



Folk Dance Scene

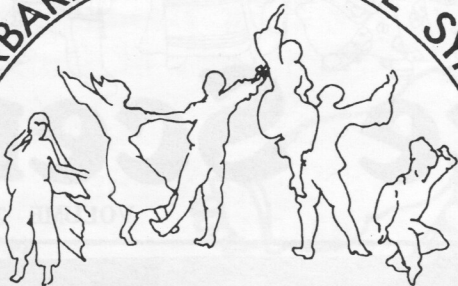
JULY / AUGUST 1987

VOLUME 22, NUMBER 4



12th Annual

SANTA BARBARA FOLK DANCE SYMPOSIUM



INCLUDES LABOR DAY WEEKEND

**Wednesday, September 2-
Monday, September 7**

**NEW! PART & FULL TIME
PACKAGES AVAILABLE!**

Teaching staff includes:

TIBOR TOGHIA, Hungarian

TOM BOZIGIAN, Armenian

IOSIF IZRAILOV, Russian, Soviet Caucasus

JAAP LEEGWATER, Bulgarian

ATANAS KOLAROVSKI, Macedonian

SYLVIA SYKES & JONATHAN BIXBY, American Ballr'm... Swing, Jitterbug



Double room - \$350, Single room - \$425, Tuition only - \$175 In addition, part-time options are available this year.

For more information/brochure, call: Tom (213) 467-6341, Steve (805) 964-5591 or Darci (714)543-5928 or write:
FOLK DANCE SYMPOSIUM, P.O. Box 2692, Hollywood, CA. 90028

1987 W O R K S H O P S 1987

BALKAN and NEAR EASTERN MUSIC and DANCE

*Balkan Music &
Dance Workshops:*

**BUFFALO GAP
WEST VIRGINIA**

3-day weekend: July 17-19
9-day workshop: July 17-26

**MENDOCINO
CALIFORNIA**

3-day weekend: Aug 21-23
9-day workshop: Aug 21-30

Folk music and dance of
Bulgaria, Greece, Yugoslavia,
Romania, and Albania.



*Near Eastern Music &
Dance Workshop:*

MENDOCINO, CALIFORNIA

3-day weekend: August 15-17
6-day workshop: August 15-21

Music and dance of Greece, Turkey, Armenia, Lebanon,
Egypt, Tunisia, Morocco, and other areas.

Programs include dance classes, singing workshops,
instruction on folk instruments, dance parties with live
music, ensemble coaching and jam sessions, group sings,
films and folklore talks, and concerts.

Part-time options available. Beginners welcome! Classes
offered at all levels.



For details contact:
Mark Levy, Director
East European Folklife Center
3150 Portland St.
Eugene, OR 97405
(503) 344-4519



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 peoples of the world. It is also designed to inform them as to the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

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

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

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

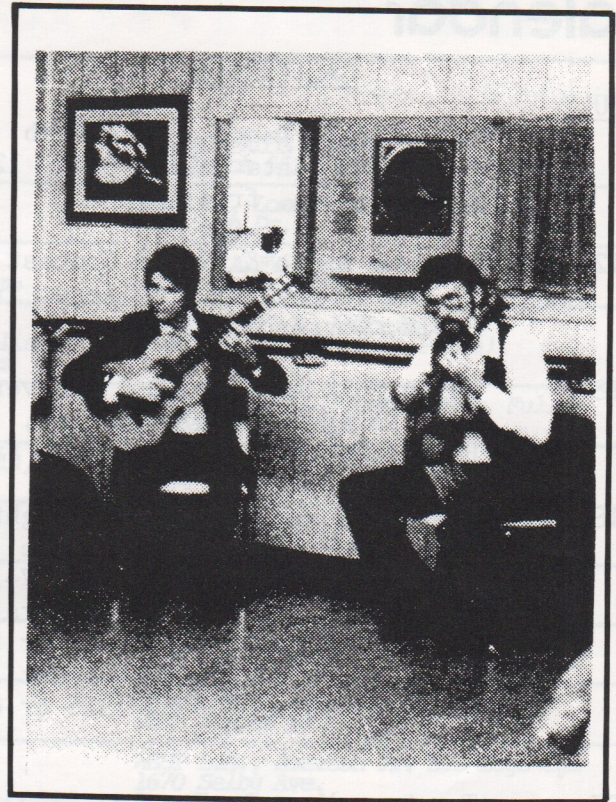
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ADVERTISING. Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera ready and accompanied with payment.

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 Membership.

Folk Dance Federation of California, South OFFICERS

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Director of Membership Jill Michtom
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Recording Secretary Pat Cross
Historian Kayso Soghomonian



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THANKS

Our thanks to John and Sheila Schuster, Paco and Yolanda Arroyo, Jon Bryant and the Barcelona restaurant for their assistance

Calendar

CALIFORNIA

JULY

- 4 *4th of July Dance on the Slab,
Lincoln & Santa Monica Blvd, 12:30
Santa Monica, free
- 12 Topanga Banjo & Fiddle Contest
El Camino Community College, Track
Field, Torrance, 9:30-6 pm
- 18 Kayso Folk Dancers 10th Anniver-
sary Party Festival, 12-5 pm,
Balboa Park Club, San Diego, free
- 18 "Coffee House Favorites" taught by
Dick Oakes, sponsored by Five
Cities Dance Council, 1-5 & 7-11
pm, Loma Vista School, Ventura,
pre-reg \$7 for both events or \$10
at door; or \$5 for each event
at door. Info 805/985-7316 or 805/
642-3931
- 25 Tanchaz, Masonic Temple, 9635
Venice Blvd, Culver City, info
213/397-4567 or 213/820-7130

7/26-8/6*Stockton F.D.Camp, waiting list
only

AUGUST

- 9-15 *San Diego SUSD Conf, San Diego
See ad in Scene for info
- 15-21 Near Eastern Music & Dance Work-
shop, Mendocino, for info see
below
- 21-30 Balkan & Near East Music & Dance
Mendocino, Mark Levy, 3150 Port-
land, OR 97405, 503/344-4519

SEPTEMBER

- 2-7 UCSB Inter'l F.D. Symposium, week
and wkend, see ad for info
- 4-7 UCSB Inter'l F.D. Symposium, wkend
see ad for info, 213/467-6341
- 11-13 Hungarian Wkend at Harwood, info
213/397-4567 or 213/820-7130
- 26-27 *Cabrillo International Folk
Dancers Festival, Balboa Park
Club, San Diego, Sat 8-11 pm,
Sun 1-5 pm, free

OCTOBER

- 2-4 4th Annual Santa Barbara Moon
Dance Fest 805/687-8266

- 9-11 *Federation Institute Wkend, Camp
Hess Kramer, Malibu
- 31 Skandia Special Dance, Womens Club,
Orange, 3-5 & 8-11 pm

DECEMBER

- 19 Skandia Christmas Party, Womens
Club, Orange, 7:30 - 11:30 pm

*Federation sponsored events

OUT OF STATE

IDAHO

- 8/14-21 Rexburg F.D.Fest, Ricks College

IOWA

- 9/3-7 Old Time Country Music Fest &
Pioneer Expo of Arts & Crafts,
Pottawattamie Fairgrounds, Avoca

KENTUCKY

- 7/28-31 19th Century Dance Conf with
Frantisek Bonus (quadrilles,
waltzes, polka & gallop), John
Ramsay, Brea College Rec. Exten-
sion, CPO 287, Brea, Kentuckey
40404, 606/986-9341 ex 513

MINNESOTA

- 7/17-18 Hardanger Fiddle Assoc of America,
Holiday Inn, Wilmar. Info: Carl
T. Narvestad, Hardanger Fiddle
Assoc of Amer, Granite Falls, MN
56241

WASHINGTON

- 7/2-5 Northwest Folklore Retreat, Raft
Is, near Gig Harbor, WA. Info:
Heidi Bodding, 4323 Meridian Ave.N,
Seattle, WA 98113 or 206/633-1678
- 7/25-26 1987 Stamma, Farrel-McWhirter Pk,
Redmond, WA. Info: Ernest Ander-
son, 7903 127th Pl. NE, Kirkland
98033, 206/822-9716
- 7/31-8/2 Stemne '87, Norsk Folkedans Stemne,
P.O. Box 17099, Seattle, WA 981007
- 8/15-23 Hungarian Folk Music & Dance Camp
Info: Crossroads, c/o Linda
Teslik, 756 Belmont Pl. E #1,
Seattle, WA 98102
- 8/16-23 Int'l Folk Dance & Music Week
Centrum, Fort Worden State Park,
Fort Townsend, WA 98368 206/385-
3102

WEST VIRGINIA

- 7/17-26 Buffalo Gap, Bulkan Music & Dance
Workshop, Mark Levy, 3150 Portland
St, Eugene, OR 97405, 503/344-4519

WISCONSIN

- 7/3-6 Scandinavian Midsommerfest, Folk-
lore Village, Dodgeville
- 8/14-16 Milwaukee Irish Fest '87,

FOREIGN

See last months issue for additional list

CANADA

- 7/3-12 Drummondville Festival, Quebec
7/17-19 10th Annual Vancouver Folk Music Festival, 3271 Maian St, Vancouver, Canada V5V 3M6
7/31-8/2 Annual Festival of the Finns, Toronto
8/2-7 Montreal Inter'l F.D.Camp, I. Csillag, 5635 Hudson Ave, Montreal, Que, Canada H4W 2K3, 514/481-3867
9/9-16 Mid-America Folk Dance & Music Conf, Windsor. Info: Bora Ozkok, 13941 Northfield, Oak Park, MI 48237, 313/542-8263

FINLAND

- July Humppa Fest, music & dance, Lappeenranta
7/3-5 Jutajaiset, music & folklore of Lapps, Sodankyla
7/4-8/2 Bomba Fest Wks, folklore, Nurmes
7/4-5 Kalas Pa Stundars, old fashion festival, crafts, dance, food Mustassari, Sulva Solf
7/5 Karstulan Kruunuhaat, traditional wedding, dance, music, Karstula
7/10-12 Joutsa Folk Festival, Joutsa
7/20-26 Kaustinen Folk Music Fest, local & foreign performers, concerts, singing, dance
7/24-26 Etelapohjalaiset Spelit, festival for So. Ostrobothnia
7/24-26 Kymenlaakso Folk Art & Music Fest, Miehikkala
7/25 Vastnylands Schottis, dance/music, Tammisaari/Ekenas
7/25-8/2 Rauma Lace Week, local & foreign, Rauma
7/31-8/2 Jenkka Marathon, music & dance, Iisalmi

NORWAY

- 7/18-19 Tuddalsstemnet "A great Kappleik Tuddal, Telemark
7/25-26 Jorn Hilme-Stemnet, music & dance competition, most regions represented, Fagerness, Valdres
8/1-2 Setesdalskappleinken, kappleik, Setsdal
8/1-2 Kappleik, Geilo, Halllingdal
8/14-16 Vestlandskappleiken, kappleik, Vestlands, Nordfjordeid
8/15-16 Sommarstemnet I Munedal, kappleik & festival, Numedal
8/21-23 Folkemusikkdagane, Folk Music Days Porsgrunn, Telemark
9/19-20 Fylkeskappleiken, More og Romsdal regional festival, Valldal (W. Norway

Between Sullargutens Jolekappleik, Xmas Xmas & kappleik
New Yr

SPAIN

7/23-26 Int'l Music Festival, Cantonigros. Song & folk dance competition

SWEDEN

- 7/4 Lill Hambon, Hambo contest for children, Soderhamn
7/7 Jamt-Snoan, Snoa competition, Ostersund
7/11 Halsinge Hambon, finals of 22nd annual contest (most famous), Jarvso
7/15-18 Falun Folk Music Festival, Falun
7/20-24 Summer conference, Gotland
7/24-26 Spelmansstamma, Katthamra
8/8-9 Nykopingshus Stamma, Nykoping

SQUARE DANCE

- 7/17-19 38th Annual S&R/D Fest, Show Low, AZ. Info: Frank/Alice Shugart, Box 32, Snowflake, AZ 85937
8/3-7 Jackpot Fest. West, Riviera Hotel & Casino. Info: Jackpot Festival West, 6545 Edna Ave, Las Vegas, NV 89102
8/3-8 34th BC S/D Jamboree, Canada Box 66, Penticton BC, Canada V2A 6J9
8/28-29 12th Annual Montreal S/RD Con-Info: MASDA, Box 906, Point Claire, Dorval, Quebec, Canada H9R 4Z6
9/7-16 World Sq Dnc Convention, Tyrol, Austria. Info: P.O. Box 234, River Forest, IL 60305
10/2-3 17th Annual London Bridge S&R/D Fest, Havasupai Elem. School, Lk Havasu City, AZ 86403

DEADLINE DATES

FOR CALENDAR LISTING:

Sept issue - July 16

Oct issue - Aug 16

Send to: Tom Daw
12527 Chadwell St.
Lakewood, CA 90715
213/924-4922

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

Sept issue - July 25

Oct issue - Aug 25

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

ON THE SCENE



HAWAIIAN DANCE CLASSES

Elanor Lee, well known teacher of Hawaiian dance, teaches every Thursday from 9:30 to 10:30 at the Cheviot Hills Recreation Center, 2551 Motor Ave., Los Angeles. No experience necessary. Beginners are welcome!

For more information, call Bea Ginsburg at (213) 653-3053.

4th of JULY in SANTA MONICA

The annual 4th of July festival in Santa Monica will be held on Saturday, July 4th at Lincoln Park on California Ave at Lincoln Blvd., one block north of Wilshire Blvd. The dancing will take place on the outdoor slab from 12:30 pm to 5:30 pm. The festival is hosted by the Crestwood Folkdancers who meet on Monday and Friday evenings at Brockton School in W.L.A. with Beverly and Irwin Barr at the reins.

Great weather has been ordered and is expected as usual. Bring your picnic lunches and even your non-folk dance relatives and friends.

Travel and Dance with Beverly and Irwin Barr

A very successful bus trip was enjoyed by 38 folk dancers who traveled with the Barrs for 9 days in May through a magnificent part of our country (Sedona, Grand Canyon, Lake Powell, Bryce Canyon and Zion National Park). It was a super trip in every respect.

Join them next in November for a tour of the South including Nashville, the Grande Olde Opry and Music Rd., Memphis, Graceland, Vicksburg, Civil War Memorial and History, Lafayette, Cajun Country, Houma, the Bayou, a 4-day cruise on the Mississippi Queen, to Natches, Baton Rouge and, of course, a stay in the New Orleans French Quarter.

Watch for information on a trip to Yugoslavia in July '88. All information is available at (213) 2002-6166 or (213) 478-4659. See ad in this issue.

TCHAIKA FOLK DANCE CLUB'S GALA EVENT

The Tchaika Folk Dance Club, which is the Ventura part of the Five Cities Folk Dance Council, is hosting a Gala Event on Saturday, July 18 at the Loma Vista School in Ventura. There will be a workshop in the afternoon from 1 to 5 pm with Dick Oakes teaching some "Coffee House Favorites". The party will continue in the evening from 7 to 11 pm with "live music" played by the Ethnotones, a well-known musical band from Santa Barbara. Their repertoire is vast and they are being asked to play by popular demand. There will also be time for records and requests. Refreshments will be served. There will be a pre-registration fee of \$7 with other fees at the door. For more information, call Edith Sewell at (805) 985-7316 or Alex or Joan Sheydayi at (805) 642-3931.

NEW THINGS HAPPENING AT VESELO SELO

Under its new management, Veselo has changed a few things, brought back some great ideas and has a terrific part every Saturday.

The new board has brought back on the first Friday of each month, a very popular evening. A group of folkdancers/singers meet then under the guidance of Lee Fox for a song workshop. Lee goes over the correct pronunciation and translation of various popular folk songs.

Another popular evening is Nostalgia Night. Again, under the very capable hands of Lee Fox, he programs only dances that are 10 years old or older.

This evening is held on the third Friday of each month. Some folk dancers were afraid that they wouldn't know any dances, but were very surprised on the number of dances they knew. This night is also very popular with dancers who do not attend camps or workshops. Both of these evenings start at 8 pm and usually go until 12-1 am.

Other events are held on various nights. Veselo has had Laguna night, as well as celebrated Idyllwild, San Diego, Mendocino, Stockton, Hawaii and Santa Barbara. There is also Statistics Night, where Howard Tucker, Statistics Professor at UCI rents out Veselo and throws a party for his students. This is a 'freebie' for all students and folkdancers, starting off with a pot luck and continuing with all-night dancing.

For further information, call (714) 635-7356.

WESTSIDE INTERNATIONAL FOLKDANCE CLUB

May 8th was the last regular Friday night dance for this group at the Mason's Lodge in Culver City. The club is considering several options for the future: joining forces with the Gypsy Camp Coffee House on Friday nights, joining up with the Sierra Club which has shown interest in starting up a group, or taking a summer break and resuming at the Masonic Temple again in the Fall.

Meantime, there are a few events sponsored by the Club coming up:

Saturday, 7/25 will be a Tanchaz, with a 7:30 pm teach-

Dance groups will include the ing by Tibor Toghia and dancing to live music from 9:30 pm to ???

9/11-13 will be a Hungarian dance weekend at Harwood Lodge near Mt. Baldy.

For more information, check the Club Activities Section of the Scene or call Preston Ashbourne at (213) 397-4567.

NEWS FROM THE NORTHWEST
Seattle, Washington

Slobodan "Boban" Slović, noted Serbian dance specialist from Čačak, Yugoslavia, visited in November and December of 1986. He's been a featured instructor at the Northwest Kolo Festival in Seattle for the past two years. Being a naturally warm and friendly person, he was enjoyed by enthusiastic folk dancers in Spokane, Washington; Vancouver, BC, Canada; Chicago; and Minneapolis.

"Boban" is one of the new generation of Yugoslav researchers and teachers of folklore who are vitally concerned with preserving the traditional old village dances in their original form. In addition to his research work, he is currently the artistic director and choreographer of "Folklorni Ansambl KUD Abrasević" in Čačak and "Ansambl Šumadija" in Gornji Milanovac--award winning ensembles that have toured throughout Yugoslavia and Europe.

Plans are now underway for a third, more extensive tour of the U.S. in the fall of 1987. For further details, contact: Faythe Crosby (206) 244-7828, Margaret Hord (206) 365-9262 or Cheryl Spasojevic (206) 745-1785.

The 27th TOPANGA BANJO & FIDDLE CONTEST and Dance and Folk Arts Festival at El Camino College Track Field from 9:30 am to 6 pm.

Royal Scottish Country Dance Demo Team, Israel Yakovee (Israeli), Trudi Bronson (Greek), Ron Black (Squares), Beverly Barr (International), Mike Williams (Southern California Clog Dance Assn.).

There will also be 100 music contestants, 7 professional music string bands, and 30 folk artist booths. Bring food for picnicing or buy on site. The entry is off Redondo Beach Blvd. For more info, call (818) 345-3795.

SYMPOSIUM UPDATE

Early registration activity for U.C. Santa Barbara's International Folk Dance Symposium has been aggressive. The 35 room limit with accommodations will be adhered to, so past attendees could be disappointed if they put off registration until the last moment. Tuition only, however, is an excellent alternative for those interested in taking advantage of all of the options offered for the first time this year. As a reminder, the 10% discount on all full packages if paid in full by July 15 makes the Symposium the lowest priced dance camp in the U.S.

This year's teaching staff is an exciting one, covering a wide range of countries. Director Tom Bozigian's hope to draw more school teachers to the Symposium prompted him to contract the famous ballroom dance team of Bixby and Sykes whose regular classes in the Santa Barbara area are overflowing. Macedonian teacher, Atanas Kolarovski, will be returning to the Symposium after having concluded a successful tour of Japan. He and Bozigian will provide live afterparty music throughout the week. Representing Bulgaria will be Jaap Leegwater with his brand new record. Hungarian Tibor Toghia will be accompanied by some of the dancers from his L.A. based "Karpatok" Ensemble

Ex-Soviet dancer Iosif Izrailov is presently busy in the L.A. area conducting Russian Character Dance classes. In addition to the Russian couple dances he plans to present, advanced students will learn the Adjarian Khorumi plus Georgian Lezginka variations.

Bozigian is once again bringing the famous oud player John Bilezikjian for the Sunday, September 6th Armenian campus picnic, to which a large group of Santa Barbara's and L.A.'s Armenian communities regularly attend. And for the Friday, September 4th Goleta Beach Balkan Picnic, professional Macedonian musicians Dimitri Valkanoff and Alex Piperkof have been hired.

For additional information and brochure, write or call:

Folk Dance Symposium
P.O. Box 2692
Hollywood, CA 90028
(213) 467-6341

TRAVEL and DANCE
with
Beverly and Irwin Barr
Steamboatin' on the Mississippi Queen

Nov. 21 or Nov. 28 to Dec. 6, 1987


FOUR DAYS Steamboatin' TO
NEW ORLEANS - BATON ROUGE - NATCHEZ

THREE DAYS NEW ORLEANS (FRENCH QUARTER)
(OPTIONAL) EIGHT DAYS - TOURING THE SOUTH

NASHVILLE - MEMPHIS - VICKSBURG
LAFAYETTE AND HOUMA CAJUN COUNTRY
GRAND OLDE OPRY ANTEBELLUM MANSIONS
GRACELAND PLANTATIONS


AND
JULY, 1988 - 17 DAYS
(DATE T.B.A.)

Yugoslavia



call for further info - (213) 202-6166 or 478-4659

RESTAURANT REVIEW



AFTER DANCING, WHERE DO YOU GO TO EAT?

Chris & Mike Meltzer
(and friends)

You've done your last Hambo. You have rachanitz'a'd yourself into oblivion. The lites are getting dimmer as the owners are trying to close down the dance cafe for the night. But you and your fellow dancers are not ready to call it a night. Someone says, "Let's go get something to eat! Where do you want to go?" We've prepared a small list of restaurants on the West side of Los Angeles for you and encourage you to write in and add your favorites to the list. Some of these stay open until the wee hours and others are open 24 hours. In the future, with your help, we would like to include restaurants from the Long Beach, greater Orange County, Pasadena, Glendale and San Fernando Valley areas.

CAFE BEVERLY HILLS
9727 Wilshire Bl., or 14 N.
La Cienega Bl., Bev. Hills.

Great homemade potato chips served in abundance with all sandwiches and burgers. A good variety of salads, soups, sandwiches and desserts. Wine and beer served.

CANTER'S
419 N. Fairfax Ave.
Los Angeles

Open 24 hours, which may account for the grouchiness of some of the waitresses. One of the best bakeries in town. Also serves a mean bowl of barley bean soup (or chicken

noodle, to perk up your energy). If you're really hungry, they have a cup of soup and half a sandwich on the menu (no limit on the kind of sandwich!!) For you people watchers, the customers get more and more interesting as the hours get later.

SHIP'S
10705 Washington Blvd.
Culver City

A favorite watering hole for dancers on the Westside but rather smarmy. Open 24 hours.

DELORES'
11407 Santa Monica Blvd.
West Los Angeles

Regular coffee shop stuff plus a pretty good Cherry Lime Rickey to drink. Suzy Q's is their version of french fries, and they can be really good if you get them on a night that they're not too greasy. Open 24 hours.

DENNY'S
1560 Lincoln Blvd.
Santa Monica

What can you say about a Dennys except that it's open 24 hours?

ZUCKY'S DELI
431 Wilshire Blvd.
Santa Monica

Fresh baked goodies--especially blueberry muffins. Service very friendly. Open 24 hours.

VENDETTI'S SEAFOOD RESTAURANT
2901 Washington Blvd.
Marina del Rey. Open til 2 am

HANK'S PIZZA
442 Manchester Ave
Playa del Rey

Italian dinners, pizza, salad and deli. Open 24 hours.

RIMINI PIZZA
10925 Weyburn Ave.
Westwood

A favorite of UCLA students and local cruisers. May be busy on weekends. Open til 2.

DOMINO'S PIZZA
1371 Westwood Blvd.
Westwood or 10616 Pico Blvd.
Open til 2 am.

**HAMBURGER HENRY'S AND APPLE
NEW YORK BAR**
3001 Wilshire Blvd.
Santa Monica

Gourmet hamburgers (42 kinds) and fabulous salad bar. Also a number of good soups. Beer and wine served. Open til 2 am.

EDIE'S DINER
4200 Admiralty Way
Marina del Rey

50's style deco, down to the picture and jukeboxes at each table. Has good old hearty American food such as: Short Stack, Corned Beef Hash, Meat Loaf and Gravy Plate, and Edie's Special, a Chili Sundae and a Draft Beer for \$2.48 (a chili sundae is chili and beans in a big sundae dish with sour cream topping, a cherry tomato and onions on the top). Prices reasonable. Open 24 hours.

JAMAICA BAY INN-BEACHSIDE CAFE
4175 Admiralty Way
Marina del Rey

Everything from burgers and salads to sea food specials. Reasonable prices. Open 24 hrs

CAFE FIGARO
9010 Melrose Ave.
Hollywood

Big on atmosphere, especially with the theatre crowd. Who knows--you may even run into a movie star!?! Good soups and wines, a couple of HUGE and delicious salads, outrageous desserts, fancy coffees, teas and 'waters'. Open til midnite on weekdays and til 1:30 am on Friday and Saturday nights.

SARNO'S
1714 N. Vermont Ave.
Los Angeles

Fantastic Italian cuisine. The bread is a real knockout! If you are lucky, one of the other customers will jump up and sing an aria from one of the Italian operas. Open until 1 am on weeknights and until 2 am on Friday and Saturday.

GORKY'S
8th & San Julian
"Downtown", L.A.

Open 24 hours. A 'hang' for the downtown "artist" community, the place is very crowded on occasion, so, get one of

your group to grab table space while the rest of you get in line for your food. There are no waiters—you go through a line cafeteria-style, either getting pastries, salads and drinks for yourself, or putting your order in to the people behind the counter. They have all kinds of food, including desserts, several fancy omelettes (one with caviar, yet!), some very creative pasta specials, three or four dinner specials a nite, some snack-type food, beer, wine, tea and several kinds of coffee. A fun place to go with a group, and relatively inexpensive.

JAN's
Beverly and Orlando
"West Hollywood"

Open until 1 a.m. This is a coffee-shop style restaurant taken over by a Greek family a

few years ago. Good 'home cooked' type food, with several Greek style dishes added (gyros, Greek omelette, Greek tycoon burger, Greek salad), plus some very fattening-looking pies and cakes. Service is good and VERY friendly, and

the prices are unbelievably LOW! On a scale of 1-5, this place rates a 4+.

As mentioned earlier, this list is by no means complete. Help enlarge the list and make hungry folk dancers happy!

A Celebration of Folk Dance and Music

MAKAHIKI HOU* CAMP



Hawaii 1987

DECEMBER 26 THROUGH JANUARY 1

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

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

GUEST PARTICIPANTS

JOE GRAZIOSI - dances of Greece

LARRY WEINER - dances of Yugoslavia

MARY SHERHART-WEST - Balkan singing

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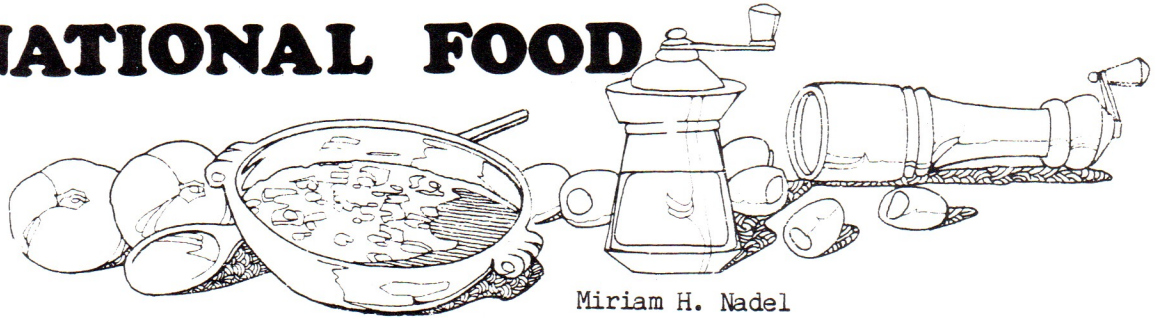
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INTERNATIONAL FOOD



THE COOKING OF SPAIN

Miriam H. Nadel

Spanish cuisine is largely a record of conquests. When the Moors invaded Spain in the early Middle ages, they brought their Middle Eastern cooking style with them and the Moorish influence is still important, particularly in the Southern provinces of Andalusia and Valencia. One of the best known Spanish dishes is gazpacho, which comes from the Arabic words for soaked bread. Andalusian gazpacho still consists of soaked bread, olive oil and garlic. Other versions include such ingredients as tomatoes, which were introduced to Europe by Columbus. Other Moorish influences remain in the extensive use of olives and eggplant, spinach, onions and garlic. The Moors are also responsible for introducing pastry making to Spain, and from Spain to the rest of Europe.

The overthrow of the Moors, and the subsequent attempt to Christianize Spanish culture led to the Spanish Inquisition which has also had a lasting influence on cuisine. During the Moorish period, the most commonly eaten meats were lamb and goat. Pork became the favored meat during the Inquisition because people wished to prove they were not bound by the Islamic (and Jewish) dietary prohibitions. Pork is still popular and is added, often in the form of bacon or sausage, to almost every Spanish stew.

The most important influence of Spain on the rest of Europe has been the large number of foods introduced because of the conquest of the Americas. Among these are maize (corn), chocolate, vanilla, tomatoes,

peppers, lima beans, manioc (tapioca), turkey, potatoes and peanuts. Many of these are still popular in Spain. The notable exceptions are potatoes, which were used as food for sailors and came to be viewed as common, and maize, which lost favor when peasants discovered the prevalence of pellagra when it is consumed as the sole staple. Trade with Africa was responsible for the cultivation of citrus trees, notably lemons and Seville oranges. These are primarily used to make sauces, particularly for fish.

The climate of Spain has also been a major factor in the evolution of its cuisine. The warm, dry climate is ideal for the cultivation of olives, barley, oats, rye and grapes. Tarragona and Valencia were known as wine districts as far back as the first century B.C. Roman sources also proclaim the superiority of Spanish olives and seafood. The most famous seafood dish, paella, originated as a stew of rabbits, snails and eels with rice and saffron. It was cooked over an open fire and eaten with wild scallions. The modern version retains the saffron and rice, but uses chicken, pork, sausage and shellfish and is served with salad.

One of the most unusual aspects of Spanish cooking is the extensive use of nuts. Almonds and pine nuts are used in sauces for fish, meat and eggs. Spinach and chard are also cooked with pine nuts and almonds are used in many sweets. Chufa or earth almonds (actually the roots of papyrus plants) are also used in sweets and to make a blended

drink called horchata.

GAZPACHO AJO BLANCO

4 oz blanched almonds
2 cloves garlic, minced
1 tsp salt
1/2 C crustless Italian bread (cubed)
1/3 C olive oil
1 1/2 T red wine vinegar
1 C seedless green grapes, peeled & halved
ice water

1. Soak bread in water. Squeeze to extract excess.
2. Whirl almonds, garlic, salt and 1/2 C water in blender until smooth. Add soaked bread and whirl again.
3. Leaving blender on, add oil in a slow, steady stream. Pour mixture into a large bowl.
4. Stir in vinegar and ice water. Pour into serving bowls and garnish with grapes.

CATALAN LAMB RAGOUT

2 T oil
2 lb leg of lamb
1/2 lb bacon
1 onion
2 cloves garlic, minced
1 T tomato paste
1 T thyme
2 bay leaves
1/2 C sweet white wine
1 can (8 oz) chick peas
2 T bread crumbs

1. Cut meat and bacon into 2" squares. Brown them in oil in a large, ovenproof pan.
2. Add remaining ingredients except chick peas and bread crumbs. Simmer until meat is tender, about 2 hours.
3. Top with bread crumbs. Bake at 350 degrees for 1 hour.

About Kayso Soghomonian & the

KAYSO Folk Dancers

San Diego folk dancers are indeed fortunate to have Kayso Soghomonian. Introduced to Armenian, Georgian and Caucasian dances at the age of eleven, little did he know how it would inspire him when he was retired in the United States. Fourteen years ago, using his knowledge of European ballroom dancing and his feeling for folk dance, he attended classes with Vera Jones in Fresno and Vivian Woll in San Diego.

Kayso Folk Dancers, in existence for the past ten years, is the only senior folk dance club in the entire California South region and a member of the Folk Dance Federation of California, South. The Club is sponsored by the North Park Recreation Council and the Park and Recreation Department of San Diego County. Kayso and Angie Soghomonian are the instructors.

Kayso Folk Dancers meet Friday mornings from 9 am to noon for intermediate and advanced dancers. There is also a beginners class on Saturdays from 12:30 to 1:30 pm with regular classes from 1:30-3:30.

The music and dances, from all over the world, are completely diversified: contra, sets, squares, line, round, old and new, solos and mixers for all intermediate and advanced dancers. The Club is "Young at Heart" and daytime classes are oriented for young adults and senior citizens.

Kayso Folk Dancers Exhibition Group was organized eight years ago. They have ethnic music and authentic costumes and do the dances of many nations. The group has performed all along the San Diego Coast from Chula Vista to the city of Oceanside, and in Riverside County. They've danced for more than a hundred different organizations including re-

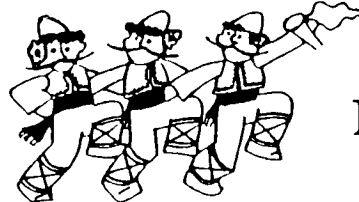
tirement homes, hospitals, schools, lodges, shrines, churches and the Jewish Community Center and Home for the Aged. They've danced for the Italian Festival and the German-American Club and for resorts such as the Murietta Hot Springs Hotel. They've also danced for the Southern California Exposition at Del Mar for the past eight years and are invited back again for 1987. In 1983 they performed for the Senior Rally at the Community Concourse in San Diego for an audience of over 4,000, and for the International Hour on television (a 19-minute stint). The TV show is repeated from time to time.

Kayso Folk Dancers invites all Scene readers to come with their friends to the Friday and Saturday classes. Fridays are at Rm 206, Casa Del Prado, Balboa Park and Saturday classes are at the North Park Re-

creation Center, 4044 Idaho St., San Diego. For more information, call (619) 238-1771.

Kayso Folk Dance Club has approved its by-laws and goals for the tenth year which will end in the annual party in the summer of 1987. Through membership in the International Dance Association of San Diego they are entitled to use the facilities in Balboa Park and to participate in their Sunday afternoon programs. During summer and autumn, the dancers picnic and enjoy impromptu dancing at San Diego's lovely beach parks.

After twenty-seven years in America (USA), Kayso Soghomonian, a graduate Electronic Engineer from Odessa, is giving his heart and soul and teaching skills to advance the expansion and love of FOLK DANCING.



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Early on a Sunday evening, we all met for dinner at the Barcelona Restaurant at 3316 Pico Blvd. in Santa Monica. We were there partly to enjoy a good Spanish meal, partly to see Paco and Yolanda Arroyo (considered by some to be among the best Flamenco artists in the Southern California area), and partly to talk about Flamenco music and dance.

Our group consisted of two Flamenco guitarists, John Schuster and Jon Bryant, a Flamenco dancer, Sheila Schuster and two magazine editors, Teri and Marvin. The editors set up the meeting in hopes of learning more about Flamenco.

The mood of the restaurant was relaxed and intimate, conducive to easy conversation (as well as the slow savoring of excellent food and drink). After preliminary greetings and the ordering of our meals, the discussion moved on to Flamenco. Asking John how he got started doing Flamenco guitar started off the session.

JOHN: When I was 10 years old, my parents wanted me to start on classical guitar. As a kid, I didn't want to, but my father got involved with starting the Orange County Guitar Circle and Classical Guitar Appreciation Club and they would allow beginners in it. Gradually they got bigger and bigger and started to get big name people like Laurendo Almeda to play. They'd have programs beginning with amateurs and intermediate level guitarists and then go on to the professionals. Then I gave up classical and played jazz and rock and roll guitar for a while, and then I met Sheila (his wife) who started dancing Flamenco and I got exposed to it through her. Lots of the techniques of classical guitar are readily applicable to Flamenco. I already knew how to play guitar. I just needed to learn how to get a right hand, which I'm still trying to get. I wish I could have yours (Jon's).

JON: On the contrary, I wish I could have your left. We've decided that if we could combine my right and John's left, we'd be in good shape. John's rastiados (?) are far superior to mine whereas my falsettos and my right hand in terms of arpeggios and picado, actually picking at the strings, are good.

JOHN: My left hand's better. So if you took my left hand and his right hand, you'd probably have a real good guitarist, something like what you'll hear here tonight. He (Paco) is a COMPLETE guitarist. He has mastered EVERY aspect of the guitar to the point where he can do it in his sleep.

TERI: Where'd he learn all of this?

JON: He's an intense, intense person. At the age of about twelve or thirteen years he went to one of his cousins' houses. His father was a poet, wrote Flamenco songs and his mother danced. That was all the music he was exposed to. One time one of his cousins demonstrated to him a new Flamenco song. I asked him one time, "How did you get started" and would you believe he could play for me the very first Flamenco song he'd ever learned in his life? About 14 years later. I was amazed. That kind of photographic recall is astounding! He's like a walking encyclopedia. If you want to ask him any question about any aspect of "Tocque" (the art of playing Flamenco guitar), he can tell you. Tocque is the instrument part, "Canto" is the singing part.

TERI: Is there more than one school or style of Flamenco guitar playing?

JOHN/JON: Oh yes. We are quite fortunate in that we've had three great epochs as far as guitar is concerned. There was the formative period, and then there was the first modernization that was finished about twenty years ago, ex-

emplified by Sabicas and synthesizing all the Nino Ricardo and Ramon Montoya stuff, and he brought it all together and gave us what we call concert solo Flamenco guitar. That's really recent, in terms of Flamenco guitar being a solo instrument, with compositions written strictly as guitar solos. This is very recent, like in the 1970's and 80's. Late this century. The guitar didn't even enter Flamenco until around the 1700's. It really picked up steam in the 1800's when the Tablao Flamenco took off. At about that time guitars began to be plentiful enough and enough people could afford them, I guess, the story goes, and like I said, before that, Flamenco was all dance and voice and hands, and the guitar just came along as a SIMPLE rhythmic accompaniment, just doing chords. The idea of it EVER becoming a tour de force solo device was laughed at. Song was what it was all about, in order to impart deep, soulful things, the voice was what it was about.

JOHN: In the last 15 years or so, one Spaniard, Paco de Lucia, has rewritten the book on Flamenco. He and a handful of other young "modernas" have advanced the musicianship a whole bump further down the road. It was already at a point of attainment that nobody would have believed it would have raised any higher and added a whole bunch of material when nobody would have believed that anything prettier than that already done by Sabicas, etc., could ever be thought of, and this character here (Paco) is probably the leading exponent of that modern school here in the United States. The school really has no name but anyone into Flamenco will know just what you're talking about if you mention the name, Paco de Lucia. It's just like anything else. There are different preferences and different schools of thought. Lucia was just an excellent Flamenco guitarist for years and years, and he

at the Barcelona



just bypassed everything that everybody had already done. And then after that, he almost forsook Flamenco and starting fooling around with jazz and

different jazz guitarists and taking Flamenco techniques and even compas (rhythms) and applying jazz principles with the Flamenco. Then you see

Larry Coral and Jonn McLaughlin and people like that playing with him. But he still has taken Flamenco with him. He still played Flamenco but the

AT THE BARCELONA

Flamenco he plays now is just a different school. There are just different preferences.

JON: Sabicas is probably back there someplace shaking his fist at Lucia saying, "You're raping my art!" Flamenco is something that would attract a purist, somebody that loves full-on honesty, because there's no artifice, there's nothing contrived about it. Soul is at the foremost of importance. Quality of voice means nothing. If a person can impart feeling and stays within compas (stays within the beat), he's got it made.

MARVIN: So compas is the beat?

JOHN: It's the count. Soleados (dances) and the music with them are differentiated by the beat. You can play any number of them and improvise like crazy, and it will still be a particular soleado as long as you maintain the correct beat.

Soleados is a count of twelve, and there are certain constraints and rules and accents and structures that you must follow, but within those constraints or rules, you can do whatever you want. For guitarists, there are certain accents and beats.

MARVIN: So it is possible to improvise.

JOHN: Yes. If you get a good guitarist and a good dancer, even if they've never played before but they know Flamenco and what they're doing, and put them up on a stage, and you tell them, "Do a bole-rias", there will be no problem. They'll be able to go right to it.

MARVIN: Like telling a jazz player, let's play some blues.....

JOHN: Yes, there are rules. Just like Sevianas. It's a dance made up of several coplas. Each copla is a certain

length and has certain parts to it. You play an opening with 'x' amounts of counts of rhythm, and then the melodia which is a short little section which signals the dancer and they know the count, and then it repeats. There's a definite structure to it. The dancer and the guitarist can communicate with each other through something called "llamadas" where the guitarist is going along playing a rhythm and then the dancer will do an accent at a particular point in the rhythm, signaling the guitarist that a change is coming. In the soleados, the accent is on the tenth count of the twelve count measure. There is a definite two way communication. Of course, when on stage, the dances are re-nursed. There is a structure present, but then the dancer may want to do a really long zapateado section (footwork) or elongate or shorten any given section. This is communicated and there's usually no problem with it.

JON: Another thing that I love about Flamenco is that it embodies a kind of pocket theatricality. It has instrumentation, voice, and dance --major components of basic theatre. And there's a certain amount of acting involved, especially when there's a male and a female dancer, because of the duality that can be expressed. And the guitar is a pocket piano--a gypsies piano. Flamenco is gypsy theater--it embodies the entire universe, the entire cosmos. A bunch of gypsies in a cave, hiding from the establishment--they do the Flamenco to entertain themselves. They're totally absorbed. Here we are hundreds of years later, still talking about it.

JOHN: The main reason that Flamenco stayed in Spain is because they WERE Gypsies and so they weren't so easy to get rid of. At the time the Catholic Spain wanted to get rid of all those who weren't Catholic. Because they were so transient, they were hard to find and consequently hard to



eliminate. Just imaging them moving around, and then deciding to dance, and pulling out a "stage" and just starting in..... A pocket-theater.

JON: The best thing about that is that you have to have excellent singers. You have to have excellent dancers. There can be nothing but accomplished dance and good musicianship, nothing but deeply felt and imparted singing, because you've got nothing else. There is no 600 watts of Marshall amplifier behind you. There is no Echoplex and all the rest of that studio artifice. You either got it or you don't. Their shows were for themselves, not for others.

JOHN: Around 1400, Gypsy tribes were exiled, and Gypsy troupes scattered throughout Europe, along with Muslims and other exiles. Consequently, in the very early origins of Flamenco there's Muslim background, there's Indian background, and Jewish background. Basically, anybody who'd been exiled, even though they were from a lot of different backgrounds, mingled and influenced each other. By their expulsion, they had something in common right away. That's why there are alot of different compases, alot of dances, some with a real Moorish feel or a real Indian feel. There are similarities as you get more familiar with them.

TERI: Do the songs determine what the dances will be?

JON: Not necessarily. There's underlying tragedy in much of the material, but there are also some very upbeat pieces. Rhumba is very popular.

MAVRIN: When they're singing, is it in Romany?

JOHN: No, Spanish. Maybe way back in the 15th century, it was Romany, but now it's all in Spanish.

We were just talking about alegrías. Now you get to hear one tonight. One thing about the alegría is that Yolanda will probably do a solo de pie

which is, in addition to the alegría, what Carmen Maya invented. Back in the old days, female dancers used their hands, male dancers used their feet. Very rarely did they cross. She was one of the first ones to wear pants on stage. Anyhow, the solo de pie is generally a long, very hard core look at compas with the feet. Every possible variation on the twelve beat soleares is explored and done, in every possible way. It's a chance for the dancer to show off. There's no vocalist, no guitarist, nothing else but the beat that she does with her feet. It's as good or better than any drum solo you'll ever hear. Might be some sort of relation to the Indian Kathakali dance, the part where the dancer matches the drum beats with his bare feet.

At this point, the show began. After the introductory song, Antonio, the singer, gave us a little more information about the music.

ANTONIO: The Flamenco is music that is supposed to represent the South of Spain. It is not just the music of the Gypsy any more. There are alot of people in the South of Spain that are not Gypsies and that do Flamenco. They do good Flamenco. There are alot of Gypsies in south Spain that don't do Flamenco. They don't even know what Flamenco is. Anyway, you don't have to be from southern Spain to do Flamenco. The people here in the U.S., they do Flamenco, too. You can really learn Flamenco and do it well and you don't have to be Gypsy to do it, you don't have to be from the south of Spain to do it, and your name doesn't have to be....Juan.

JON: There are alot of good guitarists here. Many are not from Spain. Paco was born in Barcelona and moved to Cordoba in his early teens.

The performance was over far too soon for our tastes. It was wildly exciting, especial-



AT THE BARCELONA

ly when the dancer, guitarist and singer also clapped in syncopated rhythms with each other, to make up the compas. The waiter told us that one person claps the mark and the others do different patterns. He said that it is possible for none of them to be clapping in compas singly, but that when their beats were combined, they made compas.

After the show, Paco and Yolanda joined our table. We tried to question them about themselves and their art, but had some trouble. Their English was pretty limited and our Spanish was more so. But, we did manage to communicate a little.

TERI: Paco, how did you and Yolanda come to be performing together?

PACO: In 1972 I was the star at a tablao in Barcelona, El Cordobes, and one day after I'd been there about 3 year my wife came in with her mother. Yolanda was 13 years old then. Her mother says she wants Yolanda to dance there. The man called me over to play for her and I was there right away. I never left. We worked for THE BEST (Tomatito, Camaran). Tomatito is, probably after Paco de Lucia, probably the best. We played in front of an audience of over 2000 people, all Gypsies...no payos (non-Gypsies). Canasteros are authentic, real, real gypsies.

MARVIN: Are you and Yolanda Gypsies?

PACO: No. My family is from Cordoba. My mother danced Flamenco and my father was a poet, writing songs for Flamenco. My Father has several records produced of his music. Yolanda's family does no Flamenco..her grandmother and mother danced the jota, but no Flamenco.

MARVIN: Do you have to spend a lot of time practicing?

PACO/YOLANDA: When we were

learning, it was four or five hours a day practicing. Now it isn't so much because we have so many shows that we don't have a chance to get, how do you say it, rusty? But when you're learning, that's something else.

PACO: My mother, when I was home, would call me to eat, and I would tell her, "Yes, I am coming". Then I would go back to the guitar. I would have my cigarettes and my milk with me in my room, and take short breaks to drink milk or have a cigarette, but I didn't usually leave my room for at least five hours.

TERI: You say you have a lot of performances. Where have you been? Where can people see you, besides here at the Barcelona?

PACO: We played in Spain for many years, and then got hired to perform in Venezuela. After that, we came to the United States. For about three years we performed at El Cid, and then we came here. We do two shows here on Friday nights, at 8:30 and at 10:00 p.m. and one show on Sundays, at 8:30. We don't perform here on Saturdays because it's so busy and nobody pays attention to the Flamenco. We've also done a number of performances sponsored by Iberia Airlines, at the Grand Hotel in Anaheim and several other hotels. We will be at the Airport Mariott Hotel in April. We also do shows at the Tablao Flamenco in the Mission Beach/Pacific Beach area in San Diego. That place is THE best for Flamenco!

MARVIN: If anyone was interested in hiring you for performances, or for teaching, how could they reach you? Do you have an agent?

PACO: No, we haven't got an agent right now. If anyone was interested in contacting us, they could call us at (213) 398-7707 any time.

As the Opanke Turns

Fran and Dave Slater will not be attending the 1987 Phoenix Festival, for a very good reason. Their son, Dave, will be graduating from Medical School on that day! Even better news, he will be doing his internship in Santa Monica, close to Mom's good food and TLC. Our congratulations!!!

New Wave Afficionados discover Polski Iskry... Performing amongst leather clad, green mohawks and other 'interesting' people, Polski Iskry had its first performance for the 3rd Eye, a club which meets every other Saturday evening in the Echo Park area of L.A. According to the Polski people who performed, it was one of the best, most involved, liveliest audiences they'd ever danced for.....

Who's the new man in the curly red-head's life????

Our condolences to Elsie Dunin whose mother passed away while she was on a research trip in Yugoslavia.

Chuck and Susan Smith had a great wedding reception on June 14th at the Gypsy Camp.

Congrats to Chris Meltzer for completing a grueling stint at U.C.L.A. with a major in philosophy. She'll be entering Law School at Loyola in the Fall.

Atanas Kolarovski has begun terrorist practices, starting with a hijacked line of Triti Puti dancers at the Statewide afterparty on Saturday nite.

Gail Maddy is to be thanked for her thoughtfulness this year in distributing numerous free tickets to folk dancers for the Geoffrey Ballet's performance of "La Fille Mal Garde" on Mother's Day. Those that could attend really enjoyed themselves!

The sights and sounds of Flamenco music and dance are especially evocative of the world's image of Spain. The music and dance seem so entwined with the culture of Spain that most of us forget that it is only one facet of a complex and varied music and dance culture. We even forget that Flamenco, like all things once was new and had a beginning.

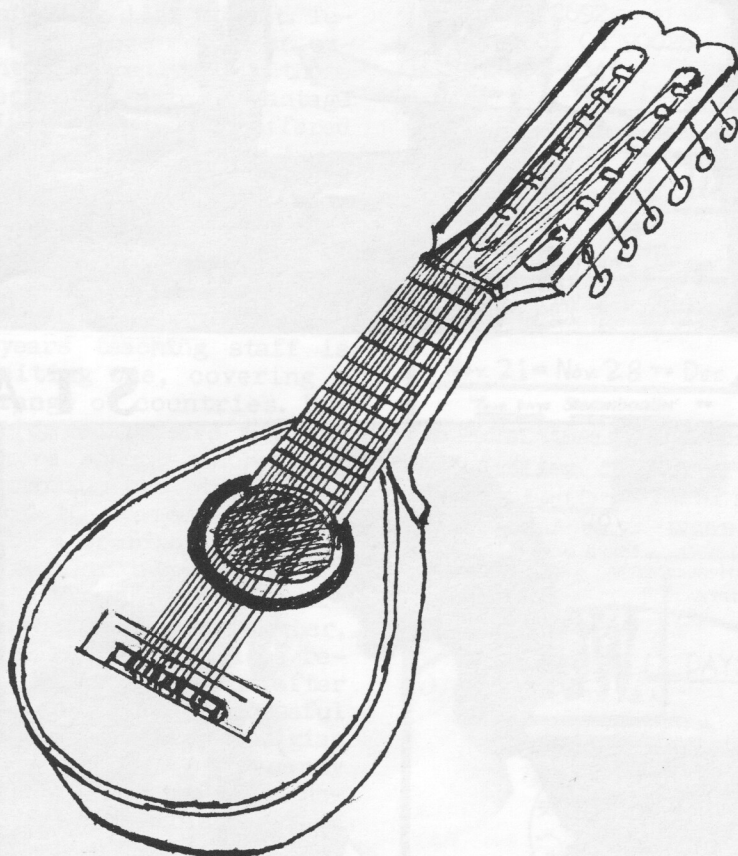
Flamenco, a word closely related to the bird, flamingo. Both words are derived from the Spanish word for a Fleming, one of the two peoples that make up Belgium. The source of the word dates from when the Spanish occupied the Netherlands in the 16th Century. When a Spaniard went on leave from his duty of generally oppressing the Dutch, he often would go over the border to visit a Flemish town. What he saw there often resembled a Breughel painting of the time. The Flemings often would have parties and dances for amusement. They usually dressed in bright colors, which was unusual in Europe at the time because sumptuary laws usually banned certain colors and precious metals for non-noble wear. To the Spanish they seemed wild party animals because of their peasant celebrations and bright colors. Sometimes a Spaniard would obtain a brightly colored Flemish jacket or coat and take it home with him. The Flemish then became the people who evoked the image of a wild and dissolute lifestyle, or a "Flamenco".

The Flamenco performers did not always use the guitar. This instrument seems so deeply involved with Flamenco music that it seems not able to be performed without it. Before 1854, when Antonio Torres developed the first concert sized guitar, the smaller

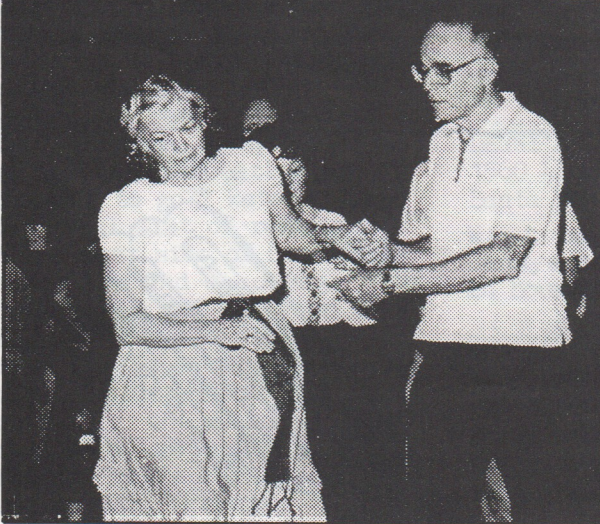
guitar simply did not have the force needed for a Flamenco performance. However, a clue can be found in the habit of Flamenco guitarists performing older pieces of placing a capo (a bar) at the fifth fret. Then they will play two guitars, one playing the melody line and the other playing the chords in support. This is directly taken from the folk instruments, the bandurria and the laud. In some regions the bandurria is accompanied by the laud playing chords. The bandurria resembles a flat mandolin with a short, broad neck and twelve strings in six double courses, tuned ee, bb, f#f#, c#c#, g#g#, d#d#. The laud is similar except it is longer necked and tuned in six double courses AA, EE, CC, GG,

DD, AA. This is exactly like a guitar barred at the fifth fret.

It is apparent that early Flamenco guitarists did what their counterparts in Greek Rembetiko and American Blues did; they drew from their own folkloric roots and then developed them. Most of the rhythms used are found in scattered Spanish folk music, as well as at the root themes in regional folklore. Spanish folk music is often emotional and sometimes fiery, although the merging of Spanish Gypsies with the urban Flamenco tradition took its own special path, creating a vital and powerful hybrid we know today as Spanish Flamenco.

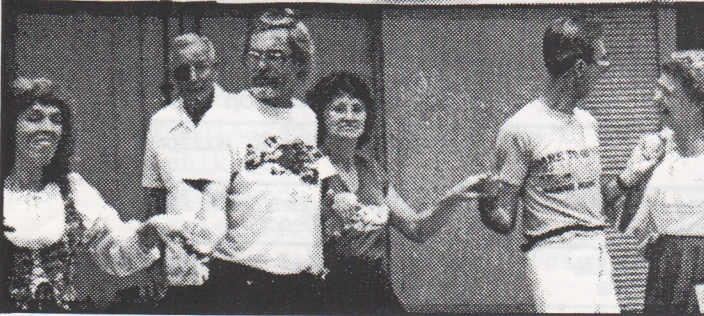
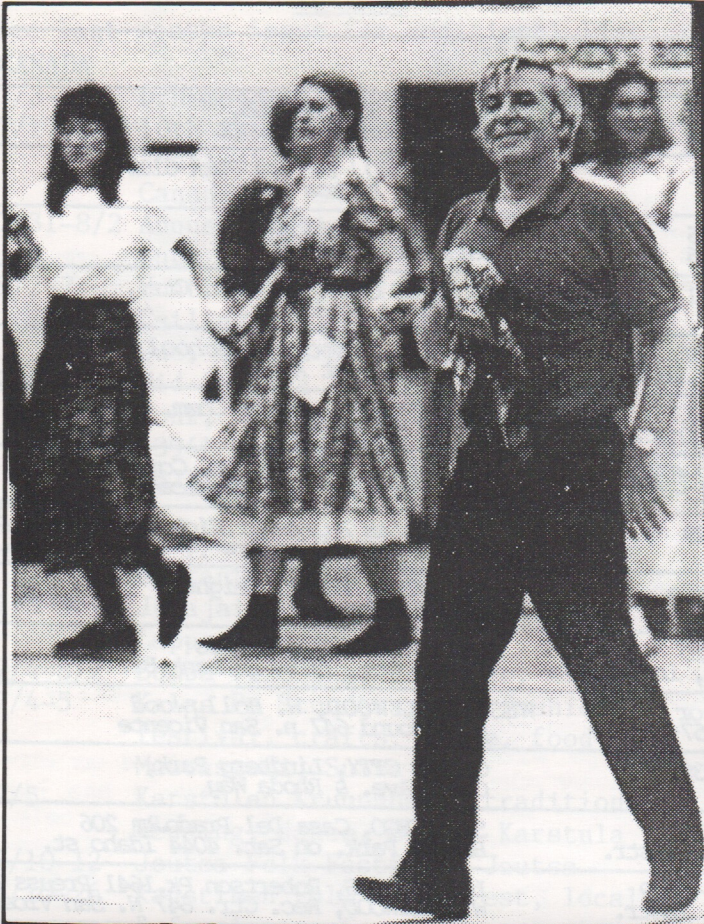


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ETHNIC EXPRESS INT'L FOLK DANCE	Monday 7-9:pm	Ron (702)732-8743 Dick (702)732-4871	LAS VEGAS, Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLKARTISERS	Friday 8-10:pm	(213)338-2929	COVINA, Las Palmas Jr. High. 6441 N. LARK Ellen Ave
FOLK DANCE CENTER	Mon, Fri, Sat call for times	(619)281-kolo	SAN DIEGO, Normal Heights, 4649 Hawley Bl.
HAVERTIM FOLK DANCERS	Monday 8-10:30PM	(818)786-6310 John Savage, instr.	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:30-10:00pm	(213)397-8110 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	Tue. 10am-1pm Wed. 12:30-2:30pm	(213)645-7509 Rhea Wenke, instr.	LOS ANGELES, Robertson Pk. 1641 Preuss Rd. W. HOLLYWOOD, Rec. Ctr. 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714)494-3302, 559-5672	LAGUNA BEACH, Laguna Beach Hi dance studio,
LARIATS	Friday 3:30-6:15pm	(818)500-7276 Billy Burke Dir.	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, 3801 E. Willow
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.,
NORTH SAN DIEGO FOLK DANCERS	Fri. 7:30-11pm	(619)747-1163 Faith Hagadorn	ESCONDIDO, Vineyard Shopping Ctr, Valley Pkwy & Rose St. Rm 1523-27
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. 7:45-11pm	(818)749-9493	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	5/1-3 weekend 5/16: 3-5, 8-11pm 6/13 all day	(805)969-2382 (714)892-2579 (805)964-4255	Solvang, Vets, Mem. Hall Orange. 121 S. Center Santa Barbara, Oak Park

SOUTH BAY FOLK DANCERS	Fri. 7:45-10:45pm	(213)327-8906 (213)316-1865	RANCHO PALOS VERDES UU Church 5621 Montenalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thur. 8:00-10:30pm	(805)642-3931 (805)985-7316	VENTURA, Loma Vista Elem 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 7:30-10:30pm Wed 7-10pm Sat 8-midnight	(714)635-7356 Recorded message lists all monthly events	ANAHEIM, 719 N. Anaheim Bl. (between Lincoln & La Palma)
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)202-616 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 INT'L 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			
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 MARIO CASSETTA	Wed 7:30-10:15	(213) 743-5252	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.
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
ROYAL SCOTTLISH COUNTRY DANCE	Mon, Thur 7:30-9:45pm	(714) 856-0891 Frank Cannonito	IRVINE. Call for location. HUNTINGTON BCH. Call for location
ROYAL SCOTTLISH 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
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 Men. Aud. 4117 Overland
UNIVERSITY OF RIVERSIDE F.D. CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit off 60 E; Across from Campus Security
UCI DANCE CLUB	Sunday 7-10pm	(714)854-9767 Lou & Lenore Pechi	IRVINE. UCI Fine Arts Village Studio #128
USC ISRAELI DANCERS	Thur 7:15-10:30	(213)478-5968 Edy Greenblatt	USC Hillel. 3300 Hoover Across from Hebrew Union College

CLUB ACTIVITIES

BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-T-W-TH-F 6:30-10pm	(213)467-6341 Tom Bozigan	Different locations each eve. Call for details
BETH JACOB FOLKDANCERS	Thursday 9:15-10:15am	(213) 278-1911 Tikva Mason	WEST LA. Temple Beth Jacob 9030 W. Olympic BL.
CABRILLO INT' FOLKDANCERS	THUR 7:30-10pm	(619) 449-4631 Pat Coe.	SAN DIEGO, Balboa Park club Balboa Parrk.
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213)478-4659 (213)202-6166 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Amacost Ave.
GREEK POPULAR & FOLKDANCERS	Tuesday 7:30-9:30pm	(818)706-2852 Tom Barr	PIERCE, COLLEGE Woodland Hills.
HAVERIM FOLKDANCERS OF VENTURA	Sunday 7-9:pm	(805)643-0897	BARRANCA, VISTA PK Ralston and Johnson
INT'L RENDEZVOUS FOLK DANCE CLUB	Saturday 8-11 pm	(818) 787-7641 (818) 988-3911	VALLEY, LA Valley college Field house 5800 Ethel Ave
ISRAELI & INTERNATIONAL	Tue 7:45-10pm	(213) 437-4232 Thea Huijgen (213) 375-5553 Ginger McKale	RELONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonians	SAN DIEGO, 4044 Idaho st. North Park Rec.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. Anns
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (714) 892-9766	LONG BEACH, Hill Jr.Hi Gym, 1100 Iroquois
NORTH SAN DIEGO BEGINNERS	Thurs.7:30-8:30pm Int. 8:30-9:30pm	(619)747-1163 Faith Hagadorn	ESCONDIDO. 4th & Kalmia. Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
SANTA MONICA COLLEGE FOLKDANCERS	Wednesday 7:30-9:00pm	(213) 458-8311	SANTA MONICA, City College Municipal pool Rec, Room
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
SCANDINAVIAN FOLK DANCE	Mon 7:30-10 pm Wed 7:30-10 pm Tue 7:30-10 pm	(714) 533-8667 (213) 459-5314 (619)281-7295 (805) 969-2382	ANAHEIM, Culturral Ctr. 931 Harbor CULVER CITY, AND SAN DIEGO SANTA BARBARA, CALL FOR INFO
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson,	CALL FOR LOCATION
SOUTH BAY BEGINNERS DANCE CLASS	Fri.7:15-8:30pm	(213)375-0946 (213)541-1073	RANCHO PALOS VERDES Unitarian Church 5621 Montenalaga
TEMPLE ISAIAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659 (213)202-6166 Beverly Barr,	WEST LA., Temple Isaiah, 10345 Pico
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy,	THOUSAND OAKS, Conejo Community Ctr. at Dover & Hendrix
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES., USC Hillel, 3300 Hoover (across from Hebrew Union College)
VESELO SELO BEGINNERS CLASS	Wednesday 7-10pm	(714)893-8127 Carol (714)530-6563 Pat	ANAHEIM. 719 N. Anaheim Bl. between Lincoln & La Palma
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213)655-8539 (213)202-6166	WLA Emerson Jr. Hi 1670 Selby. behind Mormon Temple
WEST VALLEY FOLKDANCERS	Fridays 7:30-8:30pm	(213)455-1727	WOODLAND REC. CTR. 5858 SHOUP AVE.

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