

**FOLK  
DANCE SCENE**

November, 1975

Los Angeles, CA



## CLUB OF THE MONTH

### BORINO KOLO ENSEMBLE

If you happen to be going through Long Beach and hear the strains of Slavic music, you may think you have been magically transported to the Balkan Peninsula. However, what you'll hear is the Borino Folk Orchestra. The foot stomping and delightful sounds of dancing will let you know that folk dancers are enjoying the once-a-month Balkan Party. These same strains and foot stompings have been heard throughout California - from Sacramento to San Diego; from St. George's Serbian Church to the Mandala Folk Dance Center.

The Borino Kolo Folk Ensemble grew out of classes held by Bora Gajicki, former dancer with the world-famous Ansamble Kolo of Beograd, Yugoslavia. Some of the dancers just didn't want to go home at the end of class, so an exhibition group was formed. Then, in late June 1970, Bora received a call from Santa Barbara. As a result, the group began rehearsing seriously and was even able to get together enough Macedonian costumes in order to perform at their own debut at the August 1970 Santa Barbara Folk Dance Fiesta.

The Orchestra was formed when some of the group members got out their instruments for a jam session. Andy Crosswhite took his old accordion out of the closet and the bellows promptly disintegrated. Bill Hodges came for months just to listen to the orchestra rehearse, then finally surprised everyone by walking in one evening with a bass. Other versatile musicians have been added as time went on. Cammi Stasse became interested during the times that the orchestra played at Veselo Folk Dance Studio. Chuck Galt, who plays gajda, guitar, frula and other strange instruments joined last year when he moved from Florida to teach at CSULB. The Orchestra's debut was at the Borino Kolo Christmas Party in December, 1970. Other appearances for the Ensemble followed, including an interview and exhibition on Channel 8 TV, San Diego. Recent performances have been at St. Petka Monastery (monastery?) in San Marcos and at Fairview Hospital in Costa Mesa.

When Bora decided to record several of the dances which he and the other musicians had been practicing, the result was their first 7-in. extended-play record with four dances - Cuburka, Klecka, Sokačko Kolo, and Maškoto. This record was officially released at the Ensemble's first festival in March, 1972. Since then, they have recorded one more EP and one LP. The LP features eight dances from the Nišava Valley which were taught by Bora at the 1975 Stockton Folk Dance Camp.

The highlight of 1973 occurred in the spring when the Borino Kolo Folk Ensemble sponsored Mr. Dobrivoje Putnik, choreographer of Anseml Kolo, on a teaching tour in California. As an encore following this first successful tour, Mr. Putnik will again be sponsored by the Ensemble to come and teach some more exciting dances next summer.

Authentic costumes and dances are the trademark of Borino Kolo. The thumping sounds at the last Balkan Party were caused by the latest addition to the Orchestra - a tupan brought back recently from Macedonia by Bora and Marge. The "oohs" and "aahs" were in appreciation of the most recent addition to the Ensemble's wardrobe - a woman's complete Smiljevo costume. Included in the wardrobe are many costumes imported from Yugoslavia. It also includes close facimilies inspired by those costumes which are either hard to acquire or no longer available. These have been made under the minute and exacting supervision of the wardrobe monster (er, mistress.)

Future plans for the Ensemble include the continuation of the monthly Balkan parties; a two-day stint at the 3rd Annual Bazaar at St. George's Serbian Church in San Diego; an institute featuring the dances which Bora taught at Stockton; and the upcoming and not-to-be-missed Putnik tour in 1976!

-- Marge Gajicki --

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### MUSEUMS OF FOLK ARTS

No important new additions to the Los Angeles scene this month, so we give you some in Yugoslavia so you can stop in when visiting there this coming (spring-summer-fall-winter?)

Ethnographic Museum - 13 Studentski Trg.	- Beograd, Serbia
Etnografski Muzej - Trg 1., Mazuranićev	- Zagreb, Croatia
Etnografski Muzej, 20 Prešernova	- Ljubljana, Slovenia
Apiarian Museum, Linhartov Trg.	- Radovljica, Slovenia
Ethnographical Museum, 18 Plostad Maršala Tita	- Skopje, Macedonia
Ethnographic Museum, Tvrdava Sveti Ivan	- Dubrovnik, Croatia (Dalmatia)
National Museum - 7 Ul. vojvode Putnika	- Sarajevo, Bosnia & Herzegovina
Ethnographic & Njegos Museums - Biljarda	- Cetinje, Montenegro
Museum of Kosovo & Metohija - 2 Valjevska	- Priština, Kosmet a.r.
Museum of the Vojvodina - 11 Narodnih Heroja	- Novi Sad, a.r. Vojvodina

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# FOLK DANCE SCENE

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Officers and committee members of the Folk Dance Federation and of the staff of 'Folk Dance Scene' receive no compensation, financial or otherwise. The entire proceeds of this magazine, from subscribing members, advertisements and donations, etc. are used to help pay the expenses of printing, postage and supplies.

In the interest of disseminating all available folk dance and related information, we urge that you send in any newsworthy items concerning your clubs, folk events or other news of interest. There is no charge for inclusion. We reserve the right to edit where deemed advisable. The comments of contributors do not necessarily reflect the views of the Federation nor the magazine. Nor can we assume responsibility for the accuracy of locations, dates, etc. These are always subject to change. 'Folk Dance Scene' also does not publish controversial material.

News articles, items, flyers and advertising copy must be received here at the editorial office (note above, on Ida Avenue) on or before the deadline date which will appear at the foot of this column each preceding month. Flyers must be unfolded and on 8 1/2" x 11" stock. Advertising copy must be camera-ready, black-on-white. For specifications, size, fees, etc., please contact us. Fees must accompany ads or flyers.

For subscriptions, circulation, mail delivery inquiries or payment of ad costs, etc. please contact: 'Folk Dance Scene'  
3455 Loma Lada Drive  
Los Angeles, CA 90065.  
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## DEADLINES FOR NEXT ISSUE

for all material, including ads and flyers, (1200 please), is November 15. Anything we receive after that date but before we go to the printer November 18 AM. will be included if possible, but may be placed in the unclassified "Caboose". Please send in early. Remit payment for ads and flyers with them. Thank you.

# COMING EVENTS

(some important events of the next two months.)

- NOV 1- 2 - Chicago - 13th Univ. Chicago Festival
- NOV 2 - Los Angeles - Yugoslav Festival
- NOV 7- 8 - Winston-Salem - Piedmont Craft Fair
- NOV 7- 8 - Westwood - Indrani India Dancers
- NOV 8 - West Hollywood - Treasurer's Ball \*
- NOV 8 - Mill Valley - Kopachka-Linscott Inst.
- NOV 9 - Westwood - Burmese Theatre Dancers
- NOV 9 - Hayward - Treasurer's Ball (North)
- NOV 8 - Los Angeles - Arabic Arts Concert
- NOV 15 - Claremont - Dance Faire
- NOV 21-23 - Milwaukee - Holiday Family Fair
- NOV 27-29 - San Francisco - Kolo Festival
- NOV 27-30 - Dallas - Thanksgiving Folkdance Camp
- NOV 27-30 - Harrisonburg - Bannerman Family Camp
- NOV 27-30 - Miami - Israeli folkdance weekend
- NOV 30 - Westwood - Parthenon Greek Dancers
- DEC 6- 7 - San Diego - Festival weekend \*
- DEC 22 - Los Angeles - Aman Concert at Music Center
- DEC 31 - San Rafael - Karlstadt Ball  
(A Federation South official event \*)  
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## OUR COVER STORY

This attractive picture of a pair of opanke was photographed by Craig Pozzi, and are most fitting subject for our annual Yugoslav issue. To determine where they originated, read the article herein by Bora Gajicki.

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## FROM THE EDITORS

Thanks again to our courageous collating crew who all volunteered to aid in hastening out last issue of "Scene". Ed Feldman, Perle Bleadon, Emil de Portimo, Gloria Harris, Eunice Udelf, Sheila and Henry Ruby, Milt Skolnik, and a big assist from Evan and Hugh. I hope I didn't leave anyone out, but am afraid I was still a little groggy on collating night. Thanks to those many of you who expressed their concern over my health. You are beautiful people.

A big thank-you also to Michele Anciaux for giving permission to use her article in the "Northwest Folk-dancer" on Atanas, and for working for me as an 'K' interpreter' with Ljupka, and to our other special article contributors. . . . Notice to Federation club members. Your delegate or officer will soon receive a questionnaire from the Festival advisory committee. (It will also appear here in "Scene"). It is rather important that this information be carefully considered and returned. Please help us out with celerity!  
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"Folk Dance Scene"  
Circulation Department  
3455 Loma Lada Drive  
Los Angeles, CA 90065



Enclosed please find a check for the amount of \$4.00, for a one-year subscription to 'Folk Dance Scene'. Start with the (current) (next) issue, as circled.

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NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY & STATE \_\_\_\_\_ ZIP \_\_\_\_\_



## SPECIAL EVENTS

### JUGOSLAVIAN FESTIVAL

A Jugoslavian Festival will be presented on Sunday, November 2 from noon to 5 p.m. at the International Institute, 435 S. Boyle Avenue, in the east side of Los Angeles. All provinces of the country will be represented with their beautiful and colorful costumes, dances, artifacts and foods. Music will be provided by tamburica orchestras and other authentic musical instruments of Jugoslavia.

The events of the festival will begin with a luncheon at noon, followed by a program in the patio at 2 p.m. Visitors may buy their lunches and sit at the tables surrounding the patio. There will be films on the country shown in the Auditorium after the Patio program, with more entertainment in the large hall to follow. We usually end up with the public joining the entertainers, learning how to do the folk dances in the patio. The exhibits will be set up in various rooms and there will be plenty of food and tasty pastries. Refreshments will be served there, too.

A donation of \$1.25 for adults and 25¢ for children if accompanied by their parents will benefit the International Institute, which is a member of the United Way, Inc. Los Angeles County and American Council for Nationalities Service. We invite you to come in your national costume and add color to the festival. The USIS Agency from Washington expects to be present in order to film an authentic festival of volunteers who are preserving their national heritages in this country, and these films will be shown at the Bicentennial Festival next year. This festival is arranged for your pleasure by just such volunteers from the metropolitan Los Angeles area.

--- Toni Wright ---

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### HOLIDAY FOLK FAIR

Milwaukee's 32nd annual Holiday Folk Fair will be the backdrop for a nostalgic tour by thousands of people who want to reminisce about old times and places in which work and the family were the enduring values. For three days, November 21-23, visitors can share in the festivities at the Folk Fair, sponsored by the International Institute of Milwaukee County, in cooperation with 45 ethnic groups and the Pabst Brewing Company.

The place will be Milwaukee's entire convention center complex, Mecca, consisting of the Convention Hall, the Auditorium and the Arena. Last year, more than 72,000 people were on hand to observe the dances of 25 nations and taste international foods prepared by 37 ethnic groups and get glimpses of Old Country line and crafts in the Exhibits area, or shopping in the World Mart. This year's space will be much extended with the use of all three buildings in the Convention Center area.

The 1975 Folk Spectacle will center around the Ukrainians as the honored nationality group. The story begins in the village of Tarasivka with the return of four salt merchants, chumaky, who in turns fall into deep slumber and dream of the places they have visited, and reliving the dances of each nation. These dreams are interspersed with scenes of Ukrainian village life - an Easter celebration with the painted eggs; a story about a pair of boots; a harvest scene with gifts of Ukrainian bread; and a reenactment of a traditional vecherinka. As dusk falls, the villagers drift outside to listen as the kozbar plays his bandura and sings songs of yore. The people join in and their voices echo over the countryside as night falls.



Arab Exhibit in Milwaukee

Although the 45 participating groups share culture of the past and foods prepared in the manner of their forefathers, there is something new each year at the Folk Fair. Several new groups will there in native dress, including Bavarian, Donau-Schwaben, Costa Rican and Chinese. Scottish and Chinese children will add to the young people's matinee on Saturday. Completely new will be the International Gift Botique set up and manned by the International Institute in which visitors can purchase small items from around the world which are not available in the larger World Mart. There will be live orchestras for folk dancing all three evenings, including one by the nationally known Frankie Yanković Orchestra. Tickets are available in advance at Gimbels, Sears, the Milwaukee Journal and the International Institute, all of Milwaukee - or at the door if not ordered by mail postmarked before November 11. The address of the Center is on West Kilbourn Avenue, between 4 and 6 Sts. The International Institute "Holiday Folk Fair" address is 2810 Highland Blvd. W., Milwaukee Wisconsin 53208 (for info re tickets, etc.). This is one of the largest events of its kind presented in the United States, and is an annual occurrence each November over the weekend preceding Thanksgiving.

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### INDRANI AT UCLA

On Friday and Saturday evenings, November 7-8 at 8:30 p.m., in Schoenberg hall, UCLA, Indrani will perform with her dancers, the classic folk dances in India. She has carried the message of three millenia of Hindu lore and custom to five continents via her meticulous reenactments of age old movements that characterize these characteristic dances. With the company of dancers and musicians, she runs the gamut of expression from the pure dances of the Bharata Naytam styles, the Kuchioudi dance-drams, the dances of Orissa, the classical form, Mohini Attam, and excerpts of the famous Kathkali Theatre. For ticket information, contact the UCLA Central Ticket Office, 650 Westwood Place, UCLA, West Los Angeles, CA. 90024 or the usual agencies.

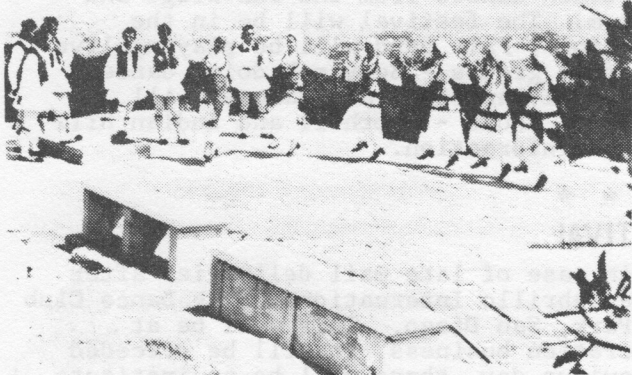
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### BURMESE NATIONAL DANCE THEATRE

The day following the Indian concerts, Sunday November 9, at 8 p.m. in Royce Hall, UCLA, another area of the sub-continent will be portrayed when the Dancers and Musicians of the Burmese National Theatre will appear. This is their first tour of the United States, which is something novel, for as you may well know, Burma has been somewhat withdrawn from the world picture over the past two decades. Anyhow, these 15 dancers and musicians will perform, with authentic antique instruments, the intricate classical and folk dances of their homeland. Burmese dance communicates strongly and directly - there is a virility in the movement and a controlled-abandon with which it is performed that is not often seen in Asian dance. The program includes 'Nat Chin', spirit dances; famous courtship dances; and the Bow contest from the Ramayana. Tickets available as above or at Royce Hall, at performance.

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### PARTHENON DANCERS OF GREECE



Parthenon Dancers in Athens

On Sunday evening, November 30, time 8 p.m., the UCLA Committee of Fine Arts Productions will offer an unusual performance of folk dance by the noted Parthenon Dancers of Greece. This troupe is in the United States, courtesy of the Greek Government, by arrangement with Irwin Parnes, and under the booking of Mel Howard Agency of New York, a division of Satorre, Inc. The company is under the direction of Andreas Frangedakis and the artistic direction of Ketty Karekla-Frangedakis, the high priestess of Greek folk dance, in collaboration with Athan Karras who is touring with the company in this country as its commentator and advisor. The appearance will be at the noted Pauley Pavilion of UCLA, one of the largest member schools of the University system of the State of California, Edmund G. "Jerry" Brown, Governor. Catherine Hearst is one of the members of the Board of Regents. (We don't know the pecking order in these things but think we have everybody - except of course the dancers - included).

This group of young dancers has been performing in Greece and at major festivals throughout Europe for the past twelve years. The members come from all parts of Greece, and they have a program of dances which will be drawn of from over 150 dances which comprise the repertoire. The areas include Macedonia, Thrace, Epirus, the Pontos, Crete, the Peloponesus, the Greek island groups of the Dodecanese, Ionians, Cyclades, from Roumeli, and from Cyprus also. The scenes range from early Dionysian worship, dances of the Alexandrian era, to the modern clear, earthy and brusque songs of the Greece of today. The wardrobe of the Parthenon Dancers numbers into the hundreds, all authentic, and an impressive variety of native instruments help bouzouk accompaniment to the dancers and singers. As far as we know, this is the only appearance of the Parthenon Dancers in the Los Angeles area, so if you wish to hopa and yassoo with them, early ticket reservations might be advisable. They are currently appearing on the East Coast, and are scheduled for Colorado soon and in the Northwest later in the month. For any information about performances in your area, you could contact the agency at 143 E. 27 St., New York, N.Y. 10016. The ensemble will be in the United States through January, 1976.

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### ARABIAN NIGHTS

The Arabic Arts Society will present Delala Mur and her Arabian Night Ballet on the evening of Saturday November 8 at 8:30 p.m. This will be at the Wilshire-Ebell Theatre, Lucerne Ave. 1 block S. of Wilshire in Los Angeles. It will consist of Miss Mur's varied interpretations of the songs and dances of the Middle East, including harem dancers, the snake ritual dance, Lebanese Sword fighters and other scenes and rites from the Levant, with singers and musicians. An evening that should delight you. Ahlan Wah Sahlan!

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## SAN FRANCISCO KOLO FESTIVAL

The twenty fourth annual Kolo Festival will be held, as usual, over the Thanksgiving Day weekend in San Francisco. It will be at the same location as it has been for the past several years - at Phelan Hall of the University of San Francisco. This is on Golden Gate near Masonic and the dates are November 27-29. The format will follow the same also, having proved very successful, which will be - a Thursday night opening party with live music - Friday afternoon institute at 1 p.m. and a second one at 7:30 (this will be followed by an afterparty). Saturday will consist of a morning teaching session, another session in the afternoon, and a Festival in the evening. There will be a flyer along with this issue which will give costs, directions, etc.

Both Orchestras that appeared last year will be returning - Nama, of Los Angeles, and the Santa Clara Tamburitza Orchestra. Needless to say, they excel at the playing of all areas of Balkan music for both dancing and listening. As for the teachers, we will see six in the course of the institutes. Dick Crum will offer Balkan material; Barry Glass, dances from the Aman Institutes; Graham Hempel, Caucasian and Balkan dancing; Bora Özkök will have some of the new dances he brought back from Turkey; Carol Walker and Stevan Radojičić will be teaching some of the dances they learned at the Yugoslav folk dance camp this summer - a story by Carol about the camp appears in this issue's "Seen on the Scene" column.

The entire festival is sponsored by the Kolo Festival Committee and the International Student Programs of the University of San Francisco. For further information, people in the Southland can contact Festival Records at 2769 West Pico Blvd., Los Angeles CA 90006; (213) 737-3500

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### CLAREMONT FESTIVAL

The Claremont Dance Festival will take place on Saturday November 15 - one day only, not two as previously announced. It is co-sponsored by the Riverside Folk Dance Club and the Jasna Planina Folk Ensemble (one of our Federation's newest member groups), and consist of an institute, a dance festival, exhibitions, and live music. In order, the institute will be conducted by Dick Oakes and Maria Reisch who will teach dances from the San Diego and Santa Barbara Camps - this in the afternoon, 2-4:30 p.m. The festival will be in the evening, and during the period, 6-11, Pečurka International Folk Band will be playing live music for dancing. There will be exhibitions by two fine groups - Betyárok doing dances from Hungary, and Jasna Planina Folk Ensemble with Yugoslavian songs and dances. All of this excitement will be found at Griswold's Old School House - Foothill and Indian Hill Blvds. in Claremont. See the flyer for a map and other information.

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### SAN DIEGO FESTIVAL

An early December festival that should be noted now in case of late mail deliveries after Thanksgiving is the one that will be sponsored by the Cabrillo International Folk Dance Club on the 7th in the Balboa Park Club Building, Balboa Park, San Diego. This will be at 1:30 in the afternoon, but for those involved in Federation business, it will be preceded by a Council meeting at 11 a.m. On Saturday, the previous day, there will be an institute (more about this, including teachers, in the December issue of "Scene"), which will run from 1 to 4 p.m. This will be sponsored by the San Diego Folk Dance Club, and later on that evening, a Pre-Festival Folk Dance Party which will also be in the Balboa Park Club. As we said, more anon, but this is an early reminder.

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### TREASURER'S BALL

The Treasurer's Ball of the Folk Dance Federation of California, South, will be held on Saturday November 8 - again at the West Hollywood Playground Auditorium, 647 San Vicente Blvd. in West Hollywood. The time for the dancing will be 7-11:30 p.m., of which the first hour will be a "kolo hour". (When Webster revises the dictionary, he will have to define just what a "kolo hour" is: 'line or circle dances, plus an occasional couple dance from the area east of the Rhine to the Indus, and between the Baltic and the Gulf of Ader'). Regular folk dancing follows until closing time. There will also be a Federation Council meeting at 4 p.m. The donation for this event (the evening, not the council meeting), is \$1, and tickets are to be available at the door. This is a major fund-raising event for the benefit of the operational mechanics of the Folk Dance Federation, South. We understand there will be door prizes, and donors of same are cordially invited to contribute same. Treasurer Ray Augusting is the head serang, and his telephone is 969-2992. (We made a wee goof last month but hope that the other chap whose # we gave forgives us.) See you at the Treasurer's Ball! They have always been well attended, and the programs suitably planned to cater to all levels of dance ability. We do not have any information about exhibition groups performing, but if there should be a flyer along with this issue, that should give any additional information. The Recreation Center is just south of Santa Monica Blvd. on San Vicente, in the area below the Sunset strip and east of Beverly Hills. The hall has an excellent floor, so come prepared to enjoy a full evening of dance.

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## SEEN ON THE SCENE

### SERBIAN FOLKLORE CAMP

Carol Walker

Dancing kolos right in the heart of Serbia - a folk dancer's dream come true! The first annual Folk Dance Institute was held in Arandjelovac, Yugoslavia, from August 17-31, 1975 with representatives from the USA, Canada, Germany and Yugoslavia participating. The disparity of languages went almost unnoticed under the unifying influence of folk dancing and many international friendships were formed. There were, however, several people who spoke English and Serbo-Croatian and at least three who were fluent in German as well. The Yugoslavs with us were especially adept at learning English phrases and we helped them learn lots of our more colorful phrases. Artistic Director Slavko Kvasnevski taught in a combination of languages and pantomime that kept us all on our toes during the twice-a-day teaching sessions.

We began each day with warm-up exercises that were very effective in keeping our legs, knees, ankles and feet healthy enough for several hours a day of dancing. The emphasis in the classes this year was on learning a broad scope of Yugoslavian dance material in its original form. We worked on a total of 41 dances from different dance zones including Vlach, Šop, Vojvodina, Nis, Central Srbija, Vranje, Kosovo, Crna Gora, Bosna, Croatia and Makedonija. In some cases we learned both, city and village versions of a dance. The more experienced dancers in the group were familiar with some of the material, but the emphasis on originality and the understanding gained of the more subtle differences between, for instance, the Vlach and Vojvodina dances, Posavina and Slavonia, or Eastern and Central Serbian, were extremely valuable. Also, the constant repetition helped many of us to achieve a much finer responsiveness to the music - our feet began to automatically choose the steps that went with the music.

That new skill really made us feel part of the crowd when we went to a Serbian wedding where we joined wholeheartedly with the Serbs dancing in the farmyard. The wedding party was on a village farm near Arandjelovac and through the connections of Stevan Radojičić, our whole group was invited to attend, bringing the total guest list up to about 350. Although in modern dress, it was a full-bore traditional wedding with a Vojvodja (leader of the wedding), a three day celebration and a sit-down dinner that took at least four hours to serve, starting with toasts of rakija and ending with cake. The rituals that we saw included the bride being carried across the threshold with bread and wine in her arms, the collecting of the "money on the bread", the bride piling her dowry on her new mother-in-law, and the bride offering gifts to the Vojvodja so that he would put out the fire on the roof. There were musicians who played and sang continuously except when a thundershower threatened to dampen their speakers. They were practically the only ones who noticed it was raining, however.

As fantastic as the wedding was, our visit to another farm near the town was even more extraordinary. Stevan's aunt and her family made a zabava (party) for us. First we had a grand tour to see the fields, orchards and livestock. We ended up in a big plum orchard where a lamb was being cooked, we "supervised" while we ate plums and sampled the family's homemade plum brandy. Somehow we all ended up in a little flower garden in front of the house where we were munching on ham, kajmak, and cheese while a wonderful old uncle plied us with Sumadinski Čaj, the plum brandy with hot water and sugar. We were getting nicely relaxed when a neighbor came and played the accordion for us, so we danced, only stopping to go and certify by taste-test that the lamb was done.

Tables had been set up in the house and we sat down to a wonderful dinner and considerable merrymaking. There was talking in a wide variety of languages, singing, and more dancing in the tiny space around the table. We had a couple of accordionists with us and the youngest son of the household was also learning to play. I think we could have gone on forever if the bus hadn't arrived to take us back to our hotel, still singing happily!

Other highlights of the Institute were excursions to the Karageorge Mausoleum which is filled with beautiful mosaicwork, a church festival, an evening of dancing at the club of a local youth group, and a trip to buy Serbian shoes from an opanki factory operated by a small collective. When we stayed in Arandjelovac, we had dance parties in the ballroom of the Staro Zdanje Hotel or in the Hotel Sumadija. We usually ended these sessions in the kafana across the street where an orchestra played popular and folk music of Srbija. One evening in the kafana, a large group of Serbians began to serenade us and we all ended up singing and dancing together.

Many Yugoslavs came to watch us dance at the hotels and they were amazed, not only by our interest in the kolos but by the dances of many other countries that we could do together.

(continued on next page, please)



## SERBIAN FOLKLORE CAMP, Con't.

The idea of learning international dances for the fun of it was very strange to most Slavs. Their dancing is still usually associated with certain occasions and otherwise is limited to the amateur and professional ensembles that are performance-oriented. In social situations, I observed mainly 'U Sest', 'Lesnoto', and various simple walking dances. Even though we were in Srbija, "Bitola Moj Roden Kraj" was one of the most popular songs. One other dance we saw was 'Cocek', but when danced in kafanas, it is apparently a modern adaptation of a gypsy dance and "not original" according to our dance director.

The only thing wrong with this fantastic time in Arandjelovac was that it was too short, but general director, Stevan Radojičić promises we'll be there again next year for two wonderful weeks in mid-July, with an expanded program offering not only dance but also music and singing of the Balkans. The timing is arranged so that members of the Institute can also attend the major Balkan festivals. If you would like more information, write to me, Carol Walker, or Stevan Radojičić, at the Slavic-American Society, 3661 Grand Avenue, Oakland, California 94610. Telephone numbers are 415/836-2298 or 415/526-0151.

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## SONGS WE DANCE TO

Sometimes one can work like a hound trying to promote a show - a song - or a dance, and it goes like a bomb (a dud-one that is) - and another time, with no pains involved, a "sleeper" can take off like a rocket. Here is one about a rocket. . . It was twenty years ago, on a Wednesday if I recall (actually Thursday for it was the after-after party in the old Pavilion at Stockton Camp. The Gandys had "hosted" the refreshments for the evening for the joint club-Camp birthday, and so the South was well represented, with all its kolo fiends. The Balkan teachers were all there, and Dick Crum leading the m/c's. Just about 2 a.m., he called all into a circle and in his inimitable way, said "Here's a new dance - no music, but we'll sing it - it's real easy, goes like this - watch.." and proceeded to say the steps, then hum the tune and tell the words. Everything was going right - the atmosphere, the spirit of friendliness, the lateness of the hour - and of course, Dick. And that's how California came to know 'licko Kolo'. The words are from Rubi's original handbook, and the "//'s" indicate repeat that phrase:

$\frac{1}{}$ //Pjevaj me pjevaj, Sokole// Salaj, sokole.	$\frac{4}{}$ //Moja je draga, zaspala// Salaj zaspala
$\frac{2}{}$ //Kao što si sinoč pjevao// Sajal pjevao.	$\frac{5}{}$ //Studen joj kamen, pod glavom// Salaj pod glavom.
$\frac{3}{}$ //Pod mojim dragim, pendžerom// Salaj pendžerom.	$\frac{6}{}$ //Ja sam joj kamen, izmak'o// Salaj ismako.
$\frac{7}{}$ //I svoju ruku, podmak'o// Salaj, podmak'o.	

Then, in the category of those that never got off the ground, is the following simple round dance, researched by Jozemitij Radnja, said to be based on an old États Unis melody. Perhaps you can work out a choreography which will fit.

Ju ar maj sunšajn, maj onli sunšajn;  
Ju mejk mi hapi, ouen škajzar grej.  
Jul neverno dir, haomočaj luvju!  
Plijz dojnt tejk maj sunšajn avej!

## The ETHNO-SLAVIC Assn.

has a number of authentic costumes from  
Jugoslavia and Bulgaria for sale:

- ¶ Croatian, Posavina (women's only)
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## PLEASE MEET....!

(It was in the spring of 1956 - mid-March to be exact, when an event occurred in Los Angeles which had a profound effect, not only on my own life, but on those of many, many people in this area. In fact, it may have changed the entire direction of folk dancing here. Almost without any appreciable advance notice, a storm blew in from the mountains and plains of distant Macedonia - and the name of the storm was Tanec. During that short visit of the ensemble, numbers of us "kolomaniacs" hosted the troupe members around Los Angeles, and our guests happened to be the Kolarovskis. Subsequent to the return to Skopje of Tanec, we commenced correspondence, and for several years kept in contact with Ljupka and Atanas. Time passed, and the contact dwindled, but almost every year, I had news from returning visitors about the family and their growing young children. It was therefore good news indeed to hear that Ljupka and the girls, Liljana and Julijana were now on this side of the Atlantic - and of the continent. The following article is the result of a sort of three-way interview between Ljupka, Michele Anciaux and myself. P.T.P.

L J U P K A   K O L A R O V A

¶ Although the woman's role in Macedonian folklore has always been supportive - almost a 'hidden one', the richness of folklore for women there is in fact, very great. However, in the family, it is the husband who makes all the decisions, so it is only natural that in the area of folklore and dance, the male folklorists have been better known than the female ones - at least, until recently.

I was born and grew up in Skopje, the capital of Macedonia. At that time, there were many opportunities to dance - at weddings, holidays, and Saints' days. I especially remember "Spasovden" which was an important holiday in Dračevo. During the Occupation in World War II, we couldn't dance so freely, but it was still possible to find dancing from time to time in the villages - it was not something you thought about consciously - for if you love to dance, you simply listen for the music and then follow it to find the dancing.

Following the Liberation, things became much more free again. People were celebrating the returning of the soldiers, at weddings, on Saints' Days, and so forth. It was just about this time that I began to dance with a group in school. Most of the dances we did, I had already known from early childhood - 'Crnagorka', 'Račenica' and others. Later, I joined the amateur folk group, Kočo Racin and we began to learn dances from other regions - especially those that were suitable for stage. I was about 15 at this time.

It was on May 15, 1949 that Tanec was formed, and I was one of its first members. As a matter of fact, more than half of the members of Kočo Racin were accepted into Tanec. Now, when I was dancing with Kočo Racin, I just felt simply that I loved the dancing, the music and the folklore of Macedonia - but upon joining Tanec, I knew, as did all the rest of us - that there was more to it - and we were supposed to sing and dance together. We had no idea at that time though that we would soon be travelling all over the country - and the world - dancing in such famous places as Carnegie Hall and other great internationally known concert stages. We weren't just a group though - we were a "family", working together to nurture and share our folk heritage with the rest of the world. We didn't realize even then just how special it was - it was only later that we became conscious of that - after so many people became interested in our Macedonian dances, songs, music and cultural background

Our first tour with Tanec took us all through Macedonia. By that time, Atanas, who had been working with an ensemble in Beograd, had returned to Skopje and joined us. He and I had known each other in Kočo Racin and now decided to get married. Later, in 1950, the men performed in Llangollen, Wales at the Eisteddfodd where they won first prize, and while Atanas was with them, I was in Ohrid, performing in 'Cupurlika' and being filmed in "Biljana Platno Beleşe". At the time, I was in my last month of pregnancy!

How did my parents feel about my joining Tanec? Well, you must understand that the generation that came after Liberation was a very different one from previous generations. Because of the difficulties endured during the war, most parents were so thankful to have their children still alive that they were more than willing to accept the decisions that they made for their own lives. My family was not a rich one, so it was necessary for me to work. Also, there was a great feeling of pride about being free at long last, and to be able to read and write in our own Macedonian language and express our own culture.

During the first years, I danced regularly in Tanec, but did not always go on tour because of our two daughters, Liljana and Juliajana. Naturally, I hoped that they would become interested in folklore too, and when they were younger, they did indeed dance a lot. However, as they got older, they became more interested in the "beat" and "rock" dancing. Now they are here in America though, their interest in Macedonian folk arts has been revived. I guess it was always part of their souls even though they didn't dance so much in Macedonia.

(continued on next page, please)



MEET LJUPKA, con't.

I felt, however, that it was more important for them to finish school, which would have been almost impossible if they had joined us in Tanec, what with the rehearsals and tours. For their generation, things are different from the way they were for mine - the older members of Tanec will continue until they retire, while the younger members feel they need something else to fall back on.

In the past ten years or so, many hundreds of Americans have come to visit Atanas and me in Skopje. I am happy now that I am able to meet some of them again here in America. Two of those guests particularly dear to me - one is Millie Libaw - and the other was Rubi Vučeta. I feel very lucky to have met such good people.

As for my life here in America. I feel that wherever you are - even in the jungle - you can be happy if you have friends and your family near you. Still, I think that life is more interesting and happier for women there than it is here. Though things are changing, most people still don't have cars over there, and yet people often go to visit each other. Most women in Macedonia are happy and content with family and their home. Here, it seems that many women become almost too involved in what they are doing - like folklore for instance - to such an extent that they are willing to leave their husbands, families and homes to pursue these special interests. I don't believe that a woman can be truly happy when she gives up all of those important things of life!

\* \* \* \* \*

(Ed. note: Ljupka and her family all now reside in our Northwest, and although I haven't seen her in these last almost two decades, she is obviously the same charming person. . . So, thank you, Ljupka, for your most interesting and unusual contribution to "Folk Dance Scene" - and thank you also for your kindness and hospitality to Rubi (who always loved you dearly) - and to other friends who visited you in Skopje. May you always have enjoyment being with your family - and find happiness here in America. P.T.P.)

\* \* \* \* \*

AND ALSO PLEASE MEET (those of you who haven't already met him...)

A T A N A S K O L A R O V S K I

(Reprinted from "The Northwest Folkdancer") - By Michele Anciaux

It was nearly eleven years ago when a young girl, just 12 years old, but already very serious about folk dancing, left for San Francisco and her first Kolo Festival. She was excited by the prospect of seeing so many excellent dancers and learning wonderful new dances. After all, Dennis Boxell was going to be teaching there and some man from Yugoslavia whose name she couldn't pronounce. When the Kolo Festival ended four days later and the girl and her friends headed back to Seattle, she knew her life would never be the same; she had fallen love with Macedonia.

The man "whose name she couldn't pronounce", was Atanas Kolarovski. The year was 1964. Atanas was making his first tour of America with Dennis Boxell and "company". The United States would never be the same and neither would Macedonia. It was the beginning of a "romance" between America and that tiny republic in Yugoslavia that continues to thrive to this day. The little girl described above was me, though there were dozens of others who could have fit the description - people, like me, who became enchanted with the music, songs, dances, folklore, and "soul" of Macedonia. The effects that that meeting with Atanas has had on my life have been immeasurable. I am not exaggerating when I say that the course of my future life was decided in those four days.

Many articles have been written about Atanas the "dancer", "choreographer", "teacher", and "entertainer". But, not many have had a chance to see him outside of these stereotyped roles. Underneath the polish, there is a very sensitive person - a man who knows and cares a great deal about his Macedonian cultural heritage.

One evening in Dracevo, a suburb of Skopje where Atanas' family lives) last year, we were talking about dance groups and "authenticity". The topic naturally led to a discussion of what is "real folklore" and what is the role of the folklorist in "preserving" it. First of all, says Atanas, as long as folklore is alive, it evolves. You can only "preserve" that which is dead. Fortunately, folklore is not yet dead in Macedonia (though it may be on its way...), but that means that it must be dynamic. In a village dancing situation, for instance, only a very few dances and steps are known to the villagers. Yet, there is infinite variation possible -- especially to the leader. If the mood strikes him, he may lift his leg in a special way or put in an extra hop. Is this little innovation any less folklore than the basic step executed by the rest of the line? For Atanas, it is this very dynamism that makes folklore folklore.

(continued on next page, please)



ATANAS, Con't.

Some month later in Seattle, I was translating songs for Atanas when we got onto the subject of village versus city life. Atanas explained that it is very difficult for Americans to comprehend just how independently village and city life developed. Traditionally, the Macedonian village was almost self-sufficient; food was grown in the fields, wool was obtained from the sheep and clothes woven and embroidered at home; even wine and rakija (brandy) were distilled right in the village. Only a few things were needed from the city. Thus, the average villager had little contact with the city and therefore, little interest in "city ways". It would have been as unthinkable to cast away their peasant dress and don city garb as it would be for someone to walk naked down Madison Avenue. Following World War II though, the economy began to change. Villagers began to move to the cities and the self-sufficient village began to disappear. It was therefore inevitable that the folklore too, which was such an integral part of that village life, would begin to change.

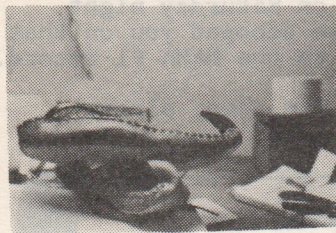
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**FEATURE ARTICLES**

**OPANKE**

Bora Gajicki

The opanak, this celebrated leather moccasin-like peasant "shoe" is worn, or has been worn, by men, women and children in all the Slavic countries as well as Turkey, Romania and Greece. It has different names in different countries and languages, but the basic style is the same -- the sole and the sides consist of one piece of leather. The decoration varies. Each area has developed its own style of decoration - the Greek tsarouhi has a large pom-pom at the toe; the Polish kierpca has a very attractive hand worked buckle; the Macedonian opanak has a modified "T-strap", and the Croatian Sestina style uses red and blue strips of leather in its construction.



Yugoslavia seems to have the largest variety of opanke. The styles with which most folk dancers are acquainted are Macedonian, Serbian, and Croatian (Sestina). However, there is the Banat or Posavina style - usually all black with long straps that criss-cross and tie around the ankle; the south Serbian style which has a small hook (or horn or point -- whatever you may want to call it); the modified Serbian style which has a rounded toe with no hook; the Montenegrin "kondure"; the Dalmatian style where string is used instead of the leather strips; and the Bosnian style where blue, red and white leather are used predominantly for decoration.

In Yugoslavia, opanke or opinci, are made by an opančar (opanke-maker). He usually uses natural colored leather, but other colors are not uncommon, e.g., black or yellow. The construction varies. The Romanian opinci are rather simple. Other styles are more complex, requiring the use of wooden lasts and fine leather craftsmanship. The opanak seems to have reached its highest degree of sophistication in Sumadia. The weaving of the leather strips across the top is intricate and extremely attractive. Opanke form an important part of the folk costume. The Serb from this area is very proud to wear his national costume - from his Šajkač or Šubara (two styles of caps) to his Bridj pantalone (trousers whose style was influenced by the riding pants of the French officers of the First World War) to his opanke with their turned up toes (said to be Turkish influence).

Opanke continue to be popular among folkdancers in the United States, Canada, Australia, Japan and other countries. They give just the right feel and style to Balkan dances; they are comfortable; and they are always fashionable on the folk dance floor.

\* \* \* \* \*

(Ed. note. Besides being the director of the Borino Kolo Ensemble - see out Club of this month - he is one of that vanishing breed of special hand leather bookbinders, and also - our leading "opančar" here in Los Angeles area. Not only will you find his hand made opanke at the "Folk Motif" in Long Beach, owned by Bora and his wife, Margarita, but you will see his handiwork (or should we say "footwork"?) koloing over the dance floors about anywhere you may be folkdancing. Hvala, Bora!)

\* \* \* \* \*

FEDERATION SOUTH ** 1975 - OFFICERS - 1976 **		FEDERATION NORTH	
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## PERSONS. PLACES. THINGS

ABOUT THE CLAREMONT FESTIVAL mentioned on page 6. Just got a call that the map on the flyer should show the Griswold's site on the west side of Indian Hill Blvd. Otherwise, all is OK.

SUNNI BLOLAND is making plans for a unique 3-week folk dance tour of Romania in August, 1976. Interested people can write to her for info at 2708-A Dana St., Berkeley, CA 94705.

AND A FOLK DANCE CRUISE TO MEXICO on Sitmar's "Fair Sea" is being planned for a May 1 departure. Cruise will be for 7 days, stopping at Puerto Vallarta, Mazatlan and Cabo San Lucas. Special group rates will be available. For info, call Beverly Barr (eves and week-ends) at 213/836-2003 or 213/478-5649, or Irwin Barr (week-day daytime) at 213/564-1761.

AMANNews - and the month's most exciting news is that Aman will be returning to Dorothy Chandler Pavilion at the L.A. Music Center in a full concert on December 22 at 8:30 p.m. Included will be some of the new Early California material, for those of you who missed the very successful "Fandango" in October. The price range will be reasonable as usual - Well-Wishers will receive preferential seating but get your requests in in time. Other news is that Aman has come out with a new "listening" record. Unlike previous records which were produced exclusively for dance institutes or field recordings, this one is intended to appeal to the wide range of Aman's concert audiences. It contains a sampling of Aman's vocal and instrumental versatility. Here again, Well-Wishers get a break on the price (that is, until December 31!) For info on this and the concert tickets, call Marsha at 213/395-2025, but of course you can get the tickets at the Box Office. (Either would make a fine holiday gift!) And an early reminder to save the dates January 30-February 1 for the annual Aman Folkdance Institute. More on this anon also. (Your editors and heirs finally managed to break away for an afternoon at the "Fandango" - it was really a wonderful afternoon - and so relaxing after the recent stresses and strains.)

NAMAannouncements. On October 31, the Nama Orchestra will provide dance music for the opening of a new folk dance cafe in Long Beach - the "Open Circle" (see "Cafe Society") - then on November 8, its over to Zorba's in the Valley. The active month will wind up when Nama makes a trip and return engagement to the Kolo Festival in San Francisco. They'll have their tamburica band in addition to their regular instrumentation and on Saturday night, Trudi Israel and Susie North will be singing (Ed. note - Hey, John - we scooped you on that last item, didn't we? Now you know the girls will be there!) See ad re the NAMA #1 record.

(continued on next page, please)



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lesson. Friday November 7.

PEČURKA plays LIVE MUSIC at 8 p.m.  
Saturday November 8 - \$2.50

BORINO KOLO returns with Live Music  
on Saturday November 15 - \$2.50

The RETURN OF PEČURKA - More live  
music on Saturday November 22 -  
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\* \* \* \* \*

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PERSONS, PLACES, ETC. Con't.

LOS ANGELES CITY COLLEGE Community Services fall semester is closed for the present session but will reopen for the February one, with beginners starting at 7 p.m. and intermediate at 8:30. The current session will be open to the general public for special party nights with live music however on November 7 and December 5 at a small charge.

KOROYAR which specializes in authentic dance, song and music of the Balkans and Near East, continues to welcome all interested and hard-working persons without auditioning. The current repertoire stresses North Bulgaria, Shope, Pontian Greece and the Caucasus. The training group formed will run through December. Koroyar is seeking a clarinetist, guitarist and more singers. For info, write P.O.Box 27873, Los Feliz Sta., Los Angeles, CA 90027.

A SCANDINAVIAN WORKSHOP is scheduled for November 1 at Miles Playhouse in Santa Monica, Lincoln Park, just off Wilshire Blvd. at Lincoln. Ed and Carol Goller will be teaching Swedish turning dances and some of the San Diego Camp dances at the afternoon teaching session, 1:30 p.m. The dance party starts at 7:30 in the evening, same place. Another party night is planned for December 6 in the evening, but no teaching scheduled at present.

RE SCANDINAVIA, we haven't forgotten that we are to furnish some more info on Swedish-Finnish-Norwegian activities for the coming summer. Our good friends, Per-Erik Boij and Emil de Portimo are doing some translating. We're shooting for a Finnish issue in June, too.

EL CAMINO COLLEGE continues its job of offering high quality presentations of the performing arts in the South Bay area. Fine old motion pictures, children's specialty programs, arts displays, the anthropological museum, and dance. The latter does not seem to include anything in the folk nature in the immediate future, but Ballet West appears there Nov. 6-8.

BORINO KOLO FOLK ENSEMBLE's monthly Balkan parties keep getting better and better. Dancers come from all over Los Angeles and Orange Counties, as well as from Palo Alto, Arcata and even Philadelphia (PA that is, not MA). Refreshments, door prizes, and a Mini-costume display are usually on the agenda and record requests played during the intermission. If you do not receive a flyer regarding the date of the next (November) party, call 213/439-7380 for information.

CLASSES IN DANCERCIZE for Senior Citizens will be taught by Millie Alexander and Bea Steinberg. The two hour class includes: chair exercises, simple slow folk dances and basic social dances. For info, call Millie at 213/939-7175 or Bea at 213/935-7995.

FOR COPIES OF THE NATIONAL FOLK DANCE DIRECTORY, contact Ray La Barbera at 777 Foster Avenue, Brooklyn, N.Y. 11230. We believe the costs are 60¢ each or 10 for \$3, postpaid, but are not absolutely sure. It is to be much larger than last year's issue, from what we have heard.

IRWIN PARNES tells us that not only is the annual International Folk Dance Festival set and confirmed for January 24, but other upcoming folkloric plans include "Carnival Caribe", with entertainers from Haiti, the Virgin Islands and Trinidad. Later, a troupe from Afghanistan will be coming. (And don't forget the Parthenon Dancers at UCLA end of this month).

MONTHLY FOLK DANCING, open to all on each first Wednesday, featuring Israeli dances taught by Dani Dassa - 8:15 to 10 p.m. at Sinai Temple, 10400 Wilshire Blvd. in West Los Angeles. (There is also folk dancing every Friday night after services, as well). Call 213/474-1518.

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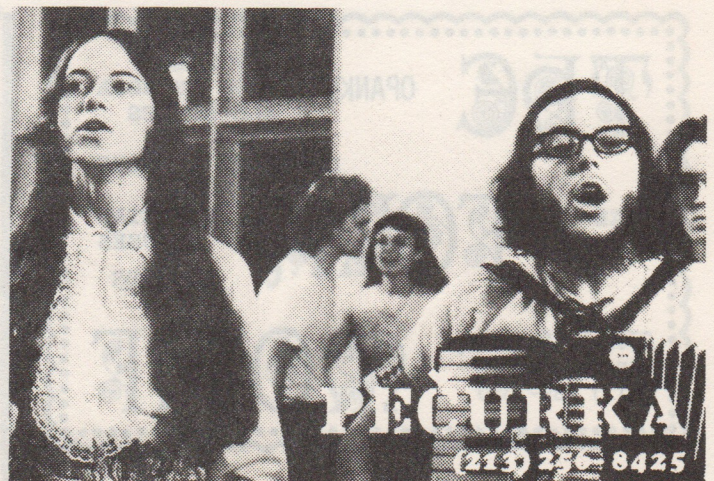
1974-75 Edition

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Ask for lists of other publications, including: *Let's Dance*





PERSONS & THINGS, Con't.

MORE GOOD PUBLICITY for Sacramentans in the form of additional front page pictures and story in color yet, in the morning Sacramento Union, and story to go with is, and a second-section front page story and picture in the Bee. PLUS a 3 minute film clip on the area's Channel 3 TV (NBC). The Sacramento Council's weekly club hostings are at the schools each Saturday, with the Left Footers starting November off on the 1st at Judah School.

THE FOLKLAENDERS OF CHULA VISTA celebrated their 25th Anniversary and honored their teacher-founder, Elizabeth Ullrich. She thanked all for lovely gifts received and recounted the history of the group which was first known as the "Turner Folkdancers" but a few months later, as some may recall, was renamed in its present form. Jerri Hish' class of Ballet dancers in white tutus interpreted Scott Joplin's "Concert Waltz" which was warmly appreciated by the audience. Celebrated personalities of the folkdancing world included Alice Hauserman Stirling and Albert Dobrinsky, both former Federation South Presidents, and their respective spouses, and hardly missed a dance. Vivian Woll, who has also just been celebrating her own 25th anniversary of teaching the Cabrillo Folkdancers, could be seen pirouetting on the dance floor among the crowd of around 150 dancers. Music was provided by the "Polka-dots" band. One of them, Luther Harris, a faithful member of the Folklaenders for all of these 25 years received special attention. Many thanks are extended to all who participated and helped to make the party a huge success.

-- Jackie Jaudon --

\* \* \* \* \*

**FOLK DANCE CAMP**

THE TEXAS INTERNATIONAL FOLK DANCE CAMP will be held at Camp Hoblitzelle, near Dallas, over the Thanksgiving Weekend. As space is limited, applications will be taken by drawing for the 200 attendees. Any applications received after November 1 will only be considered if there is space available. Fee for dancers is \$42; \$28 for non-dancers; \$14 for children for the full time (less for One/or Two day series). John Pappas and Ada and Jas Dziewanowska are the teachers. For more info, contact the Texas International Folk Dancers at 5534-H Holly in Houston, Texas 77036.

SAN DIEGO STATE UNIVERSITY has its famous Conference/teacher-leader Workshop scheduled for August 13-22, 1976. Some excellent teachers have been signed up, and others are in the wings. See the attached flyer for preliminary information.

THE SECOND ANNUAL FOLKLORE INSTITUTE OF ARANDJELOVAC in Yugoslavia is set for July 11-25, 1976. It will feature a complete program of dance, music and song of Yugoslavia, and will include tours and special activities such as are described in Carol's story in this issue. The timing of this year's camp will enable attendees to see the earlier July events in Macedonia and the Smotra Festival in Zagreb, and possibly the Moreška on Korčula. A flyer with an application/information-request blank is attached to this issue of "Scene".

THE IDYLLWILD CONFERENCE workshop and weekend is scheduled for June 19-26, 1976. We don't have the names of any of the teachers yet, but they should be forthcoming soon. The annual Party-tute is planned for sometime in either January or February, and probably the Bacchanal will hold forth as usual in May.

OTHER CAMPS SCHEDULED for the balance of the year include the Bannerman Camp over Thanksgiving weekend in Virginia; the folklore camp in Mexico and the Country Dance camp in Berea, Kentucky - both over the post-Xmas through New Years' holiday period; and Sweet's Mill.

\* \* \* \* \*

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Record may be obtained from Folkdance Underground, at P.O.Box 2563, Culver City, CA 90230 for \$3 each plus 50¢ shipping per order.





## BEGINNERS' CLASSES

To insure being included, be sure to reconfirm your Beginner Class meetings each and every month, noting any changes of time or closed nights. Beginner classes are very susceptible to change in time and format, and therefore, in order not to discourage prospective newcomers to folkdancing by sending them where the dancing suddenly isn't, we need our news items fresh. Classes marked with an asterisk indicate a Federation or Federation club sponsored class.

### CAMARILLO (Monday)

At Pleasant Valley School Auditorium, 2222 Ventura Blvd., Time, 8-10:30 p.m. John Tiffany teaching. For information, call 805/482-5711.

### WEST LOS ANGELES (Monday)

At Stoner Ave. Playground, Stoner at Missouri in West Los Angeles. A revolving class taught by Dave Slater and sponsored by the Westwood Co-operative Folk Dancers\*, 7:39-10:30 p.m.

### HOLLYWOOD (Wednesday)

At Hollywood Playground, 1122 N. Cole Ave. near Cahuenga and Santa Monica Blvds. Sponsored by the Federation Beginners' Committee\*. Ralph Miller teaching, 8-10 p.m. Call 213/225-0429.

### FULLERTON (Wednesday)

At Temple Beth Tikvah, 1600 N. Acacia. Children's class, 7:15-8:15 - adults, 8:15-11 p.m. Easy and fun dances, line, circle and couple. Ann Litvin teaching. Call her at 714/871-3535 or 714/529-6396 for information.

### LAGUNA BEACH (Sunday)

At Laguna Beach High School in the girls' gym, Park and St. Ann's Avenues. Time, 7-10:30 p.m. Sponsored by the Laguna Folkdancers\*. Ted Martin teaching each Sunday in November. Call him at 714/494-4272 for additional information.

### REDONDO BEACH (Sunday)

At Temple Menorah, 1101 Camino Real. Beginners 8-9 p.m. followed by intermediates 9-10 p.m. Beverly Barr teaching. For information, call her at 836-2003 or 478-4659, or call Mark Reichart at 375-6793.

### SANTA BARBARA (Thursday)

At Santa Barbara Recreation Center, 100 E. Carillo. Time 7:30-10 p.m. Alice De Bernardi teaching line and circle dances from the Mediterranean lands as well as couple dances from other areas. Sponsored by the Cultural Arts Division of the Santa Barbara Recreation Dept.

### ORANGE (Thursday)

At Ballet Elganova, 1182 N. Tustin (Las Tiendas Shopping Center). Time 8-11 p.m. Ann Litvin teaching a workshop for beginner/intermediate level dancers. November dances include 'Lakadalma Tanc', 'Ratenka in Hashachar' and 'Beratis Nevestinško'. Ballet mirrors used. For info, call Ann at 871-3535 or 529-6396, both in area code 714.

### WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico. Beverly Barr teaching beginners at 8-9 p.m.; intermediates 9-10 p.m. For info, call her at 478-4659 or 836-2003 - or the Temple at 277-2772.

### WEST LOS ANGELES (Monday, Wednesday, Thursday)

At Sinai Temple, 10400 Wilshire Blvd. Phone 474-1518, or 552-1515. Classes taught by Dani Dassa Mondays, 8-9 p.m.; Gloria Mendelsohn, Wednesday mornings, 10-11 a.m.; Bobbie Smotrich on Thursdays, 8-9 p.m. For other classes more advanced, see "Teaching This Month".

\* \* \* \* \*



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West Los Angeles, Calif. 90064  
(213) 474-6633



## TEACHING THIS MONTH

(Clubs marked thus \* are member clubs of the Folk Dance Federation of California, South, Inc.)

### LONG BEACH CO-OP \* (Thursday)

At Millikan High School in the girls' gym, 2800 Snowden near Palo Verde and Spring in Long Beach. Time 8-10:30 p.m. Teaching, 9-9:30 when Henrietta Bemis will teach dances from the San Diego Conference. Party night is the last Thursday of the month. (Thanksgiving????)

### ORANGE COUNTY FOLK DANCERS \* (Friday)

At Santa Ana College Dance Studio, 17th and Bristol in Santa Ana. Time 8:15-11:30 p.m. Dark the day after Thanksgiving. Shirley Saturensky will teach the Polish 'Odessa Mazur' the remaining Fridays of November.

### CHINA LAKE DESERT DANCERS \* (Thursday)

At the Community Center, China Lake. Time 7:30-10:30 with teaching the first hour. Bob Brown will teach 'Sønderhoning' on November 6; Ruth Dietrich, 'Romanian Medley' November 13 and 20. No meeting on Thanksgiving. For info, call 714/446-3297 or 714/377-4970.

### SOUTH BAY FOLK DANCERS \* (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates. Time 7:30-11 p.m. Beginner dances taught first half hour. Miriam Dean will teach and review old standards 9-9:30 p.m. Open dancing between and after, on November 7 and 14. Annual Pot-Luck Dinner Party on the 21st. Dark the Friday after Thanksgiving. Phone 213/328-4938 for info. Some San Diego Conference dances also will be taught during the intermediate teaching session.

### MONDAY NIGHT KOLO CLASS \* (Monday)

At Hollywood Recreation Center, 1122 N. Cole Ave. in Hollywood. Time 8-10 p.m. Billy Burke is teaching dances from all areas of the Balkans. This is your chance to warm up for the Kolo Festival with a good review of 'Ludo Kopano' and other favorites. For information, call Barbara Skaggs at 363-2415 or Annette Cimring at 876-5327.

### STARR KING DANCERS \* (Friday)

At Thomas Starr King Jr. High, 4200 Fountain Ave. in Hollywood. Enter parking lot from Sunset Drive. Time 7-10 p.m. Ralph Miller teaching beginners first hour, followed by intermediate reviews. For information, call 213/225-0429.

### INTERMEDIATE FOLK DANCERS \* (Friday)

At Emerson Jr. High in the gym, 1670 Selby in West Los Angeles. Time 8-10:30 p.m. Nate and Lila Moore will teach the Hungarian couple dance 'Forgátos' Call 213/397-5039 for info.

### ROYAL SCOTTISH COUNTRY DANCE SOCIETY \* (Monday-Friday)

At various locations in Southern California during the weekday evenings. Call 213/649-4704 in Los Angeles County; 714/892-2579 in Orange County; 805/482-5117 for Ventura or Santa Barbara County information on classes.

### GANDY DANCERS \* (Friday)

At the International Institute, 435 S. Boyle Ave, East Los Angeles. There will be no open meetings during November and December. Classes/workshop will resume January 16 with special guest teachers, and a White Elephant Party to start the season on January 9.

### MILLIKAN MIXERS (Wednesday)

At Walter Reed Jr. High School in the gym, 4525 Irvine in North Hollywood. Time 8-10:30 p.m. Nate and Lila Moore will teach the Hungarian 'Forgátos' during November.

### HOLLYWOOD PEASANTS \* (Wednesday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood, starting at 7:30 p.m. Special guest teacher during the entire month will be Bob Bowley who will teach the Turkish line dance 'Bariş Halayi' and the Irish 'High Cauleed Cap'.

### LAGUNA BEACH FOLK DANCERS \* (Wednesday)

At Laguna Beach High School in the girls' gym, Park Ave. at St. Ann's in Laguna Beach. Time 7:30-10:30 p.m. Ted Martin will teach a Swedish couple dance, 'Gammal Schottische' on November 5; On November 12, Joyce Greeley will teach a San Diego Camp dance; November 19 will be a review of the above two dances; November 26 is to be an all-request program.

### WEST LOS ANGELES FOLK DANCERS \* (Friday)

At Webster Jr. High, 11330 Graham Place in West Los Angeles. Beverly Barr will teach 'Ya Abud' an Arabic dance introduced by Moshiko and the Scottish set, 'Trip to Bavaria', as well as new dances from the summer camps. There are always reviews teachings on each program during the evening. Come join our happy group. For info, call Beverly Barr at 213/836-2003 or 478/5649. Time 7:30-10:45.

(continued on next page, please)



TEACHING THIS MONTH, Con't.

WEST HOLLYWOOD FOLK DANCERS \* (Monday)

At West Hollywood Playground, 647 San Vicente Blvd. in West Hollywood, 7-10 p.m. Beginners level first hour. Ruth Oser will teach the Armenian 'Gneega', and Polish dance 'Na Talarku Kujawiak' and the Argentine 'Jota Criolla' during November.

✓ CRESTWOOD FOLK DANCERS \* (Monday)

At Brockton School, 1309 Armacost in West Los Angeles near Barrington. Time 8-10:30 p.m. Beverly Barr will teach the Greek line dance, 'Menousis' and the Mexican couple dance, 'Santa Rita' as well as reviews and others from the summer camps and some old standards. Note - on November 3 only, the class will meet at Mar Vista Playground, 11450 Woodbine, near National and Barrington, same time. Call Beverly at 213/836-2003 or 213/478-5649 for information.

MORE THE MERRIER FOLK DANCERS \* (Monday)

At Rogers Park Auditorium, 400 W. Beach Ave. in Inglewood, 7-10 p.m. Hans Zander will teach and review 'Russian Medley' and other dances. Party night theme, Saturday November 15 will be "Harvestime".

✓ WESTWOOD CO-OPERATIVE FOLK DANCERS \* (Thursday)

At Emerson Jr. High School in the upstairs gym, 1670 Selby Ave. near the Mormon Temple in West Los Angeles. Time 7:30-10:30 p.m. Closed Thanksgiving. Beverly Barr will teach the Irish 'Sweets of May' and Bob Bowley, 'Malo Mome' during the first hour.

VIRGILEERS FOLK DANCE CLUB \* (Tuesday)

At their new location, Commonwealth School, 215 S. Commonwealth in the auditorium, between 2nd and 3rd Sts. in Los Angeles. Time 7:30-10:30 p.m. Josephine Civello will teach the Greek 'Ballos from Kasos' and the Macedonian dance, 'Deninka'. Closed November 11.

VALLEY FOLK DANCERS \* (Friday)

At Van Nuys Jr. High in the upstairs gym, Cedros near Albers in Van Nuys. Time 7:30-10:30 p.m. Sam Mednick will teach 'La Encantada Tango' and the 'Romanian Medley'.

WEST VALLEY FOLK DANCERS \* (Friday)

At Canoga Park Elementary School, Cohasset and Topanga Canyon Blvds. in Canoga Park. Time 7:30-10:30 p.m. Weekly teaching of intermediate level dances by members of the club teaching staff. Call 213/340-5011 for information.

\* \* \* \* \*

NON-FEDERATION CLUBS AND OTHER CLASSES

UNIVERSITY OF CALIFORNIA AT RIVERSIDE FOLK DANCE CLUB (Friday)

At UCR in the PE Building, 7:30-11 p.m. Greek, Yugoslav, Armenian, Israeli, Romanian and Turkish dances taught by club and guest teachers. Special lessons for "first-timers" during first 3/4 hour. Free - no partner needed. Call 714/686-9218 for info.

LOS ANGELES CITY COLLEGE HILLEL (Saturday)

In the Women's gym, LACC, Room 206, Melrose-Vermont area. Teaching 8-9; open dancing until 10:30. Demographically youth oriented. David Katz, leader. International dances of all areas. From 10:30 until ??, group adjourns across the street to the Hillel House "Coffee House", 847 Heliotrope. Free. For info, call 213/660-0770 from 9 to 9 Mondays through Thursdays, or until 4 p.m. on Fridays.

CALIFORNIA STATE NORTHRIDGE FOLK DANCE CLUB (Thursday)

On the lawn west of the gym at California State Northridge (inside if weather is crummy). Teaching 7-8 p.m.; open dancing until 10. Richard Langsford leader. Free - sponsored by the CSU Experimental College Programs. Dark Thanksgiving.

SINGLETARIAN FOLK DANCERS (Thursday)

At the Costa Mesa Unitarian Church, 1259 Victoria St., Costa Mesa, between Brookhurst St. and Harbor Blvd. Time 8-10:30 p.m. Phone Russ Boyer for info. All single people welcome but only singles. We teach and do beginner and intermediate line and circle dances.

ONION SINGLES FOLK DANCERS (Thursday)

At Sepulveda Unitarian Church, 9550 Haskell Ave., Sepulveda. Time 8-10 p.m. Sam Mednick teaching beginning and intermediate level, line and circle dances. For info, call Bob Higley at 213/363-1531 or Jim Shoop at 213/988-4429.

KOLO & BALKAN DANCE PARTY (2nd Saturday)

At Santa Barbara Recreation Center, 100 E. Carillo in Santa Barbara. Time 8-11 p.m. On November 8, Alice De Bernardi will teach old and new dances from the Near East and the Balkans. Sponsored by the Cultural Arts Division of the Santa Barbara Recreation Department.

(continued on next page, please)



## TEACHING THIS MONTH, Con't.

### INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At Los Angeles Valley College in the Field House, 5800 Ethel Ave., Van Nuys. Time 8-11 p.m. November 1 and 22, David Kamenow will teach 'Floracica Oltaneasca'; November 8, a special session when Gary Coyne will teach the Hungarian men's 'Genesci Verbunk' starting at 7:30 this night only, for one hour, and will follow with 'Olahos', a Nungarian couple dance. They will be reviewed on November 15 at the usual time. November 29 is open, with a guest instructor.

### SINAI TEMPLE FOLK DANCE CLASSES (Monday, Tuesday, Thursday)

At Sinai Temple, 10400 Wilshire Blvd. in West Los Angeles. Intermediate and advanced teaching by Gloria Mendelsohn, 10-12, Monday mornings; advanced level and workshop 9-10 p.m. by Dani Dassa in the evening; Roberta Smotrich teaches intermediate and advanced classes on Tuesdays, 8-10 p.m.; Dani Dassa, advanced level and workshop, then choreography Thursday mornings from 10 a.m. to 12:15 p.m. Israeli dances. See also "Beginners" column.

\* \* \* \* \*

In order to have your group and teaching program listed, it is necessary to have confirmation each month by deadline time, from a reliable source. "Hearsay" has not proved satisfactory. We would very much like to hear from those Federation clubs in the more distant areas which have been long missing. Remember, this is your magazine, as a member of the Federation South.

\* \* \* \* \*

## **SQUARE CIRCLES**

FOR LOS ANGELES AREA INFORMATION, contact Bill and Bobbie Myrick % California Square Dancer, P.O.Box 123, Alhambra, CA. Phone 213/289-3262, Bob Ruff at 213/693-5976 or Jay Metcalf at 213/623-6913. Another contact is "The Open Squares", Louis and Emma Rumbaugh, 10516 Long Beach Blvd., Lynwood, CA 213/564-2325.

YOUTH SHALL ARISE, for not only will there be facilities for a baby sitting program at the Bicentennial Square Dance Convention in Anaheim in June, but there will be dancing for those older, "rap sessions", youth panels and a "Parade of States" for youth as well.

THE BIG 15TH ANNUAL MICHIGAN Square and Round Dance Convention will be held at Cobo Hall in Detroit, Michigan, November 7-8. Callers include Francis Zeller and Bob Yerington; the Round dance leaders are Rick and Joyce McGlynn from New Jersey.

SQUARE DANCERS ARE PLANNING TO ENTER A FLOAT in the Pasadena Tournament of Roses Parade, January 1. This will be a "first timer", but it will entail considerable expense, for the estimated cost runs from \$30,000 to \$70,000. Square dancers are asked if they can talk it up and secure donations for this big enterprise. Send any donations to "Square Dance Float", Box 2, Altadena, CA 91001. (This one gets international coverage, via Sattelite yet!)

\* \* \* \* \*

REMEMBER NEXT MONTH'S DEADLINES - NOVEMBER 15 FOR EVERYTHING IMPORTANT - NOV. 18 A.M., CABOOSE!

## **A LA CARTE**

- by GLORIA HARRIS -

Certainly one of Jugoslavia's most delicious and popular dessert-type foods. If you can handle a crepe pan (or any frying pan) - you can be the star of your pot-luck folk dance party, or if you have overnight guests, these make a most delicious breakfast they won't forget. Apricot jam makes one of the best tasting toppings, but cherry, strawberry preserves or lemon curd taste equally good. Be sure to serve nice and hot!

\*\*\* \*\*

### **JUGOSLAVIA TUROŠ PALACŠINTA (Crepes dessert)**

Beat together: 4 eggs - 1 cup flour- 1 Tbsp oil  
1 1/3 cups milk - 1/2 tsp salt.

Cover and refrigerate at least 2 hours. Heat crepe pan, butter slightly. When butter is bubbly, pour in 3 Tbsps of batter, tipping pan to coat entire bottom. Cook until golden, then turn and cook one minute more until done. Place each crepe on rack set on cookie sheet and cover with an inverted bowl. Place in slow oven to keep warm. Makes 20 crepes. (While cooking, stir batter often and add milk if too thick.

For filling: Combine 1 lb dry cottage cheese, 1 egg, 5 Tbsp sugar and 1/8 tsp. vanilla. Spread the mixture on each crepe, roll and place in a buttered baking dish, sprinkling with powdered suger. Top with favorite fruit preserves and dollops of sour cream.

Heat: in a 325° oven for 10-15 minutes. Eat and enjoy!



Three lines - \$2.00

**CLASSIFIED ADS**

(also see page 24)

Each additional line - 50¢

THE FOLK MOTIF will have new items which were acquired by Marge and Bora on their recent trip. Some Romanian blouses are now in stock. Two new publications are available for your examination - Bulgarian Folk Costumes (Volume II, Part 1) and Croatian Headdresses. Copies are en route as well as copies of Serbo-Croatian Dictionaries and one beautiful new color publication, "Croatian National Costumes". At 2752 E. Broadway, Long Beach, Calif. Phone 213/439-7380.

HELP! DO YOU HAVE ANY dance records you could donate, loan, or sell inexpensively to the newly-forming Cal State Long Beach Folk Dance Club? We're desperate for records and receive no money from the school. Thanks! Call Chuck Galt, 213/433-2686 or 213/498-4808.

A DANCE GROUP FOSTERING the study of Israeli dancing is opening in November for Orange County. There will be excellent teachers! Interested in participating? If so, please call Ann Litvin at 714/529-6396 or 714/827-7424.

**CAFE SOCIETY**

THE OPEN CIRCLE (Monday-Saturday)

At 1810 Anaheim St. in Long Beach - 8 p.m. Phone 213/591-3800. A new one for you. Paul Gale and Marvin Smith, hosts. Opens October 31 with live music performance by Nama Orchestra. No classes - just dancing, Fridays and Saturdays - call for teaching schedule other nights.

THE INTERSECTION (nightly)

At 2735 W. Temple St. in Los Angeles. Phone 386-0275. Two new classes - "Exercise & Lunch" at noon, weekdays; Scandinavian Class at 6:30 p.m. on Fridays, taught by Dick Oakes. The big Hallowe'en party on October 31 (½ price if you come in Hallowe'en costume). A special workshop with Tom Bozigian on November 4 at 7:30 p.m. A big 11th Birthday Party November 7-9 (see ad); And more - a big Balkan weekend, November 26-30 for those who don't go to San Francisco - Thanksgiving dinner, live music, specials. For other schedules, please phone.

VESELO (nightly)

At 719 N. Anaheim Blvd., Anaheim. Phone 714/827-8644. Teaching program: Sunday, Greek; Monday, Balkan; Tuesday, beginners; Wednesday, Greek; Thursday, Israeli; Friday, International; Saturday, Balkan and International. See ad regarding special party sessions.

CAFE DANSSA (Tuesday; Thursday-Sunday)

At 11533 W. Pico Blvd. in West Los Angeles. Phone 213/478-9960. Tuesday-Thursday-Saturday are Israeli nights; Friday is Greek; Sunday, Maria Reisch teaches Balkan from the camps.

\* \* \* \* \*

**THITHER & YON**

THE UNIVERSITY OF CHICAGO FOLK DANCERS will have their 13th International Folk Festival October 31-November 2, with a Friday evening of singing and intro workshops and party; on Saturday, tandem workshops and culture sessions all day with Judith and Magyar Kálmán, Ethel Raim, Martin Koenig and Ralph Page; all at the Sunny Gymnasium. A concert at Mandel Hall on Saturday night featuring many ethnic groups; and more workshops, etc. on Sunday.

THE 12TH ANNUAL PIEDMONT CRAFT FAIR will be at the Memorial Coliseum in Winston-Salem, N.C. November 7-8. The very best in craftsmanship of the folk arts and crafts by Carolinian and other Southeastern artists.

FLORIDIAN ACTIVITIES include a Ukrainian and Russian workshop taught by Mary Ann Herman in St. Petersburg, November 7-9; the Central Florida Folk Festival in Apopka, November 15; an Israeli workshop with Shlomo Bachar in Miami, November 27-30; and a Balkan Dance Workshop with Larry Weiner teaching, in Pensacola over November 28-30. Things are humming in the Sunshine State for sure!

\* \* \* \* \*



**You're invited!**

to the **Intersection**  
folk dance center

**BIG 11 YEARS  
CELEBRATION**

WHERE THE DIFFERENCE IS THE PARTICIPATION

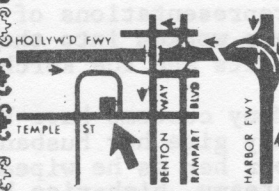
**FRI.- SAT.- SUN., NOV. 7-8-9**



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**Package: lesson, dinner, dancing & program - \$8.50**



**the Intersection**  
2735 W. TEMPLE STREET  
LOS ANGELES, CA. 90026  
PHONE 386-0275





## FOLKLIFE IN FOCUS

### BEEHIVES - SLOVENIA

If you are travelling from Ljubljana to Bled, stop off in passing through Radovljica and visit the Apiarian Museum - a rather unique place which has on display, some of the celebrated beehives of Slovenia. The front of each is decorated with painted illustrations of legends and folk tales. It is one of Slovenia's special forms of folk art.

No one really knows just when this custom first appeared. The original designs were rather simple, generally of a geometric form or stylized figures on the order of the 'hex' signs of the Pennsylvania Dutch. Perhaps they were done for the same reason, but no one can really say what inspired the Slovenians to so decorate the fronts of their beehives.



Slovenian Folk Tale

The subject matter was not necessarily Slovenian - many stories represented fables and tales of foreign lands. Usually there was a moral involved - not necessarily with a favorable end. Satire and comedy abounded - the latter sometimes coarse and the former often biting. Animals represented people - a la "Pig Farm" - and such un-loved characters as the tax collector, the landlord or the village gossip were treated with derision. Genuine "gutsy" folk art.

The better hive-front decorations were always of clear cut design - harmonious and simple, but with a richness of color which, even after time had taken its toll, were still discernable and the protection of the paint managed to somehow leave the design etched in bas-relief in the wood. By the early years of the 20th century, the custom had practically died out, and only rarely will you see on in the regions of Skofja Loka or Bela Krajina today.

\* \* \* \* \*

### PRINTING PRESSES - MONTENEGRO

Printing of books from type is generally credited to Gutenberg, around 1450-60, but this is in some dispute as it was certainly known in China long before that and attempts had been made in the Western part of Europe before his time. However, it is known that the first use of printing in Eastern Europe was made in tiny Zeta, or Montenegro, which had managed to somehow withstand the Ottoman onslaught. In 1493, Djuraj Crnojević, the country's Kraj brought a press to Cetinje. However, the people of the Black Mountain were more interested in the preservation of their freedom than in improving their knowledge of culture, hence the activity of production of books was relegated to the Church, and this first press was set up in the old monastery of Cetinje. Makataije, the chief of the monastery was in charge of it and he had about eight printers and apprentices under him. All of the books published were of a religious nature - the Octoechos, the Petoglasnik, the Psalter, etc. They were by no means simple affairs - true works of art, the type graven and cast in Old Cyrillic, and illustrated with beautiful designs. Generally in black ink, almost every page however had headings, initial letters, or emphases in red. Two-color printing in Montenegro in 1493? But yes! As we say, they were good sized volumes - the Octoechos contained 270 pages - the Psalter, 696. Sometime around 1496, the ruler left the country and the printing director soon followed, and the history of early printing and its decorative art in Montenegro came to an end. The presses were dismantled and lost and the printers went the way of all flesh - but some of the copies of this beautiful art found homes in museums and private collections around the world. By then, a new press had been established in Sinj, but in the ensuing decades, the beautiful monastery was destroyed by the Turkish invasion, and the spread of knowledge of the cultural arts of the South Slavs was hampered for the next two centuries.



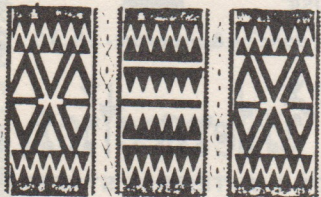
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### EMBROIDERY - MACEDONIA

Embroidery is one of Macedonia's oldest handcrafts. It is especially noted for its harmony of designs, many motifs of which are stylized representations of objects of nature and of exceeding beauty. They are worked into the blouse, the skirt, the aprons - the shawls and the belts and the kerchiefs - in fact, everything that may be woven or worn.

Many customs have been associated with Macedonian embroidery. A woman may give her husband an embroidered handkerchief so that he may remember her as he wiped his brow in the dusty quarries of Vermont, on the steamy, high-rise building being erected in Detroit, or in the hot oil

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Ohrid Motif



## MACEDONIAN, Con't.

fields of East Texas. Meanwhile, she might work into her sleeves on her blouse, patterns representing her ideas of what difficulties he might be enduring (and of course, overcoming) in that distant land. A young girl might create a beautiful piece of embroidery to present to her loved one, and the more intricate, the more significant her love for him. As a bride-to-be, she would work into the fabrics of her blouse, the warmest desires for future happiness. The richest of all Macedonian embroidery may be found in the garments of the bride and groom.

Macedonian women place much emphasis on color harmony, and their favorite color is red in its many hues, from pale pink to deep maroon. Black also predominates, as well as much gold. Other colors are used to a lesser extent. The women prepare their own materials, from the selection of long-fibered wools and silks, washing and combing, and then dyeing them, and the same with their silk and cotton embroidery base materials.

Beauty and values are judged by the richness of variety of pattern, and the many motifs include the cube, the diamond, the cross and the star, and combinations of all. Secret signs are included. There is a striking similarity in some to those of the American Indian of the Southwest, and some designs resemble each other in meaning. Here also, as in the case of the Slovenian (and the Pennsylvanian), there are symbols intended to ward off evil. Some are very ancient, predating the arrival of the South Slavs in the Balkans - some have decided Byzantine, Illyrian and Ottoman influence. There are about 50 recognizable stitches associated with Macedonian embroidery, not all of Macedonian origin, but many are.

During the second quarter of this century, the art of embroidery in Macedonia began to die out, but under a resurgence of national pride after the Liberation, and prompted by the efforts of those in the ethnographic field who wished to retain their unique culture, Macedonian arts began to re-emerge, and now, with national handcraft centers, folklore institutes and of course, the local and National dance ensembles promoting their work, the embroidery of Macedonia is well on its way to full bloom again.

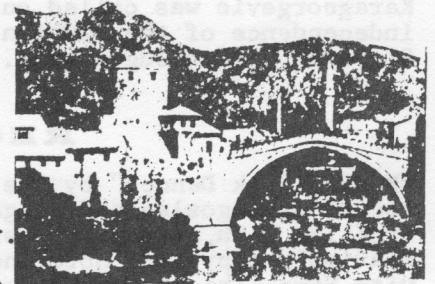
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## BRIDGES - BOSNIA & HERZEGOVINA

Golden Gate or Mobile Bay, Sydney or the Firth of Forth, the CP trestles in Kootenai or covered bridges at St. Johnsbury - Huey P. Long, Salt Lake, the Bridge of Sighs, Avignon, Kwai, London, Tower or Black Friars - Chappaquiddick or the flat pontoons of southeast Virginia - all bridges have or had one thing in common - they take you from here to there in a short time.

Each has its own style of beauty, but the stone bridges of Bosnia and Herzegovina are in a class alone with a beauty of form, timeless construction, and history. Ivo Andrić, noted Yugoslavian, - and Bosnian, - author, tells about them in stories of his homeland, and we'll give a few examples here.

Best known to all folklorists is the old bridge at Mostar, spanning the Neretva in Herzegovina. Single-spanned, with a tower at each end, it was supposed to have been built by the Roman Emperor Trajan, but it is actually the work of the Turks, many years after. ...In the city of Sarajevo, Bosnia's capital, several stone bridges cross (or crossed) the Miljačka, but the most noted is the simple Gavriilo Princip Bridge, where the young revolutionary stood, revolver in hand, and fired the shots that launched World War I...

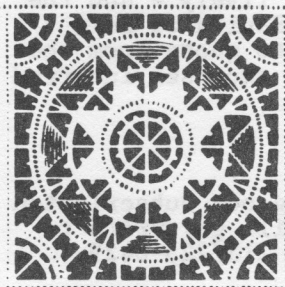


Bridge at Mostar

There was also, ancient and considerably damaged through the wear of ages, the bridge of Arsan Bej at Trebinje, spanning the Trebišnjica in Herzegovina, just across the border from Croatia and not too far from Dubrovnik... Lastly, an entire historical-novel was written about one particular bridge, and that is Mehmed Pasha's bridge on the Drina at Višegrad. For a graphic picture of life of the peasant in the 17 and 18 centuries, his occasional pleasures but generally more perpetual terror, his customs and life under Ottoman and subsequent rule, a reading of Mr. Andrić's "Bridge on the Drina" will give a broad insight into the feelings and into the symbolisms seen and heard in the folk dance and music of Bosnia and Herzegovina we know today.

\* \* \* \* \*

## ISLANDS - CROATIA



Pag Lacework

Dubrovnik on the Croatian Littoral is known worldwide as the "Pearl of the Adriatic", but lying the the blue waters of the Jadransko More just off the mainland is an entire necklace of pearls - the beautiful island chain. Unlike real pearls however, each and every one is individual. We will delve very fully into these at a later date, so for this month, just a brief reminder that they exist and a note or two about some of them.

Taking it from the top.. Krk, a large island with important towns, ancient ruins, and the 'Krčki Tanac' and special festival the first Sunday in July.

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...Kosljun, small, but with an ancient monastery and a special museum with costumes, some from neighboring Krk...Cres, a long slender island to the west...Losinj, popular resort and a haven for salors from Venice and Zeta...Sušak, also small, but noted for its music and that women's costume resembling a short Hungarian skirt or 'tutu' and red tights...Rab, medieval runis, more dances and individual costumes...the long island of Pag, where beautiful lacework is created and an annual Carnival...Zlarin's odd costumes and odder occupation, coral diving... The city of Trogir is really on an island, too... Brac has its orchards of sweet fruit and its marble quarries...Hvar, a Venetian bastion and on of the Adriatic's earliest theatres... Viš, colonized by inhabitants of ancient Greek Lesbos but now seat of vinoculture and sardine canning...Korčula, and it is loaded with historical folklore of which the most famous is the annual performance of the "Morešca" each July 27, and its other dances... Lestovo, its smaller neighbor also has a Carnival and local dance fetes...its other small neighbor is quite well known to some of our Southlanders as the site of the annual Jugoslavian folklore and folkdance camp...Mljet and a few smaller island complete the chain, which ends near Dubrovnik.

\* \* \* \* \*

RULERS - SERBIA



Obrenovich III (Prince Michael)

King Milan I

Obrenovich V (King Alexander)

Folk customs of countries vary, but Serbia seems to have had a rather unique one - that of exchanging its rulers, often by somewhat forceful means. Way back in 1807, Kara George attempted to throw off Ottoman thralls, and was more or less successful until 1813, when he was overthrown and forced to flee to Austria. Two years later, Milosh Obrenović headed a new revolt and became chief of the Serbs (which at this time was a small area around Beograd). In the ensuing contention, Karageorge was assassinated in 1817, and after long turmoil, Milosh was recognized as true ruler of Old Serbia in 1829, but was forced to abdicate 10 years later. His son and successor, Milan died that same year, and the second son, Michael took over the throne. He lasted three years, then in 1842, he was driven from the land by the citizens and the Karageorge family, with Alexander came back to the throne. He lasted for 17 years and was ousted, and back came old King Milosh, now around 80. Two years of rule was enough, and following his death, son Michael was also recalled - this was now 1861, and he managed to hold on through tumult and Balkan wars until June on 1868 when an assassin's knife ended his reign abruptly. Cousin Milan then became king, but abdicated under less-than-gentle persuasion in 1889. His son, Alexander became king of the Serbs and his rule was chaotic and life in the palace more so. Diplomacy and protocol were flouted - the image of Serbia was clouded - and once more, the arms of the assassin took over on an early July morning in 1903 when the King, his Queen and some of the court were slain. By now, that was enough of the Obrenović dynasty and Peter Karageorgević was called on to rule. It was he who remained king through the balance of the independence of the Serbian kingdom and into the start of the Kingdom of the Serbs, Croats and Slovenes, later Jugoslavia. And, after that - but that is another story - of Jugoslavia!

\* \* \* \* \*

RECORDS & BOOKS IN REVIEW

"Balkan Folk Dances" by the NAMA Orchestra, on LP Stereo Name #1 is an excellently produced record of Jugoslav and Bulgarian dances - most of which Balkanphile-folk dancers are quite familiar with, and can dance with no trouble to this record. Some groups have a tendency to slavishly copy each note and nuance of some previously produced European recording. Not so with Nama. This group of ten talented musicians are or were members of the Aman Ensemble, and their experience stands them in good stead - they interpret these dances independently, and therefore, the results are equal to or better than most of the prior recordings you may have heard. Especially worthy are their renditions of 'Bučimiš' and 'Dajčovo', and their 'Bavno Oro' (Snošti Sakav da ti Dojdam) and 'U Šest' are the best yet. Sleeve notes on the album credit each artist with her or his instrumentation. Produced by Nama, of West Los Angeles.

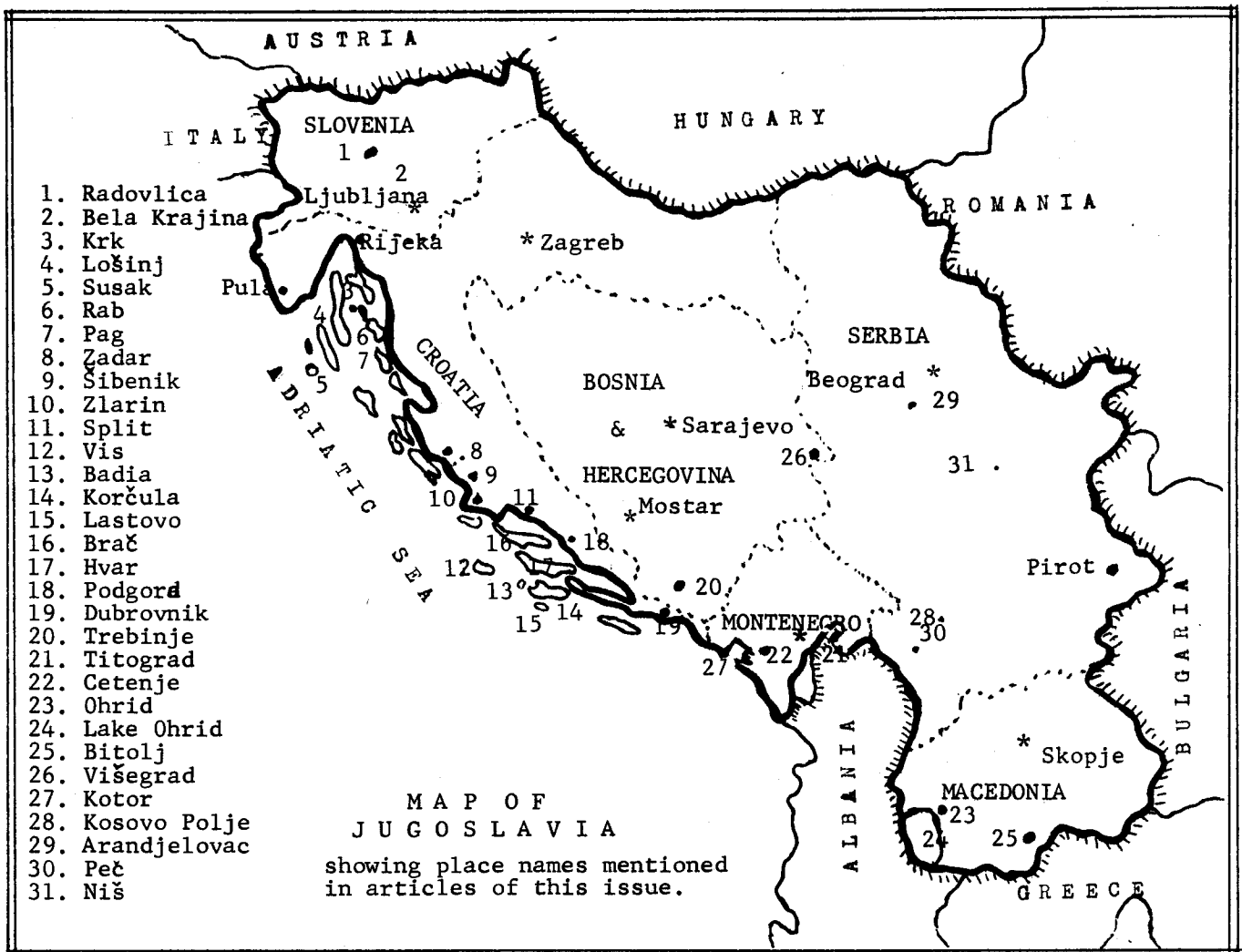
"Pečurka Goes Underground" is the third record produced by Folkdance Underground, # P.U. 1. Here is an opportunity for those groups who have always wanted to have Pečurka play for them but couldn't afford them "live" - a record of 14 varied international folk dances. Five are Jugoslav, two from Macedonia, four Israeli, and one each Czech, Romanian and American. The 'Salty Dog Rag' is not my cup of Sanka, so I can't vouch for its quality. The girl who sings on their 'Šetnja' has a lovely clear voice - 'Ve Daveed' is nice and lively - and the 'Lesnoto' and 'Slavonsko' are very nice. You'll really enjoy dancing to 'Savila Se Bela Loza', and their 'U Šest' is 'Cujes Mala'. Bob Atwood is the director of, to quote from the liner notes, these "six chaotically diverse musicians", who play only for expenses incurred when performing - not as professional money-making musicians.

\* \* \* \* \*

ARE YOU THINKING OF MOVING? Well, don't even THINK about it without letting our subscription department know well in advance, and then, wherever you go, your "SCENE" will go. Write to Ralph and Elsa Miller, 3455 Loma Lada Drive, Los Angeles, CA 90065 - phone 213/225-0429.

\* \* \* \* \*





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### THE CABOOSE

- SILVERADO FOLK DANCERS** \* (Tuesday) (Teaching This Month)  
 At the "Hutch", corner of Willow and Spring in Long Beach. Time 8-10:30 p.m. Tuesdays November 4, 11 and 18, the 8-8:30 teaching is open at present, but the 9-9:30 lesson will be on 'Na Tularku Kujawiak', a Polish dance learned by Carl and Rebecca Bell at the Hess Kramer Camp. November 25 will be a party night.
- ROGERS PARK FOLK DANCERS** (Tuesday morning) (Teaching this month)  
 At Rogers Park Aud., 400 W. Beach Ave. in Inglewood. Beginners 10 a.m. Intermediate and advanced 11:30-1 p.m. Miriam teaching dances from San Diego camp and reviews. Phone 391-8970.
- PALMS FOLK DANCERS** (Wednesday) (Teaching this month)  
 At Webster Jr. High, 11330 Graham Place, West Los Angeles. Beginners 7 p.m. Intermediates 8:30 p.m. Teaching 'Menuosis', Greek; 'Sreena Ljubov', Macedonian plus other old and new dances. For info, phone Miriam at 391-8970.
- BRENTWOOD** (Saturday) (Beginner Classes)  
 At Barrington Playground Rec. Center, 333 S. Barrington. A class in line dances from Israel, Greece, Romania, and the Balkan countries. Time, noon. Runs through November. Free. For info, call the Recreation Center.
- CULVER CITY FOLK DANCE GROUP** (Thursday morning) (teaching This Month)  
 At Veterans Mem. Auditorium, 4117 Overland in Culver City. Beginners 10 a.m. Intermediate/advanced 11:30 a.m. New dances and reviews. Phone 391-8970.
- GATEWAYS HOSPITAL NEWS!** (Persons, Places & Things)  
 Folkdancers are now appearing every Tuesday in conjunction with the dance program for the patients at this mental facility. The Vanderwalls are now working for the 2nd. Tuesdays. Volunteers may contact them - or Eunice Udelf who handles the last Tuesdays, The Hollywood Peasants for 3rd Tuesdays, or Ed Feldman, committee chairman for first Tuesdays. His phone is 213/839-6719.

(continued on next page, please)



## CLASSIFIED ADS

Three lines - \$2.00

(see page 19 also)

Each additional line - 50¢

NAHUATL! Speakers of Nahuatl language, please contact Mildred - at 213/397-4438, or at 12125 Herbert St., Los Angeles, California 90066. Do you have any Nahuatl literary or educational material?

KNOWLEDGE EXCHANGE is a telephone referral service linking people who want to teach and/or learn or exchange ideas on all subjects ranging from auto repair to Zen. Free to be in our files - no educational requirements. Phone 213/395-4822.

\* \* \* \* \*

CABOOSE, Con't.

EAGLE ROCK (Fridays)

(Beginner classes)

At Eagle Rock Playground, Eagle Vista Dr. just off the Figueroa exit of Ventura Freeway. A Federation South Beginners Class\*. Time 8-10 p.m. Josephine Civello teaching. Phone 284-4171.

VENICE (Thursday)

(Beginner classes)

At Penmar Rec. Center, 1341 Lake St. near Walgrove and Rose. Beginners, 7:30-8:45. Intermediates, 8:45-10:30 P.M. Miriam Dean teaching/ Phone 391-8970 for info.

CULVER CITY (Tuesday)

At Veterans Memorial Auditorium, 4117 Overland, near Culver Blvd. Beginners, 7:30 p.m. Intermediates, 8:45 p.m. Phone 391-8970.

PERSONS, PLACES, ETC. - For those who receive this in time, the Camarillo dance group will be performing at the Camarillo Fiesta in that town on October 25. Their demonstration group.

THITHER & YON - The Yugoslav Government, along with the Duquesne U. Tambutizans Institute of Folk Arts will sponsor a symposium of Yugoslav Folk Art in Pittsburgh, March 18-20. Twelve recognized authorities of Yugoslav folk music, folk dance, folk instruments, National costumes, folk literature and drama will travel to the United States for the symposium. For information, contact DUTIFA at 1801 Blvd. of the Allies, Pittsburgh, PA 15219.

\* \* \* \* \*

### NOTES

Source material, references, bibliography, and photo credits for Yugoslav material in this issue: -- Craig Pozzi, cover photo - Satomeor, Greek Parthenon photo - Michael Steiner, small opanke - Zdenka Serzic, some illustrations - Northwest Folkdancer, Atanas article - Scott Publications, Serbian stamp illustrations - and to these articles, books and publications for the source of some material used in the items on the Six Republics: Yugoslav Quarterly of Beograd; Folk Tradition in Jugoslavia; Cupriji, Ivo Andric; Old Beehives of Slovenia, E. Cvec; Balkan Background, Bernard Newmann; Black Lamb and Grey Falcon, Rebecca West; Narodne Nonsje Jugoslavije, Vladimir Kirin. Much additional information is available, should you desire it, in books, music, costumes and records at the folk arts shops advertising in this issue - Ethno-Slavic Association, the Folk Motif, and the Thracian Bizarre, as well as at the folk record shops and some of the coffee houses.

\* \* \* \* \*

### FEDERATION IN FOCUS

We held this last half-page until the last minute so we could give you a report of this afternoon's Festival and Council meeting. Problems were few at the meeting and it was concluded in plenty of time. The item about the Festival advisory is mentioned on page 3; other items included confirmation of some more Festival dates next year. A guest from Montreal, Quebec was introduced, and he is teaching a class of over 100 deaf mutes (soon to be expanded to classes totaling 300) about folk dancing. In fact, some of them even exhibit! Any help you can give him in the line of dance descriptions, useable records, costume parts, etc. will be helpful, as this is a sort of labor of love. Balkan music, that is, that with uneven rhythm is difficult because the pupils have to "feel" the vibrations through the floor, etc. Anyhow, Mr. Dino Frascarelli lives at 7331 Monson St., Montreal, P.Q. Canada if you wish to contact him.

As for the festival. The West Valley Folk Dancers deserve an orchid - or a bouquet of them for that matter, for staging a wonderfully relaxing yet exciting festival. A nice lunch for the council members was supplied, beautifully executed decorations, a program of dances for all, and an abundance of courtesy, help and friendliness from a wonderful club of people.

\* \* \* \* \*



# THE TREASURER'S BALL



WEST HOLLYWOOD PLAYGROUND  
AUDITORIUM  
647 SAN VICENTE BLVD.  
WEST HOLLYWOOD

**SAT. NOV. 8, 1975**

KOLO HOUR 7:00-8:00 PM

GENERAL DANCING 8:00-11:30 PM

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

FEDERATION COUNCIL MEETING 4:00 PM

\*EXHIBITIONS

**\$1.00 donation**



PROGRAM

KOROBUSHKA

TZADIK KATAMAR

KOR CZARDAS

TINO MORI

TO TING

YA ABUD

ALEXANDROVSKA

CUMBERLAND SQUARE

VE DAVID

BELASICKO

BEKESI PAROS

HORA SPOITORILOR

HAMBO

SYRTO

RUCENICA FOR THREE

MAIRI'S WEDDING

BAL EN DA STRATT

JOSHUA

POLYANKA

ISTE HENDEK

MICHAEL'S CZARDAS

BOSARKA

HOPAK

SAUERLANDER QUADRILLE

DAS FENSTER

KAFAN WEDDING DANCE

MASQUERADE

'KARIOTIKOS

CABALLITO BLANCO

FLORACICA OLTENEASCA

TARANTELLA NAPOLI

WINDMUELLER

GOOD OLD DAYS

OLAHOS

DREI LEDERENE STROMPF

BOMBILI

MASON'S APRON

IVANCICA

VOSSARUL

HOREHRONSKY CSARDAS

DODI LI

JOVE MALE MOME

CZARDAS "Z"

SWEETS OF MAY

ST. GILGEN FIGURENTANZ

GODECKI CACAK

VRTIELKA

SOMOGY KARIKAZO

ORCH BAMIDBAR

CIMPOI

SLEEPING KUJAWIAK

TRIP TO BAVARIA



UC Riverside Folk Dance Club and Jasna Planina Folk Ensemble  
invite you to the

# CLAREMONT DANCE FESTIVAL

Saturday • November 15

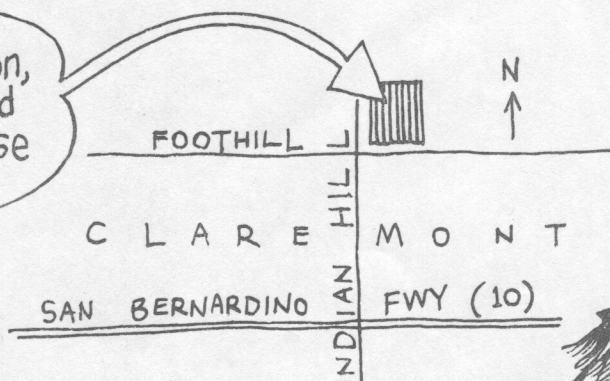
**2-4:30** Dick Oakes and Maria Reisch teaching dances  
from San Diego and Santa Barbara institutes

**6-11** Music by Pečurka

**7 p.m.** Performances

- Hungarian dances by Betyárok
- Yugoslavian songs & dances by  
Jasna Planina Folk Ensemble

In the Pavilion,  
Griswold's Old  
School House



## Admission

	GENERAL	STUDENT
Workshop (including syllabus)	\$2 <sup>00</sup>	\$1 <sup>50</sup>
Evening	2 <sup>00</sup>	1 <sup>50</sup>
Both	3 <sup>00</sup>	2 <sup>00</sup>



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# THE 24<sup>TH</sup> ANNUAL KOLO FESTIVAL

CO-SPONSORED BY THE KOLO FESTIVAL COMMITTEE  
AND THE INTERNATIONAL STUDENT PROGRAMS OF USF

**UNIVERSITY OF SAN FRANCISCO**

MCLAREN CENTER IN PHELAN HALL  
GOLDEN GATE AVENUE NEAR MASONIC  
*(The same place as last year)*

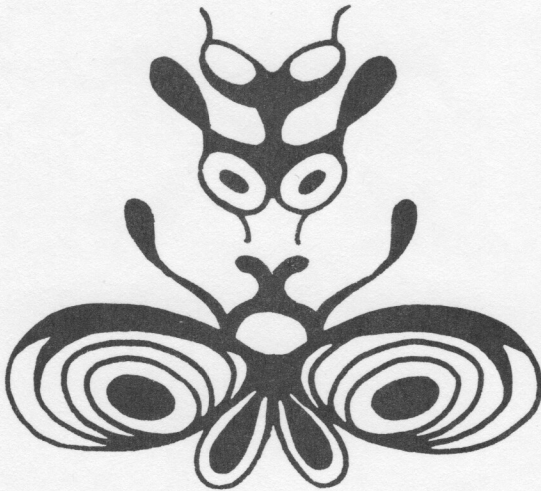
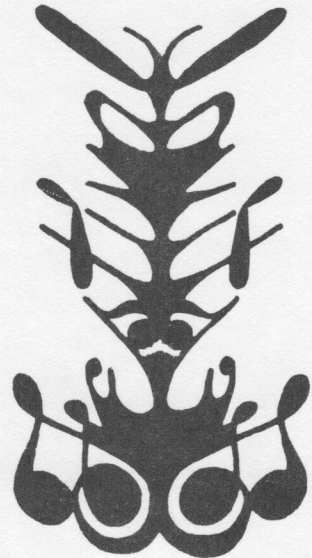
## NOVEMBER 27-28-29, 1975

DICK CRUM .....Balkan Dances  
BARRY GLASS ..... "AMAN" Dances  
GRAHAM HEMPEL ..... Balkan & Caucasian Dances  
BORA ÖZKÖK .....New Turkish Dances  
STEVAN RADOJICICH .....New Dances from the  
and "Ivo Lola Ribar"  
CAROL WALKER Camp in Yugoslavia

"NAMA" Los Angeles (members of AMAN) ----- the  
finest in Balkan dance music.

SANTA CLARA TAMBURITZA ORCHESTRA returns  
by special request.

PROGRAM will be as usual: Thurs. - Opening Party!!  
starting at 7:30 pm. with live music & refreshments.  
Friday - teaching from 1:00 to 5:00 and 7:30 to 10:30  
followed by a Party. Saturday - teaching from 10:00  
to 12:30 and 1:30 to 5:00 with the FESTIVAL starting  
at 7:30. Hall opens 1/2 hour before each event at the  
UNIVERSITY OF SAN FRANCISCO.



Individual Sessions: \$3.00, except Saturday Evening - \$4.00  
All-Inclusive Week-End Package - \$12.00

FOR FURTHER INFORMATION, PHONE OR WRITE:

Festival Folkshop  
161 Turk Street  
San Francisco CA 94102  
415/775-3434

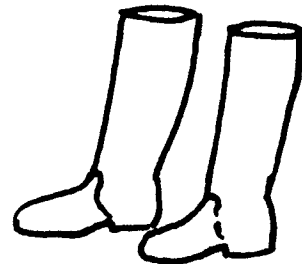
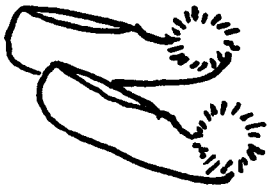


Festival Records  
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# Save the Date



8<sup>TH</sup> ANNUAL

## SAN DIEGO STATE UNIVERSITY

FOLK DANCE WORKSHOP

AUG. 15 - 22, 1976



TEACHER/LEADER WEEKEND

AUG. 13-15, 1976

RESERVATIONS WITH DEPOSITS WILL BE ACCEPTED AFTER JANUARY 1

### RESERVATION

\*\*\*\*\*

MAIL TO: Valerie Staigh 3918 Second Avenue, Los Angeles, CA 90008

\_\_\_\_\_  
Name (Miss, Mrs., Mr.)

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Name (Miss, Mrs., Mr.)

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Address

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City

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State & Zip

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Daytime Phone

<u>FOLK DANCE WEEK</u>	<u>TEACHER/LEADER WORKSHOP</u>
_____ Double	_____ Double
_____ Single (If available)	_____ Single (If available)
_____ Tuition Only	_____ Tuition Only
For those desiring roommates and in order to facilitate selection, please indicate age group, etc:	
16-25 _____	25-40 _____ Over 40 _____
Smoker _____	Non-Smoker _____
Roommate _____	

Enclosed is a check/money order payable to San Diego State University Foundation in the amount of \$\_\_\_\_\_. A \$15 deposit (per person) will hold reservation. Deposits will be refunded if notification for cancellation is given prior to July 15, July 15, 1975.

PRICES TO BE CONFIRMED EARLY 1975...

\*\*\*\*\*





# Second Annual FOLKLORE INSTITUTE

JULY 11-25, 1976  
Arandjelovac, Jugoslavia

\*\*\*\*\*

COMPLETE PROGRAM OF MUSIC \* SONG \* DANCE

INTERNATIONAL FOLK DANCE FESTIVAL TOURS

OUR OWN FLIGHT PROGRAM

information/registration:

Slavic-American Society  
3661 Grand Avenue  
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Telephone:

415/836-2298

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- Please reserve a place for me (us) and send full information for the 1976 Folklore Institute in Jugoslavia. The registration fee of \$10 each is enclosed; check payable to the Slavic-American Society.
- Send me full information about the Institute, Tours and Flight Program.

Mail information/registration form  
to Slavic-American Society at  
above address or to your local  
S-A-S Representative:



Name(s) \_\_\_\_\_

Address \_\_\_\_\_

Be sure to include ZIP or Mail Code