The emperors met, and bowed themselves; and the father-in-law said, 'Deliver judgment for this man.'

'I will. You have made her a she-ass; make her a woman again.'

'But she'll have to behave herself in the future.'

'She shall,' said her father, 'only do restore her.'

He gave her a crab-apple, and she ate it, and became a woman again. The emperor took off his crown and set it on his head. 'Do you take my crown, do you be emperor.'

the PIPER's BAG

MUSIC OF PERU

Joe Carson

In 1964 a nine thousand year old settlement was found near Paracas in Peru. The people who once lived there had a surprisingly high cultural level and had such things as stone dishes, coral necklaces, stone mirrors worked with inlay work, and most interesting of all, a wooden flute. The most remarkable thing about the flute was that other than surviving nearly intact for over nine thousand years, it closely resembled the modern Peruvian Indian flute qena.

The qena is one of several flutes played in an area encompassing parts of Peru, Ecuador and Bolivia. This is the area that once was the Inca Empire. The modern qena is made of wood, bamboo, or llama leg bones and has seven finger holes. The ancient qena had only five finger holes and played a scale closely resembling the Chinese pentatonic scale. This similarity has misled some into believing that Inca music was influenced by ancient Chinese travellers. The actual source of the five finger holes and the five note scale is the reverence for the five fingers of the hand of the god Pachacamac. Pre-Inca peoples such as the Nazca, Chima, and Tiahuanaco had a fuller scale and a richer body of music. The modern qena gained its full octave scale as a result of Spanish influences after the conquest.

Other flutes used by the Indians are the mala which is a smaller version of the qena, and the tede. The tede is usually made from bird bones. There is a folk ocarina called the ayariche and a kind of tube flute made from wood or terracotta called the aylliquepa or the hayllai-quipac or the tock oro in different places. The aylliquepa can only produce a few harmonic notes.

A special pan-pipe is found throughout Peru, Ecuador and Colombia. In Peru it is called the antara, and in other areas

it is also known as the silbader and the sico. The sico comes in two sizes, the larger having its longest pipe exactly twice the length of the smaller pipe. They are usually played in choirs of six to twenty, and the choirs are called the "Musicos de Madera" or "Wooden Musicians".

Another flute found in the old Inca areas is the ujusini. The ujusini is a large bamboo notch flute. It resembles the Japanese shakuhachi except for its much larger size, up to three and a half feet long.

There is a folk trumpet, a simple affair of bamboo and a ram's horn called the pututu. There are also simple horns, sometimes covered with brass.

Among the idiophones are odd square wooden bells and a kind of instrument made from a llama's skull called the sukcha. The familiar maracas are called chil-chil in this region and they are one of many kinds of rattles used in local folk music. There is a barrel drum called the tynia. Its heads are often covered with animal hair rather than bare as most drums are. There is also the single headed huancar. The tynia seems to be derived from drums brought by the Spanish but the Huancar is native and once was covered with human skin. One Inca king punished treacherous chieftains by covering huancars with their skins.

Many instruments came from outside, such as the guitar and modern brass instruments. The guitar and charango may have come into the area from Mexico, but the charango has become almost the national instrument of the area. The charango is a charming little instrument with twelve strings and an armadillo body. It is usually played by flailing the fingers across the strings and is often accompanied by a guitar and a small flute. The music from this small ensemble is most charming and yet haunting.

One of the more unusual instruments is the bass flute aykhorí. The aykhorí closely resembles the Slovak bass flute fujara both in size and construction. Of course, this is not surprising when we see that Slovak immigrants brought the fujara to this area in the nineteenth century and the local Indians adopted it to their use.

The instruments of music used by these modern descendants of the Inca, Ayam, Nazca, Chima and Tiahuaneco Indians are a mixture of their own ancient instruments and derivatives of Spanish instruments. The music they make is a haunting memory of the loneliness of the Altiplano and of the ancient Inca.



Bolivian flute ujusini

SHO BIZ FOLKDANCE

Mike Kamen



Gene Kelly made a movie in the early fifties. It had him and his friends sitting in the rafters poking fun at some Vermont peasants doing a dance called "Laces and Graces".

Well now, despite it's Granma name, it was an energetic dance, big with California folk dancers, and it happened to be my favorite. So I was insulted! The movie was called "Summer Stock". It died with a dull thud. Amen!

Folkdancing was unaffected and another movie came along, "Go Naked in the World" starring Ernest Borgnine, and depicting the emotion of Greeks in America. Folkdancers were alerted and we went en masse to see a scene in a Hollywood Greek Bistro with Judy Cohen (now Elliott) dancing in the background line up. Her parents Claire and Dave are still active Westwood folkdancers. It was in color and a 'clean' film despite the 'dirty' name.

Then there was the time in December '63 on black & white TV, where Morrie Gelman appeared on a 1 a.m. Kinescope recording. And what was this ex-Westwoodian doing? Teaching Schuhplattler to Steve Allen,

Groucho Marx and Dorothy Lamour. The show was a predecessor to the Johnny Carson Show. The biggest splash was on prime-time TV on the January 26, 1969, nation-wide broadcast of the Smothers Brother's Show. The guest star was Andy Williams. The show needed all kinds of costumes; and for ethnic variety, it couldn't do better than the Gandy Dancers. Easily seen on the show were Valerie Staigh and Perle Bleadon (now Feldman).

I remember lesser shows, too. One day in the early '50s while fixing TVs, I was surprised to see Avis Tarvin and Daphne Upton teaching some simple dance steps. The memorable part here was Daphne's, "Now let me teach you the "y" dance." oooo, cherchez la innuendo.

Speaking of Avis, we don't want to forget her appearance with NBC's Kelly Lange at the July 4th Santa Monica Slab. Because it was a live program, the interview produced a huge influx of people at the Slab.

Recently (Jan. 5), Beverly Barr was interviewed on Los Angeles' Channel 22 "Our Town" which premiered at 6 am. But,

it was re-run throughout the week, just after the stock market quotations.

Before 1946, Westwood danced in the old Philharmonic Auditorium of L.A. in a stage show called "Same Boat Brother". Bob Satten, who still dances, relates this story in a 1948 issue of Let's Dance. Perhaps I can stoke some minds up, so we can hear about other show-biz involvements.

Folkdancers in show-biz of other fields: Bemi Debus (of Westwood and Santa Monica dancers) appears on two segments of the educational series, "Oceanus". While the Santa Monica group is gone, their Dan Popper, a UCLA professor of astronomy, appears on Project Universe. You can catch them both on re-runs.

Actually, folkdancing on TV is rather common, in travelogs, ads, church groups, etc. What I speak of here is people of one nationality doing dances of an entirely different nation, for fun, and reflecting our form of international relations. I think of my wife, Elaine, whose parents are Lebanese, but she's crazy about Italian dances.



CLUB ACTIVITIES

FEDERATION CLUBS

ALIVE FELLOWSHIP FOLKDANCERS (INT'L)	Wednesday 7:30-9pm	(714)677-7404 Wayne English	(714)677-7451	MURRIETA HOT SPRINGS, Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Thur, 7:30-10pm	(619)449-4631 Pat Coe,Inst.		SAN DIEGO, Balboa Park Club Building Balboa Park.
CHINA LAKE DESERT DANCERS	CALL FOR TIME	(619)446-2795 (619)375-7136		Call for location Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30pm	(805)498-2491 Ask for Gene		THOUSAND OAKS, Cultural Ctr., 482 Green Meadow Dr.
CRESTWOOD FOLK DANCERS	Monday 8:15-10:30pm	(213)478-4659, (213)202-6166 Beverly Barr,Inst.		WEST L.A., Brockton School, 1309 Armacost Ave.,
DESERT INT'L DANCERS	Mon. 7-10:30pm	(619)343-3513 Sam & Vikki Inst.		PALM SPRINGS, Leisure Center Cerritos & Baristo Rd.
ETHNIC EXPRESS INT'L FOLK DANCE	Monday 7-9:pm	Ron (702)732-8743 Dick (702)732-4871		LAS VEGAS, Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLKARTEERS	Friday 8-10:pm	(213)338-2929		COVINA, Las Palmas Jr. High. 6441 N.LARK Ellen Ave
FOLKDANCE CENTER	Mon, Fri, Sat call for times	(619)281-kolo		SAN DIEGO, Normal Heights, 4649 Hawley Bl.
HAVERIM FOLKDANCERS	Monday 8-10:30PM	(818)786-6310 John Savage, instr.		VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30pm	(213)380-4355 or Ruth Oser 657-1692		WEST HOLLYWOOD, W. Hollywood playground 647 n. San Vicente
INTERMEDIATE FOLK DANCERS	Friday 8-10:30pm	(213)397-5039		CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	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.
KIRYA FOLK DANCERS I	Wednesday 10am-1:30pm	(213)645-7509 Rhea Wenke, instr.		WEST HOLLYWOOD, W. Hollywood Rec. Ctr. 647 N. San Vicente
KIRYA FOLK DANCERS II	Tuesday 10am-1pm	(213)645-7509 Rhea Wenke, instr.		LOS ANGELES, Robertson Park 1641 Preuss Rd. cor. Airdrome
LAGUNA FOLKDANCERS	Wednesday 7:15-10:30pm	(714)494-3302, 559-5672		LAGUNA BEACH, Laguna Beach Hi dance studio,
LARIATS	Friday 3:30-6:15pm	(213)322-1280 Tom & Nance Mazzola		WESTCHESTER, United Methodist Church, 8065 Emerson Ave. L.A.
LONG BEACH JEWISH COMMUNITY CENTER	Sun. & Wed. 7:30-10:pm	(213) 426-7601		LONG BEACH, Long Beach high school behind tennis courts on Park Ave.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10pm	(213)294-1304 Ask for Frank.		INGLEWOOD, Rogers Park Aud. Eucalyptus & Beach
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30pm	(213)421-9105 Lucille (714)892-9766 Laura		LONG BEACH, Hill Jr. High Gym 1100 Iroquois.
NICHEVO FOLK DANCERS	Tue. 7:30-10:30pm Wed 8-10:30pm	(805)967-9991 Flora Codman		SANTA BARBARA, Carrillo Rec Ctr, 100 E. Carillo St.,
OJAI FOLK DANCERS	Wed. 7:30-10pm	(805)649-1570		OJAI, Ojai Art Center, 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri. 9-11:30pm	(714)557-4662 (213)866-4324		SANTA ANA, Santa Ana College W. 17th st. at N. Bristol
PASADENA FOLK DANCE CO-OP	Fri. 8-11pm	(818)749-6919		PASADENA, Throop memorial church 300 S. Los Robles
SAN DIEGO FOLK DANCERS	Mon. 7:30-10pm	(619)460-8475 Evelyn Prewett		SAN DIEGO, Recital Hall, Balboa Park
SAN DIEGO INT'L FOLK DANCE CLUB	Wed. 7-10pm	(619)422-5540 Stirling, Instr.		SAN DIEGO, Balboa Park club Balboa Park
SANTA MARIA FOLK DANCERS	Mon. 7-9:30pm	(805)925-3981 (805)929 1415		SANTA MARIA, Vet's Cultural Ctr. Pine & Finnell
SKANDIA DANCE CLUB	3/21: 3-5, 8-11pm 4/4: all day 4/18: 3-5, 8-11pm	(714)892-2579 (805)492-2411 x483 (213)459-5314		ORANGE, 121 s. Center CAL LUTHERAN, Thousand Oaks CULVER CITY, 9635 Venice Blvd
SOUTH BAY FOLK DANCERS	Fri. 7:30-10:30pm	(213)375-0946 (213)541-1073		RANCHO PALOS VERDES UU Church 5621 Montemalaga Dr.

CLUB ACTIVITIES

FEDERATION CLUBS

TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 8:00-10:30pm	(805)642-3931 (805)985-7316	VENTURA, Loma Vista Elen School, 300 Lynn Dr.
TUESDAY GYPSIES	Tues. 7:30-10pm	(213)556-3791 Dave Slater, Instr.	WEST L.A., Felicia Mahood Ctr Aud. 11338 Santa Monica Blvd
VESELO SELO FOLK DANCERS	Tues thru Sat	(714)635-7356	ANAHEIM, 719 N. Anaheim bl.
VIRGILEERS FOLK DANCE GROUP	Tues. 8-10pm	Josephine Civello Director	WEST HOLLYWOOD, Plummer Park, Fuller Santa Monica Blvd
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.
WEST VALLEY FOLK DANCERS	Fri. 7:30-10:30pm	(818)347-3423 (818)887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tues. morning 9-12:15pm	(213)389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Community Ctr. 5870 N. Olympic.
WESTSIDE INTL F.D. CLUB	2nd & 4th Fri. 8-12pm	(213)459-5314 (213)397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd
WESTSIDE TANCHAZOK	4th Sat. 7:30-12pm	(213)397-4567 (213)390-4168	Culver City, Masonic Temple 9635 Venice Blvd
WESTWOOD CO-OP FOLK DANCERS	Thur. 8-10:45pm	(213)655-8539 (213)392-3452	WEST L.A., Emerson Jr. H.S Boys Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd, and 4th Sat. 7:30-10:30pm		WHITTIER, SORENSEN PARK, 11419 Rosehedge Dr.
NON-FEDERATION CLUBS			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.
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.
CLAIREMONT FOLK DANCERS	Wed 7:30-10:00pm	Christi Perala	CLAIREMONT MCKINNA mens college 9th at Clairemont.
DANCE WITH MARTO CASSETTA	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
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.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson,	VAN NUYS, Valley Cities Jewish Com- munity Center, 13164 Burbank Blvd.
KAZASKA	Sunday 9 pm	(213) 478-5968; Eddy Greenblatt	WEST L.A., Japanese Inst., 2110 Corinth, W.L.A.
KYPSELI	Friday 7:30-midnight	(213)463-8506 (818)798-5042	Pasadena, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner,	LONG BEACH, Unitarian Church, 5450 Atherton
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am - 12 pm	(213) 769-3765 Trudy Bronson,	NORTH HOLLYWOOD, 12326 Riverside Dr.
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. Aud., 4117 Overland
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE. UNIVERSITY exit off 60 East; across from Campus Security
UCI DANCE CLUB	Sunday 7-10pm	(714)854-9767 Lou & Lenore Pechi	UCI, Fine Arts Village Studio #128
USC ISRAELI DANCERS	Thur 7:15-10:30	(213)478-5968 Eddy Greenblatt	USC, Hillel, 3300 Hoover (across from Hebrew Union College)
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thur 7:30-9:45pm	(714) 856-0891 Frank Cannonito	Irvine, call for location Huntington Beach, call for location
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,

BEGINNER'S CLASSES			BEGINNING CLASSES
BEGINNING ISRAELI & INTERNATIONAL	Tue 7:45-10pm	(213) 437-4232 Thea (213) 375-5553 Ginger	Redondo Beach, Temple Menorah, 1101 Camino Real
CABRILLO INT'L FOLKDANCERS	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.
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213)478-4659 (213)202-6164 Beverly Barr Inst.	WEST L.A. Brockton Sch. 1309 Aznacost Ave.
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 Gunt, 3835 Watseka, SANTA BARBARA, 100 E. CARRILLO
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.
YUGOSLAV-AMERICAN CLUB	Monday 7:30-10 pm	(213) 832-6228 Anne Turkovich,	SAN PEDRO, Yugoslav-Amer. Club, 1639 S. Palos Verdes St., corner of 17th St.
SOUTH BAY BEGINNERS DANCE CLASS	Fri.7:15-8:30pm	(213)375-0946 (213)541-1073	Rancho Palos Verdes Unitarian Church 5621 Montemalaga
TEMPLE ISAAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659, Beverly Barr,	WEST L.A., Temple Isaiah, 10345 Pico
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Center, at Dover & Hendrix
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr. Hi gym, 1100 Iroquois
PASADENA CO-OP BEGINNERS CLASS	Friday 8:00-8:30 pm	(818) 794-6919	PASADENA, Throop memorial church 300 S. Los Robles
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonians	SAN DIEGO, 4044 Idaho St., North Park Recreation Center
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10:30 pm	(714) 553-8667, (714) 494-3302	LAGUNA BEACH, Laguna Beach Hi, Girl's Gym, Park Ave. at St. Arns.
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES, USC Hillel, 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.
SANTA MONICA COLLEGE FOLKDANCERS	Wednesday 7:30-9:00pm	(213) 458-8311	SANTA MONICA, City College-municipal pool Rec,Room
BETH JACOB FOLKDANCERS	Thursday 9:15-10:15am	(213) 278-1911 Tikva Mason	WEST LA. Temple Beth Jacob 9030 W. Olympic Bl.
HAVERTIM FOLKDANCERS OF VENTURA	Sunday 7-9:pm	(805)643-0897	BARRANCA, VISTA PK Ralston, and Johnson
GREEK POPULAR & FOLKDANCERS	Tuesday 7:30-9:30pm	(818)706-2852 Tom Barr	PIERCE, COLLEGE Woodland Hills.
WEST VALLEY FOLKDANCERS	Fridays 7:30-8:30pm	(213)455-1727	WOODLAND REC.CTR. 5858 Shoup Ave.

NOTICE: Due to space constraints, we have eliminated the "Special Comments" section of Club Activities. For special events, teaching schedules, or other information, call the numbers listed under each club.



IDYLLWILD Folk Dance Camp

Week: June 19-26

Weekend: June 19-21

NICOLAAS HILFERINK - Romanian

BORA ÖZKÖK - Turkish

TIBOR TOGHIA - Hungarian

DICK OAKES - Reteach, Balkan



Free-Time Options

For your added enjoyment, this year's camp features options scheduled during free-time periods. They include Square Dance Basics, Clogging, Learning the Words and Singing to Dances We Do, a Nature Walk, Strigaturi (Romanian shouts), a Costume Clinic, Swimming, Shopping, and Sleeping.

Wood Dance Floor!

We'll dance in a beautifully decorated hall with a wooden floor for classes, general dancing, and our famous intimate coffeehouse-style after parties, all in a pine tree setting with refreshing breezes.

MAIL TO: Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035. INFORMATION: (213) 556-3791

APPLICATION



NAME _____
 Address _____
 City _____
 State _____ Zip _____
 W-Ph () - H-Ph () -

WEEK: (Per Person)
 Private Room for 2 (Tuition, Rm/Bd)...\$325 _____
 Off-Campus (Tuition only, no meals)..\$150 _____
 Campsite (Tuition only, no meals)....\$150 _____

NAME _____
 Address _____
 City _____
 State _____ Zip _____
 W-Ph () - H-Ph () -

WEEKEND: (Per Person)
 Dorm w/2 per room (Tuition, Rm/Bd)...\$139 _____
 Off-Campus (Tuition only, no meals)..\$ 95 _____
 Campsite (Tuition only, no meals)....\$ 95 _____

ROOMMATE _____

SYLLABUS:.....\$ 5 _____

MEALS: (Check One) Regular Vegetarian

To help with room assignments please check below:
 AGE RANGE: 16-25 25-40 40+
 ATMOSPHERE: Non-Smoker Smoker Quiet Area

NOTE: Meals may be arranged for Off-Campus or for Campsite attendees at an additional fee. Please call for details.

A \$50 deposit will hold a reservation for ONE PERSON. Deposits may only be refunded if notification of cancellation is RECEIVED by Fran Slater NO LATER than May 18, 1986.

Enclosed is a check or money order payable to IDYLLWILD F.D. CAMP for \$_____.



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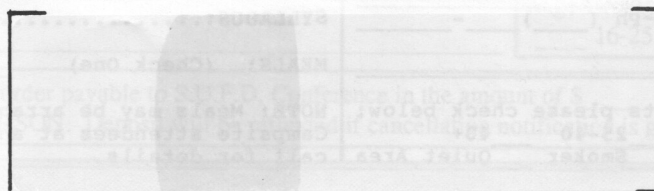
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