

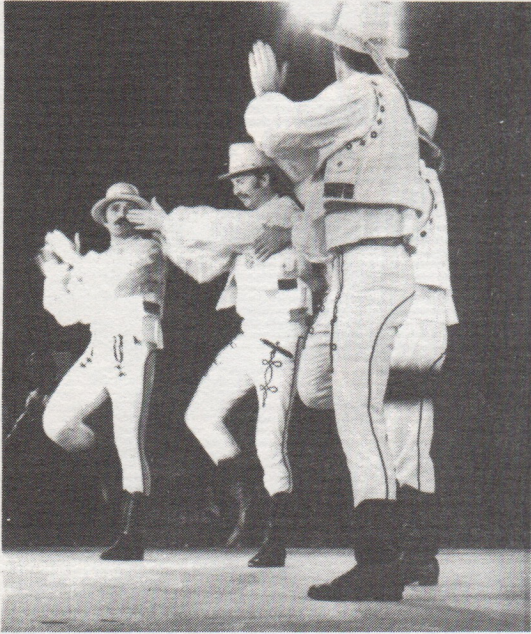
FOLK DANCE SCENE



February, 1978 Los Angeles, CA

CLUB OF THE MONTH

HUNGARIA FOLK DANCE ENSEMBLE



"Legenyek", Budapest 1977 foto: G. Haris

In was in the spring of 1962 that a group of friends met in New York City's Central Park and formed the Hungária Folk Dance Ensemble. They were drawn together by affection, curiosity, a mutual love for things Hungarian, and friendship with each other. It seemed a simple idea at the start, but that was almost 16 years ago, and the idea soon became a very complex part of the lives of the people who created it on that mild, spring day. Some of the members married - some to each other - families began to grow - mothers returned to dance as soon as they were able - the youth in the military returned to continue dancing where they had left off - and many more people joined in to become part of the growing circle of friends.

As is with all groups of this nature, Hungária had its share of setbacks, failures and disappointments. Artistic direction was somewhat hazy at the beginning, and the lack of discipline proved close to disastrous on more than one occasion. However, vitality and rebound enabled Hungaria to pick up and continue. Thus, the group survived the difficulties of its formative years safely, and fortunately, has not followed the route of so many others - the road to oblivion.

Led by Dr. Balázs B. Somogyi, and Kálmán and Judith Magyar, the Hungária Folk Dance Ensemble has become one of the artistically superior folklore groups. The involvement of the ensemble with the new and progressive forms of Hungarian folk dancing has been very gratifying. To quite a degree, the enthusiasm of Kálmán, its artistic director and choreographer, was responsible for its success. As the science of Hungarian folk dancing developed, so did Hungária. In the past 16 years, approximately 50 dance arrangements were performed, and many thousands of people have viewed these presentations at festivals, concerts, and on television. Hungária has given various major performances in the metropolitan New York area, and last August, Hungária visited Hungary where they participated in a festival of Hungarian ensembles from abroad.

In addition to its dedication to the presentation of Hungarian folk dance, the Hungaria Ensemble as taken on the responsibility of providing a medium for audiences and the ethnic community to cultivate a relationship to their "roots", and during its period of existence, has organized and caused others to organize, a revitalized and authentic Hungarian folk art, folk dance, and folk music activity in the United States, and this is especially true in the New Jersey - New York area. It is the belief of the leaders and of its membership that there still remains much to be done in the future. New directions of folk dance and music must be further explored and experimented with. Efforts to combine dancing, music and song into a viable entity are continuing, and very important, there must be a continual recruitment of young people into the organization - which perhaps should not be too difficult inasmuch as there is a second generation already, the children of some of the members - who already have the love for and the association with, the dance and music.



"In Memoriam" at Budapest, 1977 foto: L. Haris

One thing more of somewhat unusual tone not often found in ethnic folk groups - Hungária has effected and welcomed performers not of Hungarian extraction, and its leaders and members have been making knowledge of Hungarian folk arts available to those of non-Hungarian background in other ways as well.

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FOLK DANCE SCENE

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The Folk Dance Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, but neither the Federation nor this publication shall be used as a platform for prejudicial, controversial matter.

The entire financial proceeds of this publication - from subscribing members, from advertising, and from donations, etc. are used to help pay for the expenses of its printing, postage, and related supplies.

We urge you to send in all newsworthy information related to folk dance and folkloric events. There is minimal, or no fee for inclusion if acceptable. We reserve right to edit. Comments of contributors do not necessarily reflect the views of 'Folk Dance Scene' or the Federation. Nor do we assume responsibility for accuracy of dates, locations, and other information sent in.

All news articles, items, flyers, and advertisements must be received at the Editorial offices above (Ida Avenue) by the deadline date (at foot of this column each month preceding issue). See item this issue for advertising and flyer specifications etc., or phone or write us. This is not a commercial enterprise and therefore, all of the material must be folklore related!

DEADLINE FOR MARCH ISSUE - FEBRUARY 15!
For everything - 1400 flyers needed --- all delivered here to the Ida Avenue address. All fees should be included when submitting any ads, flyers, or chargeable material. Thank you!

COMING EVENTS

(some important events of the next two months)

- FEB 4 - Boyle Heights (LA) - Andor Day, Intl Inst. \$
- FEB 5 - Eagle Rock - Pontozo Festival
- FEB 5 - Napa - Sweetheart Festival ¶
- FEB 7 - Anaheim: -- Aman Event for Fullerton CSU \$
- FEB 10-12 - Laguna Beach - Laguna Festival **
- FEB 11 - Laguna Beach - CSU San Diego Valentine **
- FEB 11 - Torrance - Hungarian Ballet El Camino
- FEB 11-12 - Marin - Mendocino Woodlands Memories
- FEB 11 - Oakland - Feather River Reunion
- FEB 18 - San Diego - Scottish Institute
- FEB 18 - Goleta - Obradovic Memorial Festival
- FEB 18 - Seattle - Seattle Folkdancers' Festival
- FEB 26 - Oakland - Festival of the Oaks ¶
- MAR 5 - Redwood City - Souper Bowl ¶
- MAR 11 - San Fernando Valley - Aman at Pierce \$
- MAR 11-12 - Sacramento - Camellia Festival ¶
- MAR 11 - Tacoma - Totem Festival
- MAR 17-19 - Zuma Beach - Hess Kramer Spring Inst. **
- MAR 17 - Torrance - Jose Molina Ballet, El Camino
- MAR 18 - West Los Angeles - Sri Lanka Dancers UCLA
- MAR 19-24 - Pilgrim Pines - Spring Folklore Camp
- MAR 18 - Oakland - Children's Festival ¶
- MAR 31 - West Los Angeles - Qawwali Pakistan Dances
- APR 1 - China Lake - Desert Dancers Festival \$
- APR 1 - Santa Monica - Scandinavian Institute \$

(** - A Federation South official event)
(\$ - an event involving a Fed. South member club)
(¶ - an event in the Federation North area)

OUR COVER STORY

We believe that many of you will recognize the young Hungarians on this month's cover. If not, we'll tell you - Jennifer Williams (a 2nd generation Betyarok) is wearing a turn-of-the-century version of a "Totokkopyan" costume from the Somogy area of Hungary. Richard Eric Hellmiss is wearing a "szur", a heavy coat worn over the gatyas costume worn by the shepherds in Hungary. Photo credits for this picture? Our own art director himself, Walt Metcalf.

FROM THE EDITORS

Thanks to Ed Feldman's jolly band of collators who "made the scene" literally last month. Besides Ed and Perle, the Monday night crew consisted of Wes Perkins, Gloria Harris, Louise Schonberg, Elaine & Mike Kamen, Jane Spitzer, Fran Slater, and Sol Gura. Karl and Marietta Schug were the sole representatives of groups putting in flyers at Sunday's session. Two pleasant gatherings with lovely people.

SPECIAL EVENTS

LAGUNA FESTIVAL WEEKEND

You may not find any lilies in Laguna over the Sweetheart weekend, but there will be a lot of folk dancing going on. The Laguna Folk Dancers will be holding their annual folk dance weekend February 10-12 with a big assortment of activities. Andor Czompó and Dick Crum, two of the most popular teachers to Southern Californians will team up to bring an assortment of Hungarian and Balkan dances to the two institutes and enlarge our repertoires of those areas. A clue to the clues on the attached flyer: The two institutes will be held in different locations - Friday evening in Top of the World School and Saturday afternoon in the boys' gym of Laguna Beach High School. Both afterparties (and Laguna's afterparties are great) will be in Legion Hall. Jasna Planina* will be playing live music Friday night; Nama Orchestra, Saturday night. The Elizabeth Sanders Valentine Party of the San Diego State University Folk Dance Conference (that's a mouthful, son!) on Saturday night, the Sunday afternoon kolo hour and the dance concert and festival party will be in the girl's gym of Laguna High. The Federation Council meeting will be in the school's cafeteria as previously. The attached flyer also has costs, map, and additional details.

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HUNGARIAN WEEKEND

Like Caesar's Gaul, our Hungarian weekend may be said to be *divisa in partis tres*, but read 'Santa Ana' for Aquitanians instead, for the kick-off starts with the institute taught by Andor Czompó at the Orange County Folk Dancers* regular weekly meeting. (See "Teaching This Month" column.) This is on February 3 - 1978.

On Saturday, the much awaited "Andor Day" activities start with another institute hosted and sponsored by the Gandy Dancers* and Betyarok at the International Institute, 435 S. Boyle Ave., Boyle Heights, Los Angeles. Time is 2-5 p.m., and Andor Czompó will be the featured instructor as the day-theme implies. There will be an evening party starting at 7:30, at which Hungarian dancing will be the main thing - including probably brush-thrus of dances taught at the institute. Plans are being made now (and should be in a final state by the time this reaches you) for dinner at a Hungarian restaurant. For and additional information, you can call Margaret, Sue or Sandy at the phones listed in the ad.

The third part then, is Pontozó West '78. You will find a lot about Pontozó elsewhere in this Hungarian Folk Dance Scene, and the flyer at the back will give you all the finer details. This is the first Pontozó ever to be held on the West Coast-of a meeting of numerous Hungarian folk dance exhibition groups in California (and maybe Arizona). It should also result in an unprecedented coming together of the recreational folk dance community and the Hungarian-born (or heritage) population of Southern California. At this event also, Andor Czompó will make an appearance as he is the official adjudicator of Pontozó events in the U.S. and Canada. This starts at 3:30 p.m. at Eagle Rock Recreation Center, 1110 Eagle Vista Dr. in Eagle Rock, and continues on through the evening with a break for (Hungarian naturally!) dinner. The flyer has a reservation blank for the dinner, which may be too late arriving, but probably a call to either Margit or Margaret could hold a spot for you - at least, you can try. Boldog magyar weekend! Feb. 3-5.

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HUNGARIAN FOLK BALLET AT EL CAMINO

The brilliant Hungarian Folk Ballet of Budapest and Gypsy Orchestra will appear in one performance only at El Camino College Auditorium. This is Saturday night, February 11 at 8 p.m. (and other performances which may be scheduled). This performance includes its men's competition dances, its women's folkloric dances, and its folkloric circles. The director is Andor Czompó since his founding of the El Camino College Folk Dance Center. For more information, call El Camino College, 1600 El Camino Freeway, on Redondo Beach Blvd. For more information.

SAN DIEGO

Don't forget the flyer, but we mustn't forget the evening dance party, Feb. 18 at 5 p.m. in Balboa Park Clubhouse; the San Diego Park & Recreation Dept.

31st INTERNATIONAL FOLK FESTIVAL - SCHOLARSHIP PROGRAM

Bali's rarely seen monkey-dance ritual, a sword balancing belly dance from Egypt, a Haitian voodoo ceremonial (see foto), will be among the many examples of ethnic folklore to be seen at the 31st Annual International Folk Dance Festival, presented by Irwin Parnes, at Dorothy Chandler Pavilion of the Los Angeles Music Center on Sat. April 15, 8 p.m. Actor Robert Vaughn will narrate and the event is sponsored by International Concerts Exchange.

Other nationalities on the program include English Morris dances, Polish Polonaises, dances from the Ukraine, Argentina, Mexico and Yemen. First festival appearances by Oteo Polynesian Ensemble, Kasarinlan Tinikling Dancers, the Golden Greeks of St. Nicholas, and Anthony Shay's much awaited Avaz Ensemble are also listed on the program. Old favorites returning include the Liberty Assembly* with a century of American fad dances, Dr. Tilman Hall's dancers and Westwind International, plus the very hilarious presentation of a parody on "Star Wars" by Richmond Shepard's California Comedy Mime Theatre. Salli Terri will sing folk songs from around the world.

This next sounds like a broken record, as it has been repeated so often, but it is all fact. The show is nearly always sold out - and the Federation again has acquired a big block of tickets, of the better seats in the \$7.50 and \$6.50 brackets. Through the usual arrangement with Mr. Parnes, they will be sold through our Federation Scholarship Committee on a first-come, first-served basis, and the committee will retain \$1 for each one sold from this block, through the committee, and it will go toward the annual Folk Dance Camp Scholarship Fund. If you intend to attend this festival, please use the blank in the upper corner of this page, and make your check out to the Federation as per the top line, mailing it, along with a self-addressed, stamped envelope and your name to Donna Hurst, (address above). You will be helping your Federation help somebody else to a tuition scholarship this summer. Tickets you purchase through agencies or the box office are no better, and no financial benefit accrues to us that way.

Following the festival, there will be a special Festival After-party at the Intersection, 2735 Temple - just off the Hollywood freeway about Rampart St. Proprietor Athan Karras has made available the facilities for dancing to those people who, having watched 3 hours of other people dancing, would like to try a bit themselves. Admission will be \$1 to all, but please hang onto your theatre ticket stub - for if you deposit in the container at the Intersection when you go in, Athan will donate 50¢ of each admission, represented by a ticket stub, to the scholarship fund. Rudy Dannes and Paul Sheldon will be in charge of the dance program, and there will be snack refreshments and coffee available at a nominal charge.

For any information about the concert tickets, you may call Donna at 213/340-5011. The number of the Intersection is 213/386-0275. And a reminder of the date again, April 15, 1978 at 8 p.m.

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MILAN OBRADOVIĆ MEMORIAL FESTIVAL

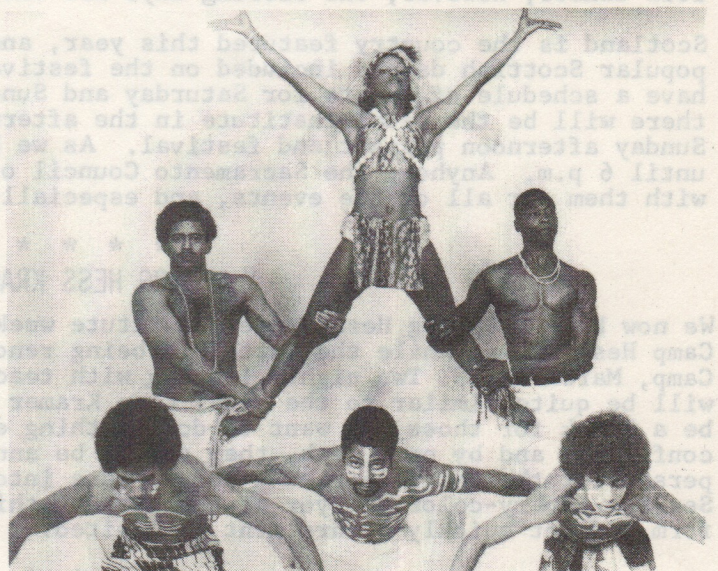
The Fifth Annual Milan Obradović Memorial Festival will be held at U.C. Santa Barbara in Goleta Saturday February 18 in the UCSB old gym. It is hosted by the Merhaba Folk Dance Club of UCSB, and features Billy Burke and "Ciga", who will be teaching dances of the Balkans, at noon and 2 p.m. respectively. The evening party starts at 7 p.m. with the Borino Folk Orchestra playing live music. Exhibitions include the Allen Hancock Dancers, the Avaz Ensemble, Santa Barbara Fololore Ensemble and Zdravitsa. See flyer for other information.

* * * * *

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.
 Donna Hurst, Concert Ticket Distribution
 20556 Califa St.
 Woodland Hills, CA 91367

Please send me [] tickets at [\$7.50][\$6.50] ea. for the Folk Dance Concert at the Music Center, April 15, 1978. A self-addressed, stamped envelope and my check for \$ _____ are enclosed.

NAME _____
 ADDRESS _____
 CITY _____ ZIP _____



RWANIDA LEWIS AFRO-AMERICAN DANCE CO.

SWEETHEART FESTIVAL

The 7th Annual Sweetheart Festival will be hosted by the Napa Valley Folk Dancers on Sunday afternoon, February 5, 1:30-5:30 p.m. at the Napa Town & Country Fairgrounds Pavilion. The program is arranged to suit dancers of all levels and you are all invited to put on your favorite costume and join in for a very merry afternoon. There will be a coffee-bar, with homemade goodies and cold drinks that will open at 11 a.m. The dancing is on a wooden floor, and there is ample parking. This festival is sponsored by the Napa Recreation Commission, which also provides the fine pavilion for dancing and prints the flyers, programs, etc. Radio KVON, Napa, and the local and neighboring printed media are all giving this event publicity. You should get an early start, and visit the world famous wineries of the Napa Valley - and see the beautiful valley itself. The Fairgrounds are located at Silverado and 3rd St., north off #29 and #121 at Soscol.

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CAMELLIA FESTIVAL

The most important dates of the year 1978 are March 3-12 in California's capital city of Sacramento. It is then that they go all out and put on the noted Camellia Festival - this year, the 24th annual event. The Camellia Festival is not only dancing and flowers - though of course, these both play a big part in the 10 days of activities. All manner of shows, displays, contests, and recreational activities are also part of the program. For the folk dancer, however, the closing days are those that one looks forward to.

Scotland is the country featured this year, and one may expect to find some of our most popular Scottish dances included on the festival programs. At this writing, we do not have a schedule of events for Saturday and Sunday March 11,12 - but would imagine that there will be the usual institute in the afternoon Saturday, with an evening dance and Sunday afternoon pageant and festival. As we hear it, the Sunday dancing will continue until 6 p.m. Anyhow, the Sacramento Council of Folk Dance Clubs invites you to join in with them for all of the events, and especially the last weekend of folk dancing.

* * * * *

SPRING HESS KRAMER INSTITUTE

We now have a Spring Hess Kramer Institute weekend - (but at the camp about adjacent to Camp Hess Kramer while the latter is being renovated.) It will be at Gindling Hilltop Camp, March 17-19. Two nights lodging with teaching Friday night and Saturday. The format will be quite similar to the usual Camp Kramer mini-camps, and the new season, spring, will be a break for those who want to do something early in the year. The teachers are being confirmed, and by next week, they should be announced. The cost is only a small \$39 per person for the entire period - and in runs into late Sunday afternoon with a relaxup period. See the canary-colored flyer at the back of this Folk Dance Scene for your registration form and act quickly - enrollment is limited. Call Sheila for any information.

* * * * *

A GREEK ODYSSEY - 1978

An Odyssey to Oakland on a Grecian theme is our Statewide Festival for 1978. It will be held at the Oakland Civic Auditorium over the Memorial Day long weekend May 26-29, and is hosted and presented by the Folk Dance Federation of California, Inc. Folk dancers from all over California, as well as visitors from many points beyond will be on hand to celebrate the biggest Californian folk dance activity, now into its fourth decade. There is an introductory flyer in this issue of Folk Dance Scene, and next month, you can be expecting to find literature per your own club, telling about the specifics in detail, and information concerning accomodations, institute, programs, and pre-registration forms. It is also probable that these latter will appear in both Folk Dance Scene and Let's Dance. Watch for them - they can save you money and last-minute-waiting hassels. As we get the information, we will pass it on to you via our pages and/or per the Federation South publicity and council meetings. If you have never attended a Statewide out of town, you will have a very pleasant experience in store for you.

* * * * *

ANOTHER BIG NATIONALITY WEEKEND is headed our way - this time, the Scandinavian one with Ingvar and Jofrid Sodal, March 31-April 2. As a matter of fact, the period will stretch out, for our noted visitors will start their Southern California tour of teaching at least as early as Thursday March 30 and possibly over into the next week. Skandia (South) is the host club and sponsor, and the moving force bringing the Sodals to our area. The big event - (Sodal Day?) is the Saturday one at Miles Playhouse in Santa Monica. We have just received these prelim details, so no chance to go further, but by next issue, we should have all of the information needed.

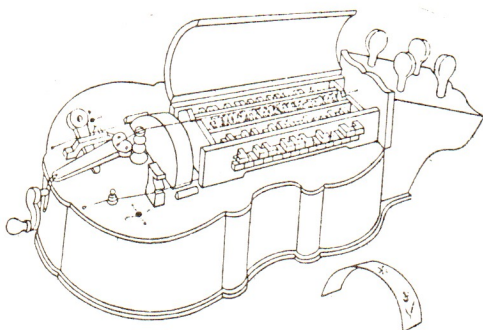
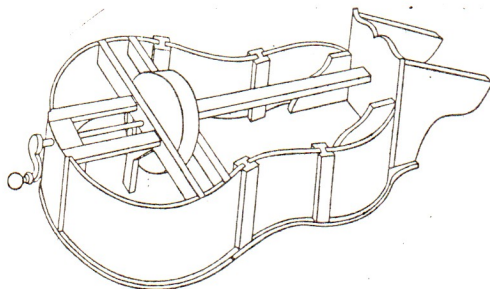
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FEATURE ARTICLES

BASIC HUNGARIAN FOLK BANDS & THEIR INSTRUMENTS

KÁLMÁN MAGYAR

For many years we have grown accustomed to the "big band" Gypsy orchestra sound in Hungarian folk music while wishing for something more exciting. Due to the ever increasing popularity of the young, handsome and romantic gypsy "primás" (band leaders), Hungarian folk music was almost lost and forgotten in latter years in Hungary and worldwide (such as Hollywood). Thanks to a group of young musicians, Hungarian folk music is being revitalized in Hungary, and as a result, it can once again be presented in its authentic form.



Tekero (hurdy-gurdy - skeleton and open)

Of course, the romantic gypsy "primás" has not disappeared, put back in his proper place. His music has never been that of the folk. Although he based his material on folk motifs, he was fast to change it to suit the taste of the society around him. He played mostly for the middle and upper classes in city cafe houses - seldom for the folk in a country setting. His music may be classed as 18th and 19th-century romantic "folklike" music that was popular for many decades - well into the 20th century in Hungary.

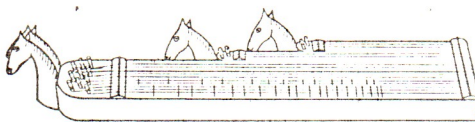
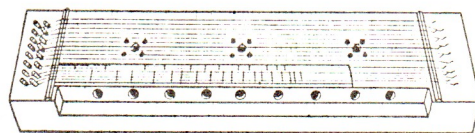
On the other hand, let us now examine what the authentic folk orchestra, existing simultaneously with the gypsy bands of the city looked and sounded like in a village somewhere in Hungary or Transylvania.

First we must recognize that a village folk orchestra in almost all cases, consists of but a few musicians - three or four at the most. Therefore, sound will be that of a small "combo" group. Also, it is important to remember that the musicians in this type of a band are not trained virtuosi. However, they play well in their characteristic regional style, because they practiced it all of their lives. Secondly, we should understand that there were many villages and farmsteads where folk bands never existed - only a couple of peasants, with special instruments, usually made by themselves - who would entertain guests at weddings and other festive occasions. These musical instruments were designed to give a "drone" (constantly heard) sound to the melody, thus this way serving as substitutes for the sophisticated instruments of a regular band.

In the following, only a few of the possibilities for a Hungarian folk band will be discussed and some of the special folk instruments will be described:

Full-size gypsy band - it consists of four or more musicians. The "primás", who is the leader, plays the violin. A viola (brácsa), a double-bass, and usually a cymbalom are accompanying sounds. The components of this band are basically the same as those of a "big-band" gypsy orchestra. The cymbalom (the Hungarian version of an oversized hammered dulcimer) is the most exciting of them. It is often used as a solo instrument as well, and its playing requires great virtuosity.

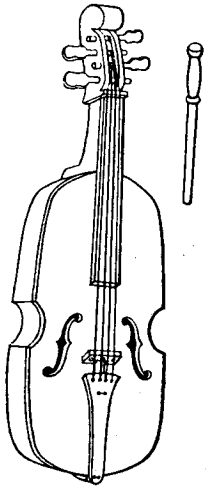
Mezőségi Malac Banda - Mezőség is a region of Transylvania approximately northeast of Kolozsvár (Cluj). Almost all of its villages are Hungarian and extremely rich in folklore. The music is also very characteristic. A band from this area usually has three musicians: the "primás" on the violin, the "brácsa" (3-stringed viola), and a "bögő" (3-stringed bass). The reason for the three strings is that the bridge on the instruments is flattened so the player may use all three strings at the same time, thus delivering a bigger and fuller sound. The rhythmic accompaniment sometimes is more important than the melody. However, the primas is usually a virtuoso player of his regional music.



Citera-s (zithers)

(please continue on next page)

HUNGARIAN FOLK BANDS, Con't.



Utógardon, ütővel
(Hit-gardon with
hitting stick)

Csángó folk duo - the Csángós are Székely (Seckler) Hungarians, living on the eastern slopes of the Carpathian Mountains in Romania. Their musical band always consists of two players - a violin and an ütő gardon (a cello-like stringed instrument which is not bowed but hit, producing a drum-like sound). The rhythmic pattern of Csángó music is highly versatile, reminiscent of Eastern rhythms.

Brass band - (fúvós zenekar) - may be found in several places in the Hungarian-speaking areas. They vary greatly in size and in instrument composition. The use of these bands is limited to marches, processions at weddings, and at funerals.

Tárogató is one of the most unique of the Hungarian wind instruments. It has the mellow sound of a tenor saxophone, yet in appearance it resembles a primitive clarinet.

Citera zenekar (zither band) - the Hungarian zither is the most widely used folk instrument in the country, even today. Several zither players gather around to play and sing their favorite songs, the köcsögduda (pot-pipe) or other primitive rhythmic instruments giving the beat to the music. The sound of a zither band might seem very strange at first, but once one gets used to it, the enjoyment is immense.

Tekerő (hurdy-gurdy) - is usually a solo instrument because it produces a drone sound, a rhythmic pattern, and the melody as well. In some instances however, other instruments may double up with it - i.e., tárogató, drum, töröksíp (zurna), violin, etc.

Miscellaneous Hungarian folk musical instruments may be: duda (bagpipe), töröksíp (zurna), furulya (recorder or flute), nádsíp (reed), facimbalom (wooden cymbalom), doromb (jaw's harp) - just to name the best known ones. They are used solo or in ensembles.

Thus above, you have some of the fascinating and varied possibilities for creating Hungarian folk music. Of course, many variations may occur from village to village, but from this description, it may be evident that not only the gypsy band is typical to Hungarian folk music.



Köcsögduda
(pot-pipe)

Excellent examples of these discussed Hungarian folk instruments and their combinations may be heard on numerous records listed, and available from record dealers in America.

- Qualiton: LPX 1187 - Hungarian Folk Music; LPX 10095-8 - Hungarian Folk Music I; LPX 18001-4 - Hungarian Folk Music II; LPX 18019 - Hungarian Zither Music; LPX 18033 - Táncház; LPX 17482 - Sebő Ensemble:: Folkraft: LP 40 - Folk Dances of Hungary; LP 41 - Folk Dances of Transylvania; LP 51 - Sebő Ensemble:: Folkways: FM 4000 - Folk Music of Hungary:: Hungaria Records: HRLP 001 - Kallós Zoltán's Transylvanian & Csángó Folk Music:: Argo: ZFB - Folk Music from Hungary.

* * * * *

[Ed. note: Thank you, Kálmán for these articles.. Readers may see more about Kálmán in the article about the Magyars here. And speaking of instruments, he - and Judith - are very fine players of the zither.]

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PONTOZÓ '78 FESTIVALS (continued from "Pontozó '78" article):

- National Festival - June 1978, in New Jersey: National Director, Kálmán Magyar, 257 Chestnut St., Bogota, NJ 07603. Tel: 201/343-5240
- Western Festival - held February 5, 1978, in Eagle Rock, California; Western Director, Margit Balogh, 5054½ Eagle Rock Blvd., Los Angeles, CA 90041
Tel: 213/255-3111
- Mid-Western Festival - held February 5, 1978 in Cleveland, Ohio. Mid-western Director, István Soltay, 24-441 Hilliard Blvd., West Lake, Ohio, 44145
Tel: 216/835-2374
- Eastern Festival - to be held March 4, 1978 in New Brunswick, N.J; Eastern Director, János Venczel, 71 Weston's Mill Rd., East Brunswick, N.J. 08816.
Tel: 201/249-8827.
- Canadian Festival - (was held in July, 1977). Canadian Director, Kálmán Dreisziger, 862 Davenport Rd., Toronto, Ont. Canada M6G 2B6. Tel: 416/656-4435.

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PONTOZÓ - '78

Hungarian Folk Dance Festival

KÁLMÁN MAGYAR

Pontozó is the largest Hungarian folk dance festival held outside Hungary. It is to take place for the third time in June of this year. An interesting happening, it reaches many parts of the American continent - Hungarian folk dance groups from Montreal, Canada to Los Angeles, California, participating in its events.

A short historical review of Pontozó takes us back to September 13, 1975. On that day, in Holmdel, New Jersey, the first festival was held. Eight groups participated and five of them were competing for the Pontozó trophy. This trophy, established by the Hungaria Ensemble of New York, was awarded to the Rochester International Folk Dancers who accumulate the largest number of points for their dances. Chairman of the jury was Mr. Andor Czompó, who headed a distinguished and knowledgeable team of judges. Never before had there been such an exciting day in America for Hungarian folk dancing.

Pontozó '75 was hardly over when work began to make Pontozó '76 an even greater event for Hungarian folk dancing and its audiences. As a result, three successful regional festivals were organized and held, culminating in the National Festival. The winners of the trophy this time were the New Brunswick Hungarian Scouts. The competition was so great and the accomplishments were so outstanding for many of the participating groups that the directors decided to change the character of Pontozó from competition to festival, without rigid scoring systems. Approximately twenty five groups took place in the events that year. All of these groups went home with a sense of accomplishment as well as with a fresh and deeper knowledge about Hungarian folklore.

Pontozó '78 is also on the way to become a significant record in the history of Hungarian folk dancing. Within the next few months, all of the regional festivals will have taken place and many of the dance groups will be looking ahead to travelling to New Jersey for the National Festival in June.

I would like to review the primary goals of Pontozó, all of which are valid for the 1978 festival as well:

1. To bring Hungarian folk dancers together to share in an event, their interest in Hungarian culture.
2. To give help and ideas to folk dance groups in developing new repertoires.
3. To give direction and define the correct path to be followed by Hungarian folk dance groups in representing true Hungarian folklore.
4. To assist groups in obtaining more knowledge and experience in Hungarian folk dancing.
5. To increase the popularity of Hungarian folk dancing in America.

In order to accomplish these goals, the directors of Pontozó organized the 1978 festival in the following manner: Four regional festivals are being held - Eastern United States (in New Jersey); Mid-western United States (in Cleveland); Western United States (in Los Angeles - the Eagle Rock event); Canada (in Toronto). These regional festivals are succeeded by the National Festival in New Jersey.

At each of these events, folk dance workshops or a folk dance camp will be conducted so that the participants can learn and return home with some new knowledge of folklore and new dances.

In order to assure the continuity of the Pontozó Festivals, the Pontozó trophy will be awarded. However, it may be given for special achievements of any kind and not necessarily to the best performing group. The trophy will be awarded by the evaluating committee, headed by Mr. Czompó who is the special consultant to the event. The post-event discussions on the achievements of the groups will not be based on specific criteria, but will be an open forum among the group directors and members of the evaluating committee. This will assure an exchange of ideas and will bring about a better understanding among the many different ensembles.

A folk dance group that dances and performs Hungarian folk dances on a regular basis qualifies for participation. Therefore we ask our readers to notify the Regional Directors of any persons or groups they know who want to take part in this exciting event. We ask everyone who is interested in international folklore to come and support Pontozó '78 Hungarian Folk Dance Festival. Anyone who witnesses one of these events can be certain to experience a very special and exciting manifestation of Hungarian folklore.

(For names of directors and locations of National and regional festivals, see preceding page.)

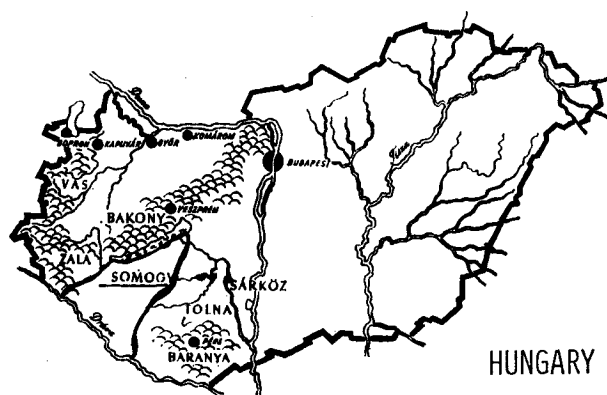
* * * * *

SOMOGY

by ANDOR CZOMPO

Early Hungarian documents from 1055 already mentioned Somogy, naming a geographical area between Lake Balaton and the Drava River. Today, the name still applies to the same area as part of the Hungarian county system. Somogy has a varied landscape with rolling hills, broad valleys and vast forests. Early Hungarian settlers densely populated this area. During the Turkish occupation, Somogy suffered greatly. Due to the continuous warfare more than three hundred villages and settlements vanished. After the Turkish withdrawal, Somogy was repopulated partly by people who survived in other villages, and partly by new settlers from northern Hungary. Along the Drava River, a few Croatian, Slovenian, and some scattered German settlements came into existence.

Because of the varied historical factors, the sociological profile of Somogy was somewhat complex. Its economy was based entirely upon agriculture. In the 18th century, the large estates became dominant and threatened the existence of the small landowners and free peasants. The emancipation of the serfs (1848) just added to the segmentation of the peasant classes. After World War II, a complete change took place, which drastically altered the economic and social existence of the people not just of Somogy but of the whole country.



In order to understand the folkloristic character of Somogy county, one must examine the general life style of its peasantry during the past two centuries. Perhaps it is useful to glance again at the character of the landscape. Up until the 20th century, a significant part of Somogy was covered with dense forest. Obviously all the occupations which were dependent upon wooded lands were popular - hunting, bee-keeping, herding. The forests and meadows provided ample pasture for all kinds of animals. The most significant, however, was pig-breeding and -raising. Sometimes the male population of a whole village consisted of swineherds. The swineherds, however, spent most of their time out in the forest year round with the herds, leaving their

families in the villages. With extremely great effort other village dwellers attempted to gain over new lands by deforestation for agricultural production. Fruit-growing and wine-making proved to be profitable, although crops and potato-growing were also successful. Based on this somewhat oversimplified distribution of the social and economic profile of the Somogy peasantry, it is probably a bit easier now to understand why the KANÁSZTÁNC (swineherd dance) is the most significant dance type of this region. The term or name, "KANÁSZTÁNC", is a general one, used not just by folklorists, but by the natives. It refers to all the herdsmen's dances in South Transdanubia. The dance itself is a soloistic male dance with an implement (stick, long-handle ax, or shepherd crook). There are variants of this dance performed without implements, or with a female partner. These variants are sometimes called VERBUNK in Somogy, although these dances have very little to do with the recruiting dances (VERBUNK) of other Hungarian areas. The couple VERBUNK which developed from the KANÁSZTÁNC is a typical Somogy dance. In the meantime, the other popular couple dance, the CSÁRDÁS, is a close member of the general Hungarian CSÁRDÁS family. The CSÁRDÁS in Somogy, however, includes some peculiar occurrences which would justify the establishment of a "regional dialect" for the dance. For example: (1) in the slow part of the dance there is a slight emphasis on the "downbeat". In Somogy this means a continuous knee-bending coupled with another vertical movement in which the body weight is settled down onto the full foot from a relevé position in ♩ time. This is called the LEJTŐ or LIBBENŐ and appears both in the "one-" and "two-" step csardas. (2) Among the usual couple handholds (shoulder-waist; shoulder-shoulder-blade) the simple two-hand hold is also frequent (3) with the usual slow csárdás motifs, several KANÁSZTÁNC motifs also appear such as the Cifra (three steps) and some others (4) in the fast CSÁRDÁS, the LIBBENŐS continuously prevails - (5) underarm turns or partner separations seldom occur.

We cannot conclude the general outline of dances in Somogy without mentioning the KARIKÁZÓ (Maiden's round). Again, this is not a typical dance for Somogy, but belongs to the general KARIKÁZÓ dance family. The KARIKÁZÓ in Somogy has two parts: slow and fast. In the slow part we find a variety of "one" and "two" steps and the so-called "Faeroe" step. In the fast part dominant downbeat Rida and/or running steps are dominant. The closed circle moves to the left (clockwise rotation). The musical accompaniment is singing by the participants.

(continued please on page 17)

COSTUME CORNER

ON HUNGARIAN PEASANT WEAR

by JUDITH MAGYAR



These days, Hungarian peasant wear, - often referred to as costumes, are seldom seen in villages as part of the everyday attire. The fact is, that following the universal trend of the 20th century, folk wear has lost its original function in most of the Hungarian inhabited territories. For the past 25 years especially, it seemed that the traditional wear of the Hungarian peasant would make its permanent move onto the folk dance stage, as the eye-delighting part of the show by trained dancers. In recent years however, a great awareness of traditional attire has awakened among the various strata of society in Hungary, as part of the ongoing folklore and culture renaissance-movement.

The influence between city and village is reciprocal in every respect of this renaissance, as the urban youth of Hungary is attracted to the music and dance of the villagers to the point of practicing them regularly in the Táncház, it is also captivated by their clothing. As a result, women in tightly pleated deep-red skirts of Szék, young men in sheepskin vests - touched by the patina of time, are slowly becoming a regular part of the scene in Budapest and other towns and cities around the country.

On the other hand, the villagers, who at folk festivals, through radio or television programs, or just from having been the generous hosts to visitors from the city reacquainted urbanites with Hungarian traditions, are very proudly aware of their role as preservers of their nation's ethnic treasures. Seeing the extent of ground their customs covered in the outside world, they feel important and self-assured in this role, and are prompted towards reactivating some of the ways of their traditional living.

It can be said that the preservation of Hungarian folklore - costumes being a vital part of it - is continuing on a conscious level. In this endeavour, the immediate task of folk dancers, within or outside the country's borders, is to visually transmit the authentic dance and dressing customs of Hungarians to the best of their knowledge.

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Hungarian peasant costumes, as the complex of regional attires of Hungarians is referred to today, evolved in a location that was the great melting pot of both, Eastern and Western influences. The Magyar tribes that settled in the Carpathian Basin in the 9th century wore Eastern-style clothing that was very colorful and simply cut. Due to the materialistic and physical sacrifice that went into the growing and making the material for the clothing, this simple style that required no wastage, was kept for a long time.

In the Middle Ages, this Eastern style began to mingle with Western styles, which accounts for the subdued, grey colors that characterize Hungarian peasantwear of that time. In the 16th century, the Turkish occupation brought the vivid colors and Eastern tailoring back again.

In the 18th century, with the strengthening of the Habsburg feudal system, the Hungarian peasantry lived under very difficult circumstances, and this was reflected in their clothing. They had to depend on their environment and their own work in the provision of clothes. Sheepskins, leather, hemp, and flax were available materials that they used to make their simple, colorless clothing.

Richer peasants, who had the opportunity to come into contact with urban life and the Western influence there, wore as colorful clothing as they could afford, using lace, colored embroidery, silk, brocades, especially for festive wear.

Under the feudal system, the use of colorful clothing was curtailed not only by poor economic conditions of the peasantry, but also by laws that forbade them to employ fancy needlework, lace, or decorative elements in their attire. In Kecskemét for example, during the 16th century, one law after another was passed that controlled the appearance of peasant clothing. A shepherd who had an elaborate design put on his cloak (szűr) by a local tailor was punished with a fine; women were not allowed to sew golden lace or braiding on their clothing.

Thus, peasantry and folk artisans, who sacrificed their creative talents on the altar of the nobility's fashions, welcomed the improved economic and social conditions of the 19th century. The spreading of industry and the railroad network greatly speeded up the betterment of peasant life, and by the second half of the century, the change was depictable in folk costumes as well. The instinctive taste and artistry of peasant craftsmen and women could now be expressed on the clothing articles of villagers also. The peasantry, being

(please continue on next page)

ON HUNGARIAN PEASANT WEAR, Con't.

able to afford richer clothing, began to wear these colorful costumes, especially for festive occasions. Women began to wear the white petticoats and bodices; men's white pantaloons (gatyas) were now made of white and not of the homespun, greyish linen. Also, adopting the fashion of the 18th century nobility, blue began to dominate the upper garments of the men.

By the second half of the 19th century, most of the material that was used to make clothing was manufactured in factories and this was perhaps the last great element that influenced the development of Hungarian costumes as they appear today.

Factory-made cambric, softer and whiter, was also wider than home made linen, so it had to be pleated where it was used. Shirt and shirt sleeves became fuller and pleated, as did men's pantaloons. Most garments assumed a general Western style cut and tailoring. Variety of fabric, decorative accessories and color became a symbol of prosperity among the peasantry, and traditional, simple clothing took the position of expressing old age, poverty and every day labor.

A relatively newcomer to the colorstock of Hungarian costumes is black. It was accepted by the peasantry as a symbol of social status only in the second half of last century. At first, it was used for festive wear. This explains the use of black for the attire of the bride in Kalocsa and white for mourning in Southwestern Hungary.

This evolution in the formation of Hungarian traditional wear did not take place simultaneously in time and place. Some regions, geographically and therefore culturally isolated from the outside world, never attained the richness of traditional attire as some other, easier accessible areas have. Divergences can also be attributed to varying occupations, social status, and historic events of a certain village. These factors should always be kept in mind when exploring for our practical stage use, the seemingly unattainable complex of Hungarian regional wears.

When a Hungarian performing folk dance group is formed in America, the first costume usually made is the "Sárkőzi" for the girls - a colorful wide skirt, puffed-sleeve blouse and kerchief being its most typical components. The men are often thought about at the last minute, which reflects in their stage wear of black pants, vests, and what I personally witnessed on one occasion, rolled-up sleeve street-shirts and wide-buckle belts that belong on blue jeans. While obviously, a whole new attitude should be taken by Hungarian folk dance groups in America towards men's stage wear, it should also be a mistake to allow the sárkőzi or some other widely used costumes to become the only representatives of Hungarian folk wear.

Although they spring from authentic roots and are far more acceptable than the red-white-and-green ribboned "national" costumes of the past, they should not solely symbolize Hungarian traditional wear. They are only a small fraction of it - often the product of limited information and in appearance, reflect a negligent attitude towards wearing them. Performing groups, in the course of their creative work, should pay more attention to these factors that can become very positive or negative factors in their dance presentations. They should not be satisfied with just the typical - the already well and widely known. They should not be afraid to employ some less known alternates whenever it is proper to do so.

Unfortunately, while an excellent stock of literature is available on the subject in the Hungarian language, in English, there is very limited information that is useful for folk dancers. Although Alice Gáborján's Hungarian Peasant Costumes is a good summary and examines the traditional wear of Hungarians from a scientific point of view, its function is not to categorize them in relationship to dance types, dialects or choreographies. The publication of such a Hungarian costume guide is greatly needed and would certainly be beneficial to a great variety of Hungarian folklore enthusiasts.

* * * * *

References: Bátky-Györfy-Viski: A Magyarorságnéprajza I. Budapest, 1941
Hofer-Fél: Magyar Népművészet - Corvina Bp. 1975
Kresz Mária: Magyar Parasztviselet - Akadémia, Bp. 1956
Alice Gáborján: Hungarian Peasant Costumes - Corvina, Bp. 1969
Magyar Iparművészet (Hungarian Applied Art) - Newsletter of the Museum of Applied Art - vol. XLIII; No. 10 pp. 69-70 - Bp. 1940.

* * * * *

[Ed.: Excellent pictures of Hungarian peasant wear may be found in the book which is reviewed in this issue - "I Set Out on the Highway of the World: Hungarian Folk Customs", by Péter Korniss. . . Also, a two-volume set of artists' drawings and water-colors, with text in German - "Ungarische Bauertrachten" by Kreiss, shows some peasant costumes of Hungary, circa 1820-1867.]

* * * * *

COSTUMES OF BUJAK

by SANDRA WODICKA

Buják is a town in the area of Hungary known as Paloc, which is northeast of Budapest. The so-called tulip skirt is characteristic of this area. The soft wool skirt is trimmed on the bottom with flowered ribbon or strips of flowered wool fabric and bias tape or rick-rack. The edge is banded with wool and the whole skirt is pleated in about ½" pleats. The extra thickness at the hem causes the flared out or tulip effect. Cheaper, unpleated material is used under the apron. Three to four such short skirts are worn on top of each other and the several petticoats.



The white cotton blouse has narrow sleeves with a 4" eyelet ruffle and a red, blue or floral ribbon tie. The vest is made of white challis, printed with large red roses or sometimes of brocade. The armholes are edged with wool - generally red or green. The front opening is trimmed with pastel (green or blue) ribbons, edged with lace.

The skirt is made from about 5 yards of flowered challis of white, red, pink or green background. Sometimes a red or blue fabric with woven geometric white stripes is used. The bottom ribbon and bias tape are of contrasting colors.

The white apron wraps around the waist and is edged with eyelet. Red and blue ribbons are pulled through eyelet trimming on the bottom, ending in ribbon "stars".

Multiple strands of pearls are worn around the neck from high under the chin to bust level, and these are tied in the back with floral silk ribbon. Often a white scarf, elaborately decorated with eyelet and edged with an eyelet "ruff" is worn. The hair can be pulled back in a single braid. Boots or white tights and black shoes complete the costume.



The men's costume from this general area consists of the basic skirt and plack pants, or sometimes, white gatyas. The black wool vest has a turned down collar and button trim. A feature of this costume is the curved, almost "shepherd's crook" pattern of buttons on the vest. The black wool apron is embroidered at the bottom, pleated, and tied in front with floral ribbon. (This is a relatively easy "make-it-yourself-costume" for folk dancers.)

Further information on this and on other Hungarian costumes may be found in numerous books listed elsewhere in this issue, through the Federation Costume Committee, and dealers who handle costumes and Hungarian publications, both here on the West Coast and in the East.

* * * * *

[Ed.: "Sandy" is one of the leading proponents of Hungarian folkdance here in Southern California, and active in the promotion of the current flurry of Hungarian activities in the Southland this month. She was co-director of the Hungarian Idiom Dancers, and is the leader of Tanc Huz West.]

Additional source material for costumes: Fél-Hofer: Hungarian Peasant Art, Corvina, Budapest 1958; Kósa-Szemerkenyi: Apáról Fiúra, Konyvkiado, Budapest 1973; Edit Fél: Hungarian Peasant Embroidery, Batesford Ltd., London 1961; L'Art Populaire Hongrois, Budapest 1928.

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BOOKS IN REVIEW
THE FOLK TRADITIONS OF RURAL HUNGARY
A PHOTOGRAPHIC RECORD

VERONIKA GERVERS-MOLNAR

-- Elindultam világ útján: magyar népszokások [I set out on the Highway of the World: - Hungarian Folk Customs] By Péter Korniss. With a preface by Sándor Csoóri, and ethnographic notes by Ferenc Novák. Budapest: Corvina (1975). --

Hungarian folk culture, customs, and art have been studied extensively by scholars since the mid-nineteenth century, and have been a major subject taught in the departments of ethnography at several Hungarian Universities. The richness of this culture has inspired writers, dancers, musicians and other artists as well as enthusiastic amateurs, who all found in it a Source, a 'Fountain of Life'. On the other hand, the material culture has been carefully collected by museums, and the folklore preserved in writing and on tapes. Against this background, Korniss' volume stands out as a new and possibly last effective attempt to save the essence of Hungarian rural life and the reality of folk customs.

Korniss, a photographer of exceptional talent with a particular interest in human subjects, introduces the "reader" of his book to a selection of traditional customs, still alive in the late 1960's and early 1970's, in eleven photographic essays of over a hundred pictures. Some of these essays are connected to the great religious festivals of the year, Christmas, Easter, and Pentecost, which recall the theatrical plays of the Middle Ages as well as certain elements of a much earlier, pre-Christian past. Other customs, which to a great extent survived in children's games, are purely pagan in character. In a few essays, the emphasis is on major events in a human's life such as marriage and death; while elsewhere, the secular festivities of rural life are depicted, as the harvest of the grapes, the 'dance house', or the ceremonial dressing of a young girl for Sunday.

After a plain title page, each essay is presented to us without words. Everything is concentrated into series of black and white photographs, which have and need no captions. Korniss' pictures have an incredible capacity to depict the events as well as the sentiments of all participants. Though they are still photographs, they contain all the movements of the happenings. The viewer senses the slowness or quickness of the dance at the 'dance house', and can hear the rhythm of the music. One feels the splash from the buckets of water with which the young men drench village girls on the morning of Easter Monday, a custom which preserves the rites of an ancient fertility cult to celebrate the coming of spring.

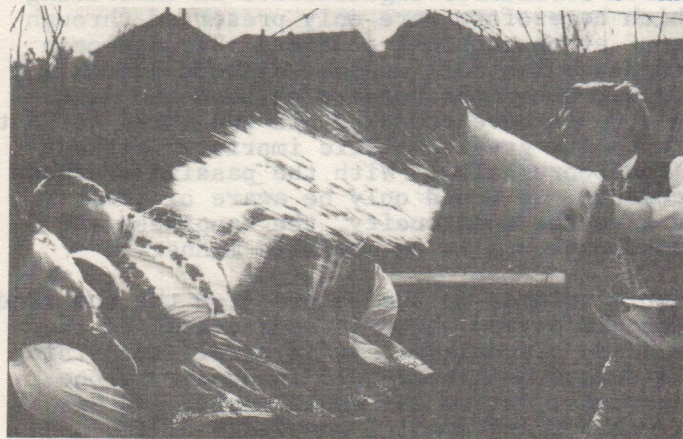
We are also introduced to innumerable faces of old and young among the many different types of Hungarians. Each of these faces is caught in a special enduring moment, and each expresses the lively, human background in which these beautiful old customs have survived for centuries, if not millenia. In a 'dance house' of Szék village in Transylvania, we feel the excitement and anticipation of girls and young men, their happiness at being together and of dancing, the origin or constancy of a romance, the sadness or uncertainty of some, and the half-formed desires and wishes toward the unknown. We see the paid musicians playing,

apparently unconcerned, in a corner of the room; a lonely man dancing a solo; and those shining eyes which discover each other at the petroleum light in the semi-dark house.

In another essay, we sense the deep feeling of sadness and mourning over the dead, and the bareness of the cemeteries. In the small Transylvanian village of Csököly, we see a group of old women dressed in white linen garments. The tradition of white mourning, which has also survived in parts of nearby northern Yugoslavia, is well known from ethnographical studies. But, Korniss' pictures are the first to show the Csököly women in their somewhat unusual white mourning outfit - not as a curiosity, but as an expression of the tragic



Old People's Day, Mezőszilas



The Rites of Easter Monday, Acsa

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FOLK TRADITIONS - A PHOTOGRAPHIC RECORD, Con't.

dignity of mourning and remembrance. Looking at the old women praying together at home, or going through the village towards the cemetery, one cannot help but recall Dürer's vivid description of an Antwerp procession in 1520, in which widows walked together in white garments:

--A very large company of widows also took part in this procession. They support themselves with their own hands and observe a special rule. They were all dressed from head to foot in white linen garments, made expressly for the occasion, very sorrowful to see. Among them I saw some very stately persons.--

Indeed, the origins of the white mourning costume of Csököly go back to a medieval western European tradition.

In contrast to the Csököly custom, the funeral of a young man from Rimóc is shown in the almost total blackness of the night. Alongside his open coffin, mounted at home, black mourners pray and sing their monotonous chants while slowly counting the beads of their rosaries. In their black head-kerchiefs pulled over their faces, and with their hands - rough from work - clasped in prayer, these women are the motionless guardians of the dead, since the body may never be left alone before interment. All this is unforgettable for, quite apart from the funeral, the figures in the photograph become symbols of death and sadness.

The customs and events which Korniss portrays in his book have been photographed by innumerable photographers, ethnographers, and amateurs since the early days of the camera. Many such pictures have been published in both popular and scholarly works, or were exhibited, and made into postcards. Korniss however, is the first and only photographer to succeed in catching the very essence of Hungarian country life, and to depict it with the reality of which only the camera is capable. Yet there is more to these pictures than photographic equipment and skill. Korniss works at the highest level of artistic sensitivity and with great technical know-how. Instead of forming a new and particular photographic style, he allows the liveliness of his subjects to overcome "composition", "construction", cut-outs and enlarged details, and the use of different lenses for various effects. Indeed, while he has obviously used all the possibilities of his camera and of his profession, we are not aware of the "photographic" side of his pictures, but rather identify ourselves with the people in them.

Individual depictions of special moments have been done by many photographers throughout the world past and present. Their "results" can often be compared to the sensitivity and skill of Korniss. But instead of catching the beauty or interest of an occasional moment, he devoted himself to the depiction of a series of individual themes within a single setting. The result is a continuous photographic story of life through the traditional customs of villages in Hungary and Transylvania.

Because of the economic and social changes of the century, and particularly the drastic changes of the past few decades, the life style and ancient customs of the past are on the way out in Hungary, as almost everywhere else in the world. The abandonment of villages by the young in search of the financial and material advantages of the cities and industrialization, and the speed of transportation and communication, are cutting the life line of old traditions. These traditions are already almost extinct in most places where "culture" has been exchanged for "civilization". In fact, it is surprising that Korniss was able to find so many lively "fossils" of the past. But all these glimpses of rural life are on the wane. Some activities, still common only a decade ago, have now disappeared. Many of the photographs in the volume could never be taken again.

The photographic record which Korniss provides is of invaluable significance in exhibiting the human aspects and realities of traditions, which heretofore were only preserved through the frequently unimaginative, generalizing nature of ethnographical studies. His approach with the camera recalls the work of Béla Bartók on Hungarian folk music. Without Bartók and his followers, the many-sided musical culture of a nation on the borders of East and West would not have survived. Furthermore, Bartók could never have composed his own works without first having studied folk music and being imbued with its great artistic imprint. Without Korniss' photographs, we would certainly be much the poorer also. With the passing of those generations which experienced these traditional customs, we would only be aware of them through scholarship. That, however, could barely give the spontaneity, the happiness and sadness behind the traditions, which his photographs preserve in an artistic manner.

One can but hope that Korniss will publish many more volumes in the future from the thousands of pictures he has taken. It is a mission which should be and which is appreciated by the general public as well as by artists, ethnographers and historians. It is hardly surprising that in little over a year, 20,000 copies of this unique book were sold in Hungary alone. Its message, nevertheless, speaks not only to Hungarians, but to the whole world, and his pictures can be understood in their human content without any special knowledge of the customs they depict.

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A PHOTOGRAPHIC RECORD, review, con't.

It should be added that for the historian and ethnographer, a valuable summary of each custom is given an appendix, in which the names of the villages and the year when the photographs were taken is carefully noted. A poetic preface by Csoóri introduces the reader to the uniqueness of these photographs, and to the real significance of Korniss' approach and art.

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The preceding book review was reprinted from the Canadian-American Review of Hungarian Studies, Vol. IV, No. 1 (spring 1977), pp 66-76, as reviewed by Dr. Veronica Gervers-Molnár of Toronto, with the kind permission of the Hungarian Readers' Service, Inc. of Ottawa, Ontario. Some of the photographs reproduced in the review (and here in Folk Dance Scene) are from Péter Korniss' book and others are from the collection of Dr. Gerves-Molnár. We wish to thank Dr. Harcsár of the Canadian-American Review, and Dr. Gerves-Molnár for their courtesies. We believe Mr. Korniss' book may be obtained in this country from Puski-Corvin, 1590-2nd Ave, New York City.

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SOMOGY
(continued from p. 10)

There are other dances in Somogy. Most of them are danced during weddings, which are always great preservers of old and unique traditions. Those dances are either ritualistic, entertaining, or fulfill some other function. In many of them, however, the main KANÁSZTÁNC motifs repeatedly re-occur, proving that the thousand-years-old occupational tradition is indelibly encased in the dances of Somogy.

© 1978 by Andor Czompó.

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[Ed.note: Many thanks to Mr. Czompó for this article on a very important area of Hungary to folklorists and dancers, because of its great contribution to our repertoire of dance knowledge. And thanks also to Andor for his very active part in instruction of the folk dances of Hungary and thus enabling us to vastly increase our repertoire of actual folk dancing itself. Of course, Andor Czompó needs no introduction to most of us - for it is just about 15 years since he first appeared here on the Pacific coast on a teaching session, and ever since at institutes and camps, has been one of the most popular of teachers. However, for those who do need an introduction to him, he will be at numerous classes and sessions during the first two weeks of February, including the "Andor Day" event on Saturday 5th and the Laguna Festival institutes.]

* * * * *

PLEASE MEET....!
THE MAGYARS



Not all of the Magyars - just two at the moment, Kálmán and Judith. This young couple, both natives of Hungary, came to the U.S.A. in the early 60's, Kálmán about a year before Judith did. He was born in Kiskunhalas in 1945; she in Budapest, 1947. Kalman started his dancing training at an early age and at 10, was accepted into the Hungarian Ballet Institute. Judith's early artistic environment evolved around the literature, music and history of her native country. Both have had an excellent background in the arts and crafts relative to the music and dance of Hungary.

Soon after his arrival in America, Kálmán joined the Hungária Dance Ensemble in New York and soon became its dance director, and from that point, his interest in Hungarian folklore and dance intensified. He has in his capacity utilized his ability in numerous choreographies for Hungaria and other folk dance ensembles in the U.S. and Canada. After Judith arrived in this country, she continued her studies of the arts, received a degree in Interior Decorating, and worked for some years in this field. She joined Hungária in 1964, and this was the start of her very strong involvement in Hungarian folkdance and folklore, and with her knowledge of folk art, was a natural selection for the position of costume director of the group. She also held a like place in the now-inactive 'Nomád' group. She also is a choreographer in her own right, and like Kálmán, has taught at numerous camps. Regarding the education of children of the Hungarian ethnic communities as important, she also teaches folkdance and folklore in Passaic, N.J. Both, Judith and Kálmán are expert on the zither. Here on the West Coast, those of into things Hungarian, know Judith especially for the fine folklore publication she produces and edits, Karikazó. Kálmán is the organizer and director of Pontozó (see article). They met and married in Hungária Ensemble, and have two children, Ildikó and Kálmán Jr. Together, they are a driving force in the folk cultural scene of the New York-New Jersey-Eastern Hungarian communities, and we will see them here on the West Coast the early part of April this year.

* * * * *

DANCE NOTES

HUNGARIAN FOLK DANCE IN AMERICA

- A Futuristic Viewpoint -

KÁLMÁN MAGYAR

In the past several years, folk dancing in Hungary has gone through sudden changes and American folk dancers are now beginning to notice these symptoms.

May 6, 1972 - 7 p.m. to be exact, the first Táncház was organized by some folk dance enthusiasts in Budapest. This marked the beginning of a new form of recreation for many thousands of young Hungarians.

What is Táncház (Dance House)? How is it conducted? Strangely, it is very similar to the recreational folk dance places in America. There are two major differences however; one is the music, which is always live at a Táncház. The other is that the dances are Hungarian only, not international.

With the introduction of this practice, Hungary became the first country in Eastern Europe where folk dancing became a form of recreation among the youth of all the major cities.

Why is the Hungarian Táncház movement so important for all of us here in America? In brief, I will attempt to explain this in the following:

Hungarian folk dancing was not allowed to develop in its authentic form at the international folk dance places in America because it was forced into a rigid environment already existing here. The most important characteristic of Hungarian folk dance - improvisation - which sets it apart from the Balkan dances, was not allowed to prevail. (In Balkan dances there is room for limited improvisation sometimes when the whole line of dancers follow the leader's patterns.)

In the past, all of the Hungarian folk dance instructors spoke of the importance of improvisation, but they found it impossible to teach it to American folk dancers. If an attempt was made to teach a dance with motifs to be improvised, the students forgot the taught material almost immediately upon the teacher's departure. According to my analysis, these unsuccessful attempts were due to: (1) the material taught was not suitable for improvisation; (2) the practice was foreign to the customs of American folk dancers; (3) it required greater technical skill than did the choreographed dances.

However, I firmly believe that the time will soon come when Hungarian folk dancing will be done in its authentic form on this continent, too. Why? Because the dance and musical material is now quite available and folk dancers are ready to accept the challenge. The change will not be a sudden one but rather a gradual adjustment to a new, more exciting form of recreational folk dancing. Once this has been accomplished, Hungarian folk dances will increase in popularity because folk dancers will be able to identify better with the unchanged, authentic dances.

* * * * *

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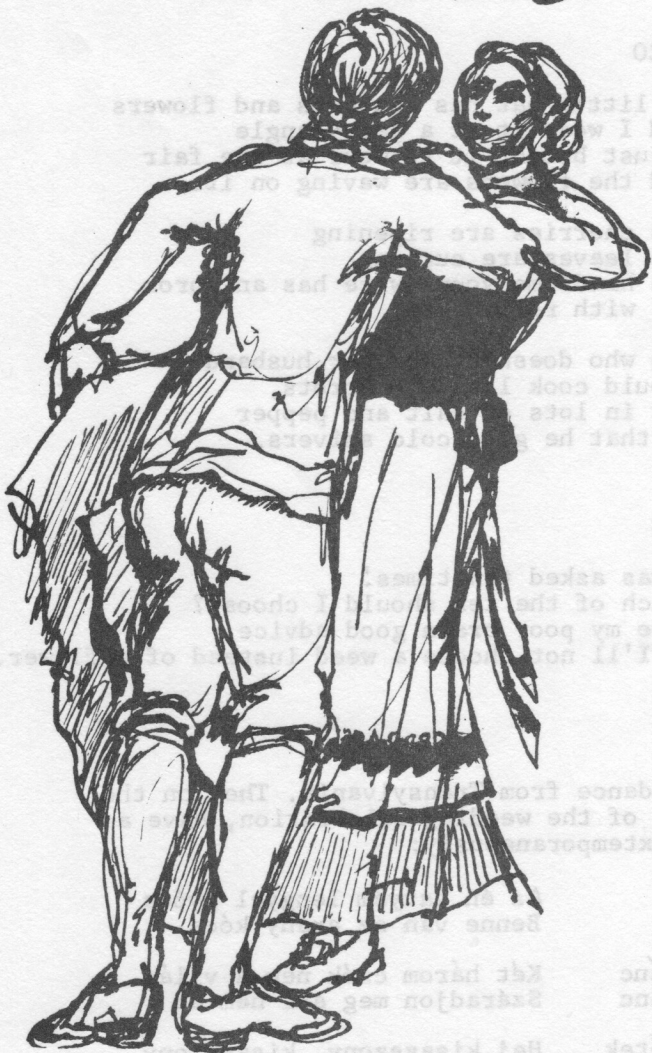
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SONGS WE DANCE TO

SANDRA WODICKA

As for Hungarian folk dance songs, (and to which we dance) here are some - I do not have translations of all of them, but what are here are from various sources - some better than others. I've included various verses - the words of which - seem to bear on the topics in this issue - dance, costume, festivals, food, and competition in battle or love.

ECSERI CSARDAS

Esteledik a faluban haza kéne menni
Attól félek a legények meg akarnak verni
Ne bántsatok jó pajtások, nem vagyok az oka
Szeretöm egy barna kislány nem hagyom el soha

KEVI CSARDAS

Sárga a csikó, sárga a nyereg rajta
Most akartam hozzád menni rajta
Most akartam veled beszélgetni
Itt van az idő el kell maserozni

KORSCARDAS

Réten, réten, sej a keresztúri réten
Elvestettem a zsebbe való késem
Késem után, a karikagyűrűmet
Azt sajnálom nem a régi szeretőmet

In the field, in the field of Kereszturi
I lost my pocket knife
After my knife, my wedding ring,
It is that which I regret, more than my former love.

: : : :

SARKOZI KARIKAZO

Kis kalapom darutollas viragos
Fére csapom jaj de nagyon betyáros
Most vettem az elmúlt vasár elejen
Reng a virág kiskalapom tetején.

My little hat has feathers and flowers
and I wear it at a jazzy angle
I just bought it to wear at the fair
And the flowers are waving on it.

Érik érik a cseresznye
Bodorodik a levele
Piros barna menyecskének
Körül fodros a köténye

The cherries are ripening
The leaves are curling
The handsome young wife has an apron
with ruffles

Ki az urát nem szereti
Sárga répát főzzön neki
Jól meg sózza paprikázza
Hogy a hideg is karazza

She who doesn't like her husband
Should cook lots of carrots,
Put in lots of salt and pepper
So that he gets cold shivers.

: : : :

LAKODALMI TANC

Engemet máris tizen kértetek!
Most a tiz közül melyikhez menjek?
Adj jó tanácsot szegény fejemnek
Hogy virág helyett kórót ne szedjek!

I was asked ten times!
Which of the ten should I choose?
Give my poor brain good advice
So I'll not choose a weed instead of a flower.

: : : :

CSUJJOGATÁS

--Here are some of the calls from this young men's dance from Transylvania. They on the whole, encourage or egg on the dancer and when part of the wedding celebration, have a ritualistic significance. These are often made up extemporaneously:

Volt szeretöm tizenhat is
De jó volna most egy vak is

Karikára legények
Betyárosan vertétek

Az én gatyám lengyel gyócs
Benne van az arany kócs

Volt szeretöm volt egy pár
Kiért most a szívem fáj

Ez az igaz magyar tánc
Ebbe forog minden ránc

Két három csók nem a világ
Száradjon meg aki nem ad

Nincs édesebb a lánynépnél,
Nincsen csalfább a legénynél

Forgassátok, seríesétek
Amíg bennük zeng a lélek

Hej kisasszony, kisasszony
Lehetne már menyasszony

As in other dances of this kind, as the men call across to each other in challenges, the shouts are not always exactly what one might find in polite society, and the significance might not be appropriate to be used for general folk dance activities. (However, we had our Hungarian censor check them out and they have all been approved for mixed company.)

* * * * *

A LA CARTE

by GLORIA HARRIS

The crown of King Stephen of Hungary made the headlines in the news recently. The United States government, after having been entrusted with the crown for safe-keeping at the end of World War II, had decided to return the crown to Hungary to further better diplomatic relations between the two countries.

King Stephen (with his crown), reigned between 1001-1038 in Estergom, then the capital of Hungary. It was King Stephen, as far as we know, who was the first monarch to make laws governing rates and the hours of business for the benefit of Innkeepers. The innkeepers and cooks, no doubt, were most probably run ragged, both figuratively & literally, as the Hungarian people at that time, were big on eating. (And today it is a fact that Hungarians consume more food per capita than any other European.)

While it is noted that nobles of other countries spent fortunes on elaborate clothing, Hungarian noble people spent most of their money on food.

In the late 1400s, King Matthias' wife, Beatrice, because of her fondness for garlic and cheeses, had them imported to her from Italy. The aroma of strong Italian sauces permeated the palace halls and the nobles, following their noses, were soon cooking and eating Italian-style. Those nobles who traveled in Europe and fell in love with La Grande Cuisine of France, brought their amour back with them to the court and French cooking became the rage. The cuisines from foreign countries, embraced by the nobles and the rich, were tasted and admired by the 'just plain people' of Hungary. They decided what they liked of the French, Italian, German, Polish and Austrian cooking and then adapted the dishes to Hungarian taste.

The peasants liked their food spicy and used a lot of pepper, so when paprika was introduced to them around the 18th century (from where, is not definitely known, perhaps Turkey), they used it in great quantities and cultivated the plant, as well. The Hungarian landscape was covered with the red pepper-shaped fruits in summer and after harvest, the peppers were strung and draped over racks, barns and cottages to dry. Although some farmers still dry and crush their own paprika, important "Paprika Families" now have control of the crops. Scientists were hired to breed a sweet and superb pepper. Electric ovens and chopping and grinding machines are used to produce a fine paprika sold throughout the world. The paprika peppers have been proven to be the world's richest source of Vitamin C.

Paprika is a main ingredient in Gulyás, the most famous of Hungarian dishes. But, centuries before paprika was used and before Hungary became a state, gulyás was invented by the nomadic Magyar Tribes from the Caucasus Mountains. To prepare for a long journey from home, the Magyars put cubes of meat and onions in a heavy kettle (BOGRÁCS) hung on a spit over an open fire, to cook slowly until all the liquid was gone. This mixture was left under the sun til dried, then was put into a bag made of a sheep's stomach. The food could be carried easily without spoilage, on long trips. Although in extreme cases the meat might have been chewed for sustenance, the ideal and satisfying method was to add water & cook to a stew or soup. Up to a hundred years ago, the ruling class had maintained that gulyás was strictly peasant food but it is now the national dish of Hungary.

The preparation of gulyás is simple, but follows, ritualistically, a certain method of cooking for true subtlety of flavor and color. The frying of onions in lard (not butter), slowly and with great care, is critical. Hot butter pales the paprika and masks the fragrance of the onions. The removal of the pan from the heat when adding paprika, is essential, for the sugar content of the paprika would caramelize and the color and the flavor of the gulyás would be altered. After that, you can relax a bit, add the meat, stock, salt, caraway seeds and potatoes and cook to a perfect gulyás. (Oops-caution: excess water should not be added. Wine should never be added (too French), nor should the gravy ever be thickened with flour.) There you have the Classic Gulyás.

** The recipe given here, is from a Time-Life book. Jane Spitzer's recipe uses veal in place of beef. Add a little thyme with the marjoram, omit potatoes, and add one pound sliced mushrooms. Stir in one cup sour cream just before serving. Superb.

BOGRÁCS GULYÁS

HUNGARIAN

Kettle Goulash

2 tablespoons lard	
1 cup onions, chopped fine	
½ teaspoon garlic, chopped fine	½ teaspoon salt
3 tablespoons Hungarian paprika	fresh ground pepper
2 pounds stew or shin beef, cut in ½" cubes	2 medium boiling potatoes
½ teaspoon caraway seeds	1 pound tomatoes, chopped fine, (about 1½ cups)
4 cups beef or chicken stock, or water	2 medium size green peppers, chopped fine
	½ teaspoon marjoram

Heat lard in heavy 4-5 quart saucepan til light haze forms over it, reduce heat to medium and add garlic and onions. Cook 8-10 minutes or til onions are lightly colored. WITH PAN OFF THE HEAT, stir in paprika. Stir til onions are well coated.

Add beef, caraway seeds (I tied them in a piece of cheesecloth) & stock (or water); add salt & pepper. Bring to boil and partially cover pan. Simmer 1 hour or til beef is barely tender.

Parboil potatoes 8-10 minutes or til they can be easily penetrated ¼" or so with tip of sharp knife. Peel, cut into ½" cubes and add with tomatoes, peppers, and marjoram to meat. Partially cover again, and cook over medium heat til potatoes are done and meat is tender. Skim surface fat and taste for seasoning. Serves 4-6.

Research for above and for recipe: The Cooking of Vienna's Empire: Joseph Wechsberg & Editors of Time-Life Books

* * * * *

PERSONS. PLACES. THINGS

A BUSY WINTER SCHEDULE up in Northern California and beyond. Our E.O.M. for now (and few will make in time if you wait for this notice in "Scene") is the Pacific Heritage Festival in San Jose, January 28-29. (Don't see a single Polynesian dance on the program though). The annual Napa "Sweetheart Festival" follows the next week (see elsewhere here). A double event follows on Feb. 11-12, when two camps have reunions - the Feather River Camp party at Frick Jr. High in Oakland, Feb. 11 - and the Mendocino Memories of the Mendocino Folklore Camp in Marin, Feb. 11 and 12. Oakland's "Festival of the Oaks" on Sunday Feb. 26 at the Oakland Aud is preceded the eve before with a warm-up party in Alamo at the Women's Clubhouse. ...and the Federation (North) Officers' Ball - the "Souper Bowl" will be at the Redwood City Vets' Memorial Bldg., 1455 Madison Ave. on Sunday March 5. Further north, in Seattle, the big annual winter festival is set for February 18.

DO YOU HAVE YOUR 1978 CALENDAR YET? It is out, and nice, too. Mostly costumes this year, with a few interesting embroidery details too. Published by the Folk Dance Federation of California, Inc. and available from your record shop or Federation contact, or Let's Dance. While on calendars, if you can use two of them, then one could suggest that you get one published by the Ontario Folk Dance Association, also. Costume photos of Canadian folk dancers for each month. Don't know the price or address, but Freda Rubenstein is the name to write for Ontario Folkdancer - she may also be the one who has (or should know of) the calendars. At 8 Cedar Springs Grove, Downsview, Ont. Canada M3H 5L2.

UPCOMIN' SOON, (we may even have a flyer about it by collating time) is the new 1978-79 People's Directory out of Austin, Texas - which many found so enjoyable last year. If you are a club or teacher, you should be getting a questionnaire soon, for listing. If you don't get one, you can contact People's Folk Dance Directory, P.O.Box 8575, Austin, Texas 78712, and get a questionnaire.

BOYS OF THE LOUGH will be in concert March 4 at the Wilshire-Ebell Theatre in Los Angeles. This traditional Irish Orchestra will entertain in a sort of pre-Saint Patrick's Day event with traditional music of the British Isles. Keep your eye on the Hibernian Independent for other news of Erin - there'll be things doing in March, y'know.

SOME NICE GREETINGS FOR THE HOLIDAYS from beyond these shores - Per-Erik Boij of Toronto send his and Angela's wishes, and with them, a bountiful list of information Scandinavian which we'll note as the months progress (or if you're planning a trip, a call here will give info you want maybe). Berthold Konrad, the direktor of Liechtensteinische Fremdenverkehrszentral sent his wishes and on behalf of the Liechtensteiners, and Mr. Goop, also sent his beautiful card, illustrated with Liechtenstein's costume stamps, wishing a happy new year for American folk costume addicts. Another corner of the world - far distant, is South Africa, and Gwen Swaenpoel sent best wishes for good relationships between volkspelers (folk dancers) there, here in California, and everywhere.

THEY MUST HAVE HAD AN INTERESTING and lively meeting of the Florida Folk Dance Council in Tallahassee over Thanksgiving. I guess editors have it tough all over, as do also dancers, leaders, teachers, and those brave souls who try to man and steer the folkdance Ship of State.

WATCH YOUR LOCAL BULLETIN BOARD for teaching sessions by Andor and Ciga during these next couple of weeks - we'll have some appearance listed under our club news here, but there may be sudden extras arranged which we haven't heard of yet.

THE JASNA PLANINA*article last month arrived at the last moment and available space was at a premium by then. We had to edit somewhat in order that it be squizzen into its slot, but got all the main substance in. We do say that the Jasna Planinas are a group to be contended with in the future, and are one of our special delights.

HARRY AND BARBARA SENN, of Claremont, were in San Diego recently and gave a folklore program on Romania. He had some superb films of folk festivals as well as costumes and crafts. He has spent two six-month periods in the past couple of years studying and researching folk legends there on a Fulbright grant.

SILVERADO FOLK DANCE CLUB* of Seal Beach awarded two Scene subscriptions as prizes at their Post-Christmas Party - and before that, the San Diego Folk Dance Club*did the same at that special party, too. Thank you, Silverado and San Diego.

IRWIN PARNES writes to let us know that it is the 31st, not the 30th annual festival upcoming at the Music Center, April 15 (as noted in our calendar last month). Also, a reminder to keep St. Patrick's Day, March 17, 1979 open for the 32nd. presentation of the event. (Take note of that now, Scholarship Committee!)

(continued on next page, please)

PERSONS, PLACES & THINGS, Con't.

GOBBITJIES OF NEWS about upcoming tours and folklore programs abroad. For more info, you can contact Ricky Holden of Folkraft-Europe in Brussels, Belgium, or the Folk Dance Association, Box 500, Midwood Sta., Brooklyn, N.Y. 11230; or Richard Duree here in Orange County.

THE VIRGILEERS* held their annual Christmas Pot-Luck Folk Dance Party in the gaily decorated auditorium at Commonwealth Elementary School. A heap of thanks due to "Pat" Patterson and Kay Dobrinsky for the excellent job they did in arranging it all. As a result, many delicious foods were enjoyed by all at the beautifully decorated tables...Afterwards, the Virgileers and their many friends enjoyed an evening of folk dancing. We were happy to have as guests, Federation South President Ed Feldman, publicity director, Perle Bleadon, and past-President, Al Dobrinsky, who, like "Jolly Old St. Nick" always honors us with his presence at this holiday affair. (Ed. note - so that's why he signs his signature thataway - I thought it was because he didn't know how to spell in Polish!). During the evening, our instructor, Josephine and husband Tony were presented a gift of appreciation for all our "happy dancing" the past year. At this time, the Virgileers also extend Best Wishes to all our folk dancing friends for a Very Happy New Year filled with happy dancing in 1978. . . -- Inez Taylor --

(Inez, along with Marty Graeber of Silverado* and Marsha from Aman* are the kind of people who do much to promote their clubs and organizations, and have consistently sent in news during the past several years. We can't always print everything they may send in, and have to resort to using an editor's prerogative at times - but hope that we always get the essentials. Your club too, could have space here, but somebody has to take time to send it in! We can't promise to print it all, but will do the best, and would like indeed to hear from our other Federation member clubs at least one time each during this coming year!)

: : : : : : :

THE PULLMAN, WASHINGTON annual festival is scheduled for April 15 this year. It will be held in the ballroom of the Compton Union Bldg., Washington State U. Teaching international dances at the institute will be Dean and Nancy Linscott. For more info, contact Hedy Herrick at Rt. 1, Box 331, Pullman, WA 99163.

İSTANBUL TURİZM FOLKLOR DERNEĞİ writes that their folklore club will hold an International Folklore Festival in 1978 and wishes "our group" (An American club probably?) to participate, also want to know about international festivals in the USA and are also willing to take part in them. Their address is Kayışdağ Cad. 121/2, Güztepe/İstanbul, Turkey. (An exchange tour?)

*

(continued on next page, please)

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PERSONS, PLACES & THINGS, Con't.

THE NIRKODA ISRAELI DANCE ENSEMBLE* is looking for dancers, singers and musicians. Nirkoda is one of our newest Federation South members, specializing in Israeli dance. Please contact Ken Gordon at 997-8211 or Maxine at 939-9324 for details.

INTERNATIONAL DANCE BY ORANGE COUNTY POLKA CLUB on March 4th, at Plumbers' Hall, 3904 W.1st, Bolsa & Harbor, Santa Ana. Phone 714/543-5473, costumes, music by the Barons, \$3.00 per person. (The O.C.P.C. has a theme-dance every first Saturday of the month except July).

INTERNATIONAL FOLK DANCE ENSEMBLES coming to UCLA this spring include the Hungarians, Feb. 12, Sri Lanka group, March 18, Pakistani dancers, March 31; Okinawans, April 2. And at El Camino, besides the earlier mentioned Hungarians, Jose Molina Bailes Espanoles March 17.

THE EIGHT TO EIGHTY FOLK DANCERS of Sparks, Nevada, sparked by their energetic and tireless leaders, Harriet and Al Calsbeek, have had a fast moving fall and winter - full of activity, which you'll hear about next time. If you're in the Reno area, contact Harriet at 859 Oxford Ave, and we're sure she'll either have some place where there's dancing or direct you to one of the numerous ethnic folk activities that abound in the area for looking.

THE SECOND HUNGARIAN FOLK DANCE SEMINAR will be held in Sarospátek, Hungary, July 22-30. This excellent program is being repeated with new material. It will be followed by a week of varied folklore programs, including a tour of Southern Hungary and courses in Hungarian cooking, embroidery and pottery. The tour will end in Szegeed for its annual folklore festival and the beginning of the second seminar of the series which will be similar to the Sarospátek, except with more advanced material, choreography, and Labanotation. This over Aug. 6-13. Some of Hungary's most respected teachers will be featured, plus village excursions and a táncház. A very memorable experience.

EDITIO MUSICA BUDAPEST, the Hungarian Music Publishers call our attention to contemporary Hungarian compositions suitable for dance choreography and cite two examples recently used in ballet. They say that our dance choreographers are welcome to scores and records if some of the music would be of inspiration. Any Hungarian dance teachers interested? Mr. B.A. Varga, promotion dept. is at E.M.B., POB 322, Budapest V, Hungary.

(please continue on next page).

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PERSONS, PLACES & THINGS, Con't.

LIBERTY ASSEMBLY* has some new performers, thanks to our auditions in January. Some of them will be on stage at the International Folk Dance Festival at the Music Center in April. (If you are interested in performing with Liberty but couldn't come to the auditions, call Robin Evanchuk at 213/783-7970.)

LIVE BALKAN MUSIC for 3 hours at LACC in Hollywood March 3, 7 p.m. in room 206, women's gym; the Koroyar* Orchestra. No admission charge, requests welcome. Performances of 3 solo dances.

REMEMBER THE OJAI FESTIVAL is coming April 7-9 - starting with a Friday night program at the Art Center and the conclusion on Sunday. Dancing, exhibition, teaching(?) - after-parties - the whole usual good Ojai enjoyment and hospitality.

CAMFER AND THE CALIFORNIA DANCE EDUCATORS ASSOCIATION will co-sponsor a workshop on "Curriculum Connections" at Glendale High, 1440 E. Broadway Feb. 4 - for info, call Carol LeBlanc at 392-1022 or 846-7121 X105. The CDEA will also have its annual conference in San Diego Mar.31-Apr.1, co-sponsored by SD State U. and UC San Diego, with the focus of study on Rudolf von Laban. Contact George Willis, Dept. P.E. at SDSU, 714/452-3791.

INTERMEDIATE & ADVANCED BALKAN WORKSHOP Mondays at Westside Jewish Community Center, 5870 W. Olympic Bl., L.A., 11 am-12:30 pm. Learn intermediate and advanced material and technique. Pick up styling elements to support a more enjoyable dance experience. Individual attention. Led by Mady Taylor, formerly with Betyarok* Westwind, Hadarim and Liberty Assembly*. Ms Taylor was women's director, choreographer and soloist with the Aman Folk Ensemble* where she was a member for ten years. \$2.50 per lesson - \$20 for 10-week session. Call the P.E. Dept. 213/938-2531.

DUNAJ FOLK ENSEMBLE AND CHANDRIKA will be in the concert part of Laguna Beach International concert at the Forum Theatre, Festival Grounds, Feb. 25 and 26. They will present Hungarian material and Mid-Eastern and Mediterranean dances. Call Richard Duree, 714/557-8936 for info.

KOROYAR* finished '77 and started '78 in spirited fashion with a successful New Year's Eve performance of Armenian and Caucasian dances, and an All-Armenian concert is being readied for late spring (new costumes coming), and a Bulgarian one in the fall. Anyone interested in joining may contact the group % P.O.Box 27873, Los Feliz Sta., L.A. Ca 90027.

ACCORDING TO THE FOLK DANCE SCENE-BATON ROUGE, the Hungarian workshop there last month turned out to be everything that was expected of it. Dr. Csaba Pálfi presented a challenging and exhilarating, and his material highly motivated all the men who participated in learning his extremely fine dances for men. A large turnout, with a majority, Louisianans.

JASNA PLANINA FOLK ENSEMBLE* will be busy Valentine's Day weekend with trips to Laguna, to Riverside, and back to Laguna. The Orchestra will be playing for the Fri. eve party, then the dancers and singers will join the musicians Sat. eve performing their Romanian and Bulgarian suites at UCR's 11th Annual International Festival in two shows, 6 and 8 pm. They return to do the Romanian again at Laguna on Sunday. Other dates include Veselo Selo Feb. 18 and some upcoming L.A. appearance. For info, call Michael Gordon 714/683-7505 or Lindsay Moore, busness mgr. at 714/624-5585.

THE HOLLYWOOD PEASANTS'* New Year Weekend at Laguna was a smashing success and fellow folk-dancers, the West Hollywood F.D.C.*sent this poem: - "The Peasants were having a party, and our group was invited---For New Years in Laguna; to accept we were delighted. We started with dinner, the banquet was great; there was wine and Prime Rib, and we drank and we ate... With the program of dances, no one could find fault. We danced and we danced 'till our feet called out 'Halt!' We had entertainment, and at midnight, champagne, then came after-parties where we ate once again...The weekend evolved with more dancing and food; We played and we rested - whatever our mood... The Fiesta is over, but the memories remain - of warmth and enjoyment - clear skies and no rain. . Eighteen of us came - you welcomed our presence. We were happy to join you. Thanks, Hollywood Peasants."--West Hollywood Folk Dancers
-- Estelle Curtiss --

A MASTER CLASS with Andor Czompo' sponsored by Cerritos College, Mon. Feb.6 at 8 p.m. at El Camino High School, Beach & Rosecrans in La Mirada. Call El Camino Services, 213/860-2451.

CERRITOS COLLEGE Folk Dance classes register Mon. Feb. 6 and Wed. Feb. 8 at 8 p.m. Begin. and intermed. Call P.E.Dept. El Cerritos College. People, int. and advanced can enrol in Cerritos College Performing Ensemble, Tues. at 8 p.m., Griffith Elementary School, Tweedy Ave. in Downey. Call Community Services.

A FESTIVAL sponsored by Linn-Benton Community College, featuring Sunni Bloland and dances of Romania, March 10-12 in Albany, Oregon.

(see Caboose for any late arriving items)

* * * * *

THE FOLK MEDIA

A relatively new publication on the Hungarian cultural scene is the bi-monthly Hungarian Music News, which is issued in the English language, although published in Budapest by the director of the Office of Music Competition. Primarily dedicated to classical music and the ballet, it also has a dance department, and though not aimed in the folk direction, its (the dance dept.) editor is Edit Kaposi, well versed noted authority on Hungarian dance. . . Here in America, we of course have Karikazo, (which we reviewed last spring and won't do so now, except to say that there is a flyer included with this issue of Folk Dance Scene), published by Judith Magyar, \$2 per year (see flyer also for address, etc.) . . . Time again to remind about other regular folk publications, which include Let's Dance, published by the Folk Dance Federation of California, Inc (North) - \$5 per year, 10 issues (see ad); Folktivities, monthly and edited by Frank and Dee Alsberg, 1331 Washington St. in Evanston, Ill. - covering the Chicago and "hinterland" areas; Folk Dance Scene in Baton Rouge, published and edited by Vonnie Brown, monthly except August, folkdance and lore articles plus the Louisiana picture, \$7, 4431 Blecker St., Baton Rouge, LA.; Viltis, the one and only Vyts Baliajus publisher, 6 issues per year, a full-fledged-folklore publication, \$7 per annum, at P.O.Box 1226 Denver Colorado 80201; Mixed Pickles, a newspaper of folkdance, tabloid-size, by subscription and at clubs, classes and dealers - published by Folk Dance Association, Box 500, Midwood Sta., Brooklyn, NY. Many others include Ed Stern's Newsletter, Minneapolis; Northwest Folkdancer, Seattle; Ontario Folkdancer in Toronto; etc. which cover their areas in specific and beyond in general. For square dance publications, see "Square Circles" column in this issue.

* * * * *

SQUARE CIRCLES

The 27th National Square Dance Convention is set for June 22-24 1978 in Oklahoma City at the Convention Center. Three full days of pleasure at dancing squares - and rounds and contras and at workshops and so on. Square dance programs will be at all levels, and as for the round dances, they will be in a 16,000 sq.ft. hall of the Center (divided into two sections) with complete panel discussions, clinics, showcases, etc. of their own. Several exciting tours are planned, including one to the Cherokee Indian country. For registration forms, please contact P.O.Box 10814, Midwest City, OK 73110.

The American Square Dance Magazine always has some very interesting (and usually controversial) articles within its covers. The January issue has at least three - but the one "Digging up the Past" by Ed Butenhof of Rochester is one which is most interesting to square and folkdancer alike - for it shows a picture which we have seen, and are seeing, happen in both - or all areas (I was about to say folk and square) of our dance picture. It is too long to print in our pages here, otherwise we'd ask Stan and Cathy for an okay to do so - but Ed takes us back along the pathways to the origins of square/folk/country dance and traces it through its ups and downs and sidewayses to the present day. ASD is published by the Burdicks, P.O.Box 788, Sandusky, Ohio 44870 - \$7 per year 12 issues. Here on the West Coast, the other fine square dance publication is Square Dancing Magazine at 462 N. Robertson Blvd., Los Angeles, CA 90048. Bob Osgood started this one back in 1948, and it's still going strong. Also \$7 per year. (Bob sent me a notice to put in the Dec. "Scene" to alert you all before the rates went up Jan. 1, but we ran out of space, and now of course, it will need revising. Still a bargain though, and sorry for the delay Bob.)

* * * * *

PLEASE WATCH FOR YOUR RENEWAL NOTICE - Renewals of Feb. subscriptions received after our regular mailing date of Folk Dance Scene will start with the following mailing. Assure your continuity - so we receive it before February 20. Thank you.

* * * * *

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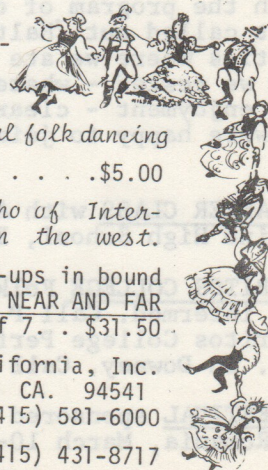
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TEACHING THIS MONTH

Clubs indicated below with an asterisk (*) are member groups of the Folk Dance Federation of California, South, Inc., and as such, are entitled to a four-line listing in this column gratis - additional lines, 50¢ each. Non-federated clubs, please see Classified ads section for rates.

INTERMEDIATE FOLK DANCERS * (Friday)

At Emerson Jr. High School in the gym, 1670 Selby Ave. in West Los Angeles - 1 bl. N. of Santa Monica Blvd., 2 E. of Westwood Blvd. - Dancing, 8-11 p.m. We offer: enjoy - no crowds, no intermission. We have continuous dances of all nations and short teaching periods of old and new favorites. If this turns you on, turn up and register soon, as we intend to limit membership in the near future. For info, call 397-5039 or 475-4137.

SOUTH BAY FOLK DANCERS*(Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates, 7:30-11 p.m. Beginner level 1st hour; intermediate level teaching 9-9:30. Miriam Dean will teach 'Hora Mare Moldovanesia' and 'Kreuz Koenig'. Party night the last Friday of the month. For information, call Fran Rudin at 213/374-0982.

WHITTIER FOLK DANCE CO-OP * (Saturday)

At South Whittier Elementary School, 6401 S. Norwalk Blvd. in Whittier. Beginning teaching 7:30-8:30 p.m.; advanced teaching 9-9:30; general dancing and requests until 10:20. The last Saturday of each month is party night.

PALMS FOLK DANCERS (Wednesday, Thursday)

At Webster Jr. High, 11330 Graham Pl., West Los Angeles. Beginners 7:15, intermediates 8:30 for Wed. class Thurs. class in Marine Park, 1406 Marine Ave, Santa Monica - same hours. Miriam Dean teaching 'Hora Mare Moldoveneasca', review 'Stipsko Oro', 'Kreuz Koenig'. 391-8970.

CULVER CITY DANCERS (Thursday A.M. ; Tuesday P.M.)

At Veterans' Memorial Aud., 4117 Overland Ave. off Culver Bl. in Culver City. Tues: beginners 7:30 p.m.; intermediates 8:45. Thurs. class beginners 10 a.m., intermediates 11:30 a.m. Teaching 'Briul De La Fagaras', 'Deka Bedouit', 'Stipsko Oro'. Phone Miriam Dean, 391-8970.

STONER STOMPERS * (Friday)

An intermediate level folk dance class taught by Dave and Fran Slater, it meets at Stoner Ave. Playground, Stoner at Missouri in West Los Angeles, 7:30-10 p.m. The teaching for February: 'Madocsai Tancok', 'Bela Rada', 'Iti Milvanon', 'Rustemal'.

HIGHLAND FOLK DANCERS * (Monday, Friday)

At Highland House, 732 N. Highland, Hollywood. Sam Schatz, Caroline Reese, Ruth Margolin teaching Monday. 'Stipsko Oro' and 'Debka Kurdit'. John Savage also joins in teaching on Friday with his dances, 7:30-11 p.m. Another famous ethnic dinner Fri. Feb. 3 at 6:30 p.m. - Chinese, \$3.50. Reservations please. Also a Valentine's Party Mon. Feb. 13 with entertainment and refreshments - donation \$1.75. Phone 213/462-2262.

NEIGHBORHOOD CHURCH FOLK DANCERS * (Wednesday)

At the church, 301 N. Orange Grove in Pasadena. Feb. 1, 8, 15 will be teaching easy new Romanian dances 'Hora Mare Moldoveneasca' (mixer) and 'Coasa' (cpls.) introduced by Sunni Bioland at camp. Also review January's 'Ovcepoljsko Oro', 'Triti Puti' and 'Kermensko Mesko Horo'. Feb. 22 will be pot-luck dinner party starting at 6:30 followed by all-request program. Call church office, 449-3470; Don Head, 256-6015; Joannette Black, 793-1882 re place of party.

SHALOM FOLK DANCERS * (Tuesday)

At Highland House, 732 N. Highland in Hollywood, 8-10:30 p.m. Ph. 462-2262. Feb. teaching (new) 'Sirba din Slatina', Romanian, Annette C.; 'Pentozali', Greek, Mort L.; (review) 'Hora Mamtera', Israeli, Harry C. Regular teachers, Milli Alexander, John Savage. For more info, call 939-7125 or 838-0268.

WEST VALLEY FOLK DANCERS * (Friday)

At Canoga Park Elem. School, Topanga Canyon Blvd. at Cohasset, Canoga Park. Feb. 17 is a dark night. At 7:30 p.m. Feb. 3, 10, 24 - 'Dreisteyrer'. At 8:30, Feb. 3, 'Hora Mare Moldoveneasca'; Feb. 10, review; Feb. 24, 'Miss Alison Rose'. For more info, phone 213/782-5281.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Playground, 647 San Vicente Blvd., West Hollywood, 7:30 p.m. (Feb. 1 and 8 club meets at Highland House, 732 N. Highland in Hollywood). Feb. dances; 'Damul', Romanian, taught by Morrie Schorow; 'Moravac', Yugoslavian, by Anne Brock. Review, 'Baile de Camache', Portuguese cpl. by Josephine Civello.

DIAL 397-4564 - THE FOLK DANCE FUN-LINE, for info on the BESEDA, CALSTATE's L.A. & NORTHRIDGE, CALTECH, LACC and SUNDAY NIGHT ISRAELI groups - a service of Folk Dance Underground.

(continued on next page, please)

TEACHING THIS MONTH, Con't.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College in the Field House, 5800 Ethel Ave, Van Nuys. Teaching 8-9 pm.; requests 9-11 pm. Admission \$1...this is a collegiate-oriented group. For teaching schedule, and other info, call 213/994-3698.

ORANGE COUNTY FOLK DANCERS * (Friday)

At Santa Ana College in the Dance Studio, 17 and Bristol, Santa Ana. Feb. 3 is a special teaching session with Andor Czompo presenting Hungarian dances. Feb. 10 is dark because of the Laguna Festival; Feb. 17,24, all-request nights. For info, call 714/527-6494.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost, West L.A. between Barrington and Bundy, 1½ blocks n. of Santa Monica Bl. Time 8-10:30 pm. Beverly Barr will teach 'Sestorka', Bulgarian; 'Damul', Romanian; 'Feiar med Vals', Danish. No dark nights. Come join us for fun and friendly dancing. Call Beverly Barr at 836-2003 or 478-4659 for information.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At Webster Jr. High, 11330 Graham Pl. in West L.A. between National and Pico off Sawtelle. 7:30-10:30 pm. New dances Beverly Barr will teach include 'Rorospols', Norway; 'Jeriska', Serbia; 'Mechol Hadvash', Israel - also special review teaching of old dance 7:30-8 p.m. Note - Feb. 17 only - class will meet at McKinley School, 2401 Santa Monica Blvd., corner of Chelsea in Santa Monica. For info, call Beverly Barr at 478-4659 or 836-2003.

WESTWOOD CO-OPERATIVE FOLK DANCERS * (Thursday)

At Emerson Jr. High in the gym, 1670 Selby in West L.A.. Time 7:30-10:30 p.m. Feb. teaching - 'Lesi', Macedonian by Rhea Shauben; 'Ada's Kujawiak' by Irwin and Beverly Barr; 'Sestorka', Bulgarian by Barry Korn.

WESTSIDE JEWISH COMMUNITY CENTER * (Monday)

Intermediate/Advanced Balkan workshop, 11 am-12:30 pm., 5870 W. Olympic Blvd., Los Angeles. 'Daichevo', 'Cačak', 'Dobrudjanska Reka', 'Trescenica', 'Paserelska', 'Prstn Mi', and many other oldie-but-goodies, as well as new selections. Mady Taylor teaching. Styling and technique emphasized in a congenial and relaxed atmosphere. Join us. Call 938-2531, Ex.51.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Playground, 647 San Vicente Bl. in West Hollywood. Closed Feb. 6 and 13 - floor refinishing. Beginner hour, 7-8 p.m. Ruth Oser will teach the Scottish 'Delft Delight' and reteach the Yemenite/Israeli cpl. dance, 'El Ginat Egoz'.

VIRGILEERS * (Tuesday)

At Commonwealth School, 215 S. Commonwealth, Los Angeles. 7:30-10:30 pm. Josephine Civello will teach 'Lesi' and 'Ga'aguin'; Leo Stowers will reteach 'Romanian Medley'.

GANDY DANCERS * (Friday)

At International Institute, 435 S. Boyle Ave. Los Angeles, 8:30-11 p.m. Feb. 3, Ciga Miodrag Despotović will teach Yugoslav dances; Feb. 10, dark because of Laguna Festival; Feb. 17, Anthony Ivancich to teach 'Jitterbug'; Feb. 24, review of Jan, and Feb. dances.

FEBRUARY IS A SHORT MONTH - Please be sure to send your information in early for March issue!

* * * * *



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BEGINNERS' CLASSES

Beginner classes below marked with an asterisk (*) are sponsored by a member club of the Folk Dance Federation of California, South, Inc. and are thus entitled to a 3-line listing free of listing fee. For classes that meet on the same night and place as the parent club, see the "Teaching This Month" column.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10 pm. Beverly Barr teaching beginning level 1st hour; advanced-beginners follow. For information phone Beverly at 213/836-2003 or 213/478-4659, or the Temple at 277-2772.

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Ctr., Stoner at Missouri Aves. Time 7:44-10 pm. Sponsored by the Westwood Co-op Folk Dancers* and taught by Dave Slater. A revolving class - start anytime.

SAN DIEGO (Wednesday)

In Balboa Park Club, Balboa Park. 7-10 p.m. Sponsored by San Diego Folk Dance Club.* Alice and Archie Stirling teaching. Start anytime. 50¢

CHULA VISTA (Friday)

At the Youth Center, 385 Parkway near 4th. 7:30-10 pm. Sponsored by the Chula Vista Park & Rec. Dept. Teaching by Alice and Archie Stirling. 50¢.

EAGLE ROCK (Friday)

At Eagle Rock Rec. Ctr., 1110 Eagle Vista Dr. 7:30-10:30 pm. Sponsored by the Virgileers Folk Dance Club*, Josephine Civello teaching. Phone 213/284-4171 for info.

CAMARILLO (Friday)

At Camarillo Community Ctr., 7-10 p.m. Beginning and intermediate dances taught by Sheila Bernstein and John Tiffany. Note change of time and place. Phones 805/482-8291 or 482-5117.

SAN DIEGO (Thursday)

In Balboa Park Club, Balboa Park. Time 7-10 p.m. Sponsored by the Cabrillo International Folk Dancers* - taught by Vivian Woll.

LAGUNA BEACH (Sunday)

At Laguna Beach High School in the girls gym, Park at St. Ann's Aves., 7-10:30 p.m. Sponsored by the Laguna Folkdancers*. Taught by Ted Martin. Info, 714/494-4272.

* * * * *

FOLK DANCE SCENE

NOTIS!! Contrary to what you may have been told, the Post Office DOES NOT FORWARD Folk Dance Scene, or any other 3rd class mail, even when requested by the addressee, unless postage is guaranteed by the sender. At 39¢ (or 52¢ or even 65¢) per copy, this we cannot afford. Therefore, please be sure to let us know well in advance when you are going to move. We usually mail the Monday of or immediately following the 20th of the month.

LATE RENEWALS, NEW SUBSCRIPTIONS - those that come in after mailing date, will start with (or re-start) the next regular mailing of the following issue. If the current issue is wanted, please add an extra 50¢ to take care of the additional postage and handling costs of regular printed matter mail. Thank you very much for your co-operation.

* * * * *

INTRODUCING
BILLY BURKE
new on the teaching staff at

ZORBAS

Mr. Burke is a specialist in dances of the Balkans - and a 7-year member of the AMAN Ensemble. Teaching here each Saturday night - 8 p.m. Balkan and international folk dances.

Zorba's The Greek Coffee House
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See "Cafe Society" for our weekly program.

Please note the contents of the masthead and column on the titlepage relative to the production of Folk Dance Scene and of the Folk Dance Federation, South, Inc. . In addition to this, no payments are made for any material or pictures submitted for publication, and all articles printed here are through the courtesy and generosity of their authors. All rights are reserved, including the title of Folk Dance Scene. In the case of feature articles and by-lined stories, please ask for permission to reproduce - it will in most cases be obtainable, provided it is not used for monetary gain - and please give proper credit to author and Folk Dance Scene. In the case of news stories, etc., permission is hereby given to use, on the same basis. Thank you for your cooperation. PTP

VOX POPULI

Dear Editor:

We direct a Saturday night folk dance group in the Valley and Judi Perlstein's letter (in January Folk Dance Scene) was of interest to us.

Well behaved and sufficiently supervised children are more than welcome at our gatherings. Unfortunately, there have been several unpleasant situations in which children were disruptive or were nearly injured because they were not adequately supervised by their parents.

With cooperation on the part of adults we see no reason why children should be discouraged from attending folk dancing.

Sincerely,

Lisa Rimland
Elena Dent

Barry May
Randy Cartwright

George Vamos
David Falk

* * * * *

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CLASSIFIED ADS

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AC PUBLICATIONS - Hungarian folk dance records, books, dance descriptions; folk art publications; jazz dances for use in recreation and performance. Free catalogue. AC PUBLICATIONS, P.O.B. 238, FDS, Homer, New York 13077.

INTERNATIONAL FOLK DANCE BAND seeks a musician to play the tupan/dumbeg. Experience not required but helpful. Call 213/851-4827 for information.

WANT TO BUY YOUR FOLK DANCE record collection, books, costumes, and other folk dance memorabilia; also classical and operatic collection. Also, anyone going to Israel in the near future, please call me, Ann Litvin, at 714/529-6396.

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* * * * *

CAFE SOCIETY

VESELO SELO

At 719 N. Anaheim Bl. in Anaheim, Belly dance, Middle Eastern, Israeli, Balkan and Greek Dance Classes plus Special Workshops and Parties.-Coming-- Feb. 25 - "Horo International Dancers" (Sherry Cochran, Director). Phone (714) 635-SELO or (213) 439-7380.

CAFE DANSSA (nightly except Wednesday)

At 11533 W. Pico, West Los Angeles. Phone 213/478-7866. Dancing starts at 9:30 p.m.; classes at 8 weekdays, 8:30 Sat-Sun. Schedule, Mon., International; Tues-Thurs-Sat are Israeli; Fri. is Greek; Sun, Balkan. Highly qualified teachers at all sessions.

ZORBAS (nightly except Sunday)

At 17746 Saticoy in Reseda. Phone 881-9414. Beg. classes 7:30; inter/adv. 8:30 pm. Mon, Balkan/Romanian w/Alexandru David; Tues, Greek w/Nick Zasautas; Wed, Israeli w/Israel Yakovee; Thurs., Armenian w/Tom Bozigian; Fri., Intl-Balkan w/Alexandru; Sat., Intl-Balkan w. Billy Burke.

THE INTERSECTION (nightly)

At 2735 W. Temple St., Los Angeles. Phone 386-0275. On Wed. Feb. 1, a special workshop with Miodrag Despotović ("Ciga"), former dancer with Ansambl Kolo of Serbia. Beginning Tues. Feb. 7, Alexandru David will be host for an evening of Romanian dance, and the weekly schedule will be: Tues., Romanian with Alexandru David; Wed., Balkan with Billy Burke; Thurs., Sun., Greek with Athan Karras and his merry men; Fri., int'l with Paul Sheldon; Sat., int'l. and "Beginners' Night" with Rudy Dannes; Mon., Israeli with Israel Yakovee. Beginning classes every night at 7:30; intermediate classes, 8:30; extra "First-timers" class at 6:30 on Thurs, Sat. and Sun. Belly dance class, women only, Tues. at 5:30. Also records, home-cooked Greek food, costume pieces, and the nightly tavli marathon.

* * * * *

PI

PLEASE NOTE - it is becoming increasingly difficult to handle the numbers of flyers which we have been including each month, and the Staff of Folk Dance Scene is currently exploring, along with the Executive Council of the Folk Dance Federation of California, South, the various methods of alleviating the situation, with the idea of possibly dispensing with them altogether, or at least, phasing them down. We would expect that whatever plans are adopted, they will take effect with the issue following Statewide '78 Festival in Oakland.

* * * * *

Last year we had a stamps which had b length costumes fr Hungary. About 10 similar is style b the regions pictur Debrecen, Hortobäg Alföld and Mezőköv - not polychromes, accurate as far as for other Hungaria there were two sin which showed two c of Halas lace desi tic as those of so new, is a single s Hungarian folk dan issue, but couldnt'

IDYLLWILD FOLK DAN their 1978 dates f Idyllwild's staff the official list, sent out mailings

THE BALKAN CAMP, w summer, June 17-25 the dance, music a Alex Eppler, Bob L Carols. Mark Levy,

THE SPRINGTIME FOL March 19-24, with dances at all leve See ad in this iss

Our January Federa pleasant despite t delicious brunch s it was all kindsof business of the da bership in the Fede made in selection o real big success; and Ted Martin and to replace or shor volunteers to part at Gateways Hospit The Meadow Festiva

A Reminder to add Kramer Institute (Treasurer's Ball in Festival, April 7- May 7; Springtime San Diego Conferenc State Afterparty, in addition to tho

IC FOLKLIFE



et d set of masks, quite as brilliant and fantas- was recently issued; and just out, almost uple in costume, in color, issued for the ed to get one so that we could use it in this philatelic folklore collection is marvellous!)

CE CAMP

STATE U. FOLK DANCE CONFERENCE have both got s June 23-30, and the latter, August 11-20. 's nearly all confirmed, too. When we have n this column, but meanwhile, both camps have st should have preliminary news very soon now.

Mendocino Woodlands will be repeated this kson Forest, Mendocino, and it will be on tu Guli and Ensemble Novo Selo for the music; dances; singing by Ženska Pesna, and the two CA 90066 is local contact. Watch for ad in March.

ifornia is at Pilgrim Pines Camp near Redlands, Rosie Peña and Israel Yakovee teaching er folk arts activities, parties, singing, etc.

N IN FOCUS

ff smoothly and peacefully and was quite This latter was compensated for by the very officers by the host Pasadena Co-op group - ! Thanks, Pasadena Co-op! As for the on reported 3 new club applications for mem- ittee reported that there was progress being 978-79; the Jan. 8 Beginners' Festival was a atus of the Laura Lippett record collection; ating the qualities of various sound systems n other realms, Ed Feldman is looking for more performance/patient-participation programs chairperson to take care of the 'Springtime In . If intersted, please contact him.

EVENTS

ving Federation events for 1978. Camp Hess ; watch for possible change of date for the Federation South events include the Ojai 30; Idyllwild Conference Spring Festival, Griffith Park), June 11; the Idyllwild and column) in June and August; the San Diego Festival in San Diego, October 7-8. (These ury and March).

SCENE

I CALIFORNIA

Hungarian folk dances are such as not always the short bands on 78-discs "Garden" later, and the or picnic where a "Hungar it Polish, German, Czech

In Northern California, ians, Changs, and Festiv and those few questionab Apparently there was no groups were invited to p

It was in Bakersfield th the Southland performed was presented by the Yos Stockton, the first big- the average folk dancer of Hungarian folk dance, fornia, Alice's dances w

When Elsie Dunin (then she brought material and Hungarian folk dance acr exhibition od 'Red Boots and lore which continued three years, he taught t interest wandered into o using Mr. Czompó's mater It is now the major folk ethnic groups existed, l

While all this was going recreational field too. and institutes. Ere too each summer and the Hung high percentage of these are still part of the ac

SANTA MARIA FOLK DANCERS

At Simes Park Rec. C is currently reviewing a info, phone 805/925-3981

AMANNews - and for those might still be time to g S. Boyle Ave, Jan 27-28. Feb. 1, Aman will be pro Hadassah at a Beverly-Hi Ctr. for the bi-lingual Philharmonic (Sidney Har but you can try calling Espagnole"?) The small and the next big date fo

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PHILATELIC FOLKLIFE

Last year we had a layout of eight Hungarian stamps which had been issued in 1953, half-length costumes from different regions of Hungary. About 10 years later, a second set, similar in style but full-length came out, and the regions pictured were Karancsság, Kapuvár, Debrecen, Hortobágy, Csököly, Dunántul, Buják, Alföld and Mezőkövesd. They are in single color - not polychromes, but they do seem to be very accurate as far as we know the costumes. As for other Hungarian folkloric postage stamps, there were two single stamps issued, one of which showed two couples, and there was the set of Halas lace designs. A very vividly colored set of masks, quite as brilliant and fantastic as those of some of the African countries was recently issued; and just out, almost new, is a single stamp picturing a dancing couple in costume, in color, issued for the Hungarian folk dance ballet. John Filcich tried to get one so that we could use it in this issue, but couldn't locate it in time. (John's philatelic folklore collection is marvellous!)



FOLK DANCE CAMP

IDYLLWILD FOLK DANCE WORKSHOP and SAN DIEGO STATE U. FOLK DANCE CONFERENCE have both got their 1978 dates finalized now - the former is June 23-30, and the latter, August 11-20. Idyllwild's staff is completed, and San Diego's nearly all confirmed, too. When we have the official list, it will be released here in this column, but meanwhile, both camps have sent out mailings and those on the mailing list should have preliminary news very soon now.

THE BALKAN CAMP, which was held last year in Mendocino Woodlands will be repeated this summer, June 17-25. It is in the camp in Jackson Forest, Mendocino, and it will be on the dance, music and song of the Balkans. Pitu Guli and Ensemble Novo Selo for the music; Alex Eppler, Bob Leibman, Steve Kotansky with dances; singing by Ženska Pesna, and the two Carols. Mark Levy, 3624 Redwood, Los Angeles CA 90066 is local contact. Watch for ad in March.

THE SPRINGTIME FOLKLORE CAMP in Southern California is at Pilgrim Pines Camp near Redlands, March 19-24, with Billy Burke, Richard Duree, Rosie Peña and Israel Yakovee teaching dances at all levels of skill, along with other folk arts activities, parties, singing, etc. See ad in this issue for additional details.

FEDERATION IN FOCUS

Our January Federation Council Meeting same off smoothly and peacefully and was quite pleasant despite the rain and chill weather. This latter was compensated for by the very delicious brunch served to the delegates and officers by the host Pasadena Co-op group - it was all kinds of good, hot and warming foods! Thanks, Pasadena Co-op! As for the business of the day - the Director of Extension reported 3 new club applications for membership in the Federation; the Nominating Committee reported that there was progress being made in selection of a slate of officers for 1978-79; the Jan. 8 Beginners' Festival was a real big success; Archives reported on the status of the Laura Lippett record collection; and Ted Martin and his committee are investigating the qualities of various sound systems to replace or shore up our present system. In other realms, Ed Feldman is looking for more volunteers to participate in the weekly dance performance/patient-participation programs at Gateways Hospital, and also looking for a chairperson to take care of the 'Springtime In The Meadow Festival' in June, at Griffith Park. If interested, please contact him.

COMING EVENTS

A Reminder to add to your calendar, the following Federation events for 1978. Camp Hess Kramer Institute (fall edition), October 13-15; watch for possible change of date for the Treasurer's Ball in November. Other upcoming Federation South events include the Ojai Festival, April 7-9; Westwood Festival, April 30; Idyllwild Conference Spring Festival, May 7; Springtime in the Meadow Festival (in Griffith Park), June 11; the Idyllwild and San Diego Conferences (see "Folk Dance Camp" column) in June and August; the San Diego State Afterparty, Sept. 16; and the Cabrillo Festival in San Diego, October 7-8. (These in addition to those listed on p. 3 for February and March).

SEEN ON THE SCENE

HUNGARIAN FOLKDANCING IN CALIFORNIA

Hungarian folk dances are among the most popular of folk dances in California these days, but such was not always the case. Back in the late 40's, the repertoire was about limited to two short bands on 78-discs - 'Csebógar' and 'Caraway & Cheese'(?), a Vengerka, plus 'In My Garden' later, and the old old standard Csárdás that could be heard at any ethnic polka hall or picnic where a "Hungarian" dance was thrown in to show the virtuosity of the combo, be it Polish, German, Czech, Yugoslav - or American!

In Northern California, 3 or 4 clubs had worked on Hungarian exhibitions such as the Palominians, Changs, and Festival Workshop. Southern California produced no devotees for some time, and those few questionably 'Gypsy dances' that turned up now and then were in no way Hungarian. Apparently there was no trained ethnic group either, for on occasions, members of Federation groups were invited to participate and do short suites (of what we did know) for Hungarian things.

It was in Bakersfield that one of the first large costumed Hungarian exhibitions was seen in the Southland performed by the Circle Eight Club. Soon after this, a suite from Meskövszed was presented by the Yosemite Workshop, around 1955. In the later 50's, Alice Reisz came to Stockton, the first big-name Hungarian teacher, but her material, fine, was too difficult for the average folk dancer who had not been exposed to the particular rhythm and exacting styling of Hungarian folk dance, so with a few exceptions that managed to stay alive in Northern California, Alice's dances were lost to us down here.

When Elsie Dunin (then Ivancich) returned from her research trip in Europe in the late 50's, she brought material and styling, plus, most important, the ability to "relate" and get Hungarian folk dance across to the folk dancers. The big result of this was the Gandy Dancers' exhibition of 'Red Boots'. Thus began that club's long love affair with Hungarian folk dances and lore which continued for several years. Then came Andor Czompó's first visit and for about three years, he taught the club dance suites from Hungary and Transylvania. As the Gandy interest wandered into other areas, the new Betyárok Ensemble came into being in 1966, also using Mr. Czompó's material. Eventually, Elsie was asked to and did become Betyárok's director. It is now the major folk dance group doing Hungarian dances in Southern California. Several ethnic groups existed, 1960-on, - some of those still active will be at the Pontozó event Feb. 5.

While all this was going on in the exhibition field, something was also happening in the recreational field too. Dancers saw and liked Hungarian dances and it was requested at camps and institutes. Ere too long, Hungarian dances were on the agenda of at least one western camp each summer and the Hungarian teachers often had the most popular classes of camp-week. A very high percentage of these dances have survived in comparison to those of other nationalities and are still part of the active repertoire of Federation and other clubs in Southern California.

* * * * *

THE CABOOSE

SANTA MARIA FOLK DANCERS * (1st and 3rd Fridays)

At Simes Park Rec. Center Bldg., 500 S. McClelland St. in Santa Maria, 8-10 pm. Club is currently reviewing and teaching international dances. Audrey Silva, instructor. For info, phone 805/925-3981.

AMAN News - and for those who are luck enough to receive "Scene" before the week is out, there might still be time to get in on the Aman Institute at the International Institute, 435 S. Boyle Ave, Jan 27-28. For info, see the flyer in last issue or the newsletter in this one. Feb. 1, Aman will be providing the entertainment to raise funds for the Beverly Hills Hadassah at a Beverly-Hilton luncheon. On Feb. 7, Aman will be at the Anaheim Convention Ctr. for the bi-lingual program of Calstate Fullerton. Then on Feb. 28, Aman joins the L.A. Philharmonic (Sidney Harth conducting) in a Symphony For Youth - these are usually sold out but you can try calling Joan Boyet at 972-7200 Ext 826. (Aman performing "Bolero" or "Rhapsodie Espagnole"?) The small group is busy with its Performing Tree appearances per the schools, and the next big date for general public is the Pierce College program March 11. 374-0551 info.

"MAD MEG", the play with music based on the characters in the painting by Pieter Bruegel the Elder, the famous 16th century Flemish artist, will have its world premiere Feb. 4 and 5 in the Waltmar Theatre, Chapman College, Orange, California. "Mad Meg" was composed by Miranda and Josef Marais, and Mr. Marais directs the CSU Fullerton Orchestra in the musical score which he also composed. A theatrical presentation of dance, music and mime. It will also be presented Friday Feb. 17 at Fullerton College in Fullerton.

THE DUQUESNE "TAMMIES" will be returning to visit Bulgaria (last there in 1972) and Yugoslavia (not since 1962) with cooperation of the U.S. State Dep't. Besides the month in Bulgaria, which includes their June seminar, they will be at the Adriatic folk dance camp in July, then open and perform at the Dubrovnik Festival on July 10, after which they will travel to the capitals of each of the Republics in Yugoslavia. They won't be making it to Southern California this May, but will be visiting our friends in Louisiana instead. Meanwhile, our friends in Northern New Jersey can see them at De Noyer Aud. in Hackensack Feb. 19, matinee.

* * * * *



Photo by Ricardo Salas



FOLK ENSEMBLE

AMANewsletter

Winter 1978

Issue No. XII

MUSIC CENTER BENEFIT GREAT SUCCESS

The Women's Council of Aman Associates held its first Benefit at the Dorothy Chandler Pavilion of the Music Center on October 22nd.

Five hundred guests attended the event, most of whom were a new audience for AMAN and they came from Ojai, Ventura, and Orange County as well as from the local Los Angeles area. The Council was able to contribute substantially to the company as the women sold out the Founder's Circle for the evening performance with the overflow sitting in the Orchestra. Since the Benefit, additional funds have been received through over fifty new Associate memberships with more continuing to come in.

(continued on inside page)

DON'T MISS INSTITUTE 78!

Well Wishers, the original support group for AMAN, is presenting their annual and very successful Folk Dance Institute 78 on Friday, January 27 and Saturday, January 28. The two days will include International Singing and Dance Workshops and Kolo parties with the Aman Orchestra & Pitu Guli.

The Well Wishers Co-Chairpersons are Joan Bauer and Marsha Lipman. AMAN Company Coordinators are Anthony Biedul and Mitch Allen.

The schedule includes Dances of:
Balkans - Billy Burke
Bulgaria - David Shochat
Latin America - Jose Faget
Lebanon - Samira Tamer
Macedonia - Carol Akawie
Morocco - Mardi Rollow
Ukraine - Robin & Vince

Evanchuk
Singing by:
Trudy Israel & Susan North

Meals catered by Serena & Stephanie (Beverage not included)

Lunch: Pita & Salad Bar
Dinner: Moroccan Chicken & Orange Rice Pilav
Snacks & Beverages available for purchase all day.

(Continued inside page)

CALENDAR

December 1977:
Saturday, December 24th
Beverly Wilshire Hotel
Children's Show 1:00 p.m.
HOLIDAY VACATION FOR AMAN

January 1978:
Mon. January 2nd - teaching at Frostig Center
Sat. January 7th - Loma Linda University 8:00 p.m. Full company
Tue. January 10th - Title I Children's Shows, Small Co.
Wed. January 11th - Title I
Thu. Jan 12th - Frostig
Sat. Jan. 14th - Cerritos College - Small Co.
Tue. Jan. 17th - San Luis Obispo - Community Concerts, Small Co.
Thu. Jan. 19th through Jan. 21st - Poothill College, Cupertino
Jan. 19 & 20 Small Co.
Jan. 21 - Full Co. Concert
Mon. Jan 23rd through 27th - Title I Children's Shows
Fri. Jan. 27th & Sat., Jan. 28th - AMAN INSTITUTE 78 International Institute 435 South Boyle Ave., L.A.
Mon. Jan. 30th through Feb. 3rd - Title I Children's shows - Small Co.



Photo by Richard Robinson Courtesy of KCET

* If you enjoyed the KCET Special on television and would like to see it expanded, address your fan mail to: KCET, 4401 Sunset Blvd., L.A. 90027

by Barry Glass

During the week of October 25th to November 1st, the full company toured several cities in Northern California. This very successful tour provided the company members with interesting performances, beautiful scenery, and some misadventure.

Everything was ready. Dates had been checked and re-checked. Room accommodations had been confirmed. The show was rehearsed and the costumes packed. We were ready! There is no way, however, to predict the variables created by nature or vehicles.

The fun began on the very first morning. The company arrived at the departure point, Michael's house in Sherman Oaks. Costumes and instruments were loaded and company members were on the bus. But all of the oil was on the ground. The problem was quickly solved by the substitution of another bus (Oh, for a bus of our own) and the group was on its way.

That evening we performed at Freeborn Hall on the U.C. Davis campus. The show was well received with a standing ovation at its conclusion. William C. Glackin, in the Sacramento Bee, said "the dancing was exhilarating... and left the audience stomping the floor in approval." Jan Halsey, in the Davis Daily Democrat, said "Authenticity was the middle name of this remarkable Los Angeles-based group, which presented dances and songs from around the world with a practiced ease that suggested the dancers were changing homelands as easily as costumes." After a pleasant reception given by students at the University, the company checked in at the Motel in Sacramento. The adventures had only begun.



Photo by Robert Kahn

In Uzbekistani dress, Virginia Wong, a member of the AMAN company, with Mrs. Thomas Wachtell, Co-Chairperson of the Women's Council Benefit.



Photo by Robert Kahn

AMAN dancer, Samira Tamer, in Middle Eastern costume, enjoys the Women's Council Benefit Reception, visiting with Co-Chairperson Mrs. James L. Stewart. The Grand Hall of the Dorothy Chandler Pavilion at the Music Center provided an elegant background for the event.

Northern Tour (Cont'd)

A post-concert dinner trip in the auxiliary rented camper which carried a part of the company, yielded more difficulty. It was discovered that the camper had a loose wheel--in fact, if we had gone a block further it would have fallen off. A mildly hysterical dinner meeting revealed that the wheel could not be taken care of until the next morning. The next day's schedule was tight under the best of circumstances.

We were finally on our way to Eureka two hours behind schedule. We could still make the show comfortably, but stops along the way would have to be curtailed. We all felt safe in the assurance given us by the mechanic that all was well with the camper. Not so!

Not far from the town of Willits the front wheel proved to be loose. Not a large problem, but another annoying delay. By now it was clear that we would have to jump off the bus and onto the stage. The sponsors in Eureka were very kind to us by having dinner waiting for the company backstage. The show started on time and was well received by an enthusiastic audience.

The remainder of the tour, which involved two full concerts at Susanville and Redding, as well as small company children's shows and master classes sponsored by Shasta College, was uneventful. All was smooth-running until the end of the tour.

Despite these difficulties which plague all touring companies, the Ensemble members managed to keep up spirits and performance level throughout the tour. What might have been potential disaster was, in fact, a rousing success.

Enthusiasm ran high. Many of the Benefit audience came in "dressy ethnic" and joined the dancers at the Reception in the Grand Hall following the concert. John Gibson and Richard Rowland gathered the uninhibited newcomers into Appalachian dancing which included Big Circle and Competition Clog, and the Blue Ridge Buck Dance which are historically close to square dancing and utilize a Caller.

Wine was served to the guests and Balkan and Middle Eastern costumes were displayed on mannequins in the Hall. Some of the company appeared at the Reception in costume, others in their own ethnic clothes.

Certainly, compliments were the order of the evening all around. Special thanks to Women's Council President, Mrs. Ronald W. Miller and to the Benefit Chairpersons, Mrs. Thomas Wachtell and Mrs. James L. Stewart.

The broad press coverage before and after the event insured the Women's Council Benefit a winner. AMAN thanks Mrs. Irving Paley, Press Chairwoman, and the many Women's Editors and their staff members for their time and interest.

DANCER LEAPS INTO NEW JOB

Richard Rowland assumed the position of General Manager for AMAN on November 1, 1977.

At age 30, he has been a Southern California Gas Company stockman and meter reader, a Getty Oil Company roustabout and well puller, has worked in restaurants, for a life insurance firm, has sold shoes, clothing, done personnel work and at Disneyland was a rotating salesman in every shop in the park. He has been a teacher of swimming and is currently a part time staff instructor in Folk Dance at Cal State Fullerton. Richard recently worked three years for Security Pacific National Bank as a financial consultant.

During the 1975-76 season Richard began work for AMAN as Company Manager. He then left the company for several months to pursue supplemental business courses.

His new status as General Manager fulfills his ultimate job objective to work in a position that will utilize all his capabilities in the areas of management.

Richard has been a lead dancer with the Aman Folk Ensemble, including solo positions, continuously since 1970. During these seven years he has had extensive training in dances of Eastern Europe, dances from the Appalachian region in the United States and background in International Recreational Folk Dance. His dance training came from years of travel with a performing arts company and schooling in Modern, Traditional, and Ballet dancing as well as classes in dance technique and movement.

Over the past few years Richard has been a representative for AMAN as a specialist teacher handling lecture-demonstrations at many colleges and universities. Among them: University of New

OUR MAN IN LONG BEACH

After twelve years of active involvement in AMAN and over seven as General Manager, Michael Alexander resigned to accept the appointment as Executive Director of the Public Corporation for the Arts in Long Beach. He remains on the AMAN Board of Directors and available to offer assistance whenever he can.

Alexander joined AMAN in 1965 as a UCLA student who wanted to appear with the Company in the Universal film "Gambit". The filming dates were delayed a few times and Alexander became hooked on AMAN by the time the Company appeared before the cameras.

His interest in the administrative needs of the Company made him take a more active roll in the running of the Company. When he finally became Manager he began an aggressive campaign to sell the company to sponsors throughout the state. He also coordinated the efforts to incorporate the company as a not-for-profit organization, to secure grants and to form a support group.

In 1971, Alexander produced AMAN's first Music Center appearance which sold out three days before the concert. He continued to serve AMAN this way as the company returned each year under the banner of Music Center Presentations. He was also responsible for the company's first out-of-state tour in 1974 to Utah, coordinating between staff, sponsors and agents. He helped develop many of the special performing and teaching projects AMAN has become known for.

Alexander represented AMAN to numerous Arts organizations and was chairman of the Association of American Dance Company's, Southern California Chapter. He is a Board member of California Association of Dance Companies and a former Board member of the San Fernando Valley Arts Council.

His new responsibilities in Long Beach include serving as a liaison between community Arts groups and government, developing new programs and sources of support for the Long Beach area and serving as a consultant to the city government Arts groups and city agencies.

Michael feels that "the art that AMAN presents is very important to me and I will always want to support it any way I can. Marvelous growth has been made this year and I see a very bright future for the company. I thank all the people I have been associated with for their contributions to AMAN and for helping us all share something very special with the public."



Edited by B.J. Paley
Robert Gately
Evelyn Hoffman

We happily announce two new members have been added to the AMAN Board of Directors. They are Mrs. Ronald W. Miller (Diane) and Stuart M. Ketchum.

THE AMAN FOLK ENSEMBLE
BOARD OF DIRECTORS

PRESIDENT.....DR. NORMAN MILLER
VICE PRESIDENT..LEONA WOOD
SECRETARY-TREAS.MICHAEL ALEXANDER
DR. ICHAK ADIZES STUART M. KETCHUM
BARRY GLASS DR. LEONARD LIPMAN
DR. ROBERT HAAS MRS. RONALD MILLER
PHILIP HARLAND DR. GLORIA ROCK

Donations to the AMAN FOLK ENSEMBLE, a Federally and State recognized non-profit organization, are tax deductible. Activities of the AMAN FOLK ENSEMBLE are supported in part by the National Endowment for the Arts, the California Arts Council, the Los Angeles County Music and Performing Arts Commission and the City of Los Angeles.

Special acknowledgment to those foundations supporting AMAN: Atlantic Richfield Foundation, the Bing Fund, and the Disney Foundation as well as the many individual and corporate gifts received during 1977.

INSTITUTE (Continued)

Location:
International Institute
435 So. Boyle Ave., L.A.
FRIDAY, JANUARY 27
7:30p.m. Doors open
8:00 p.m. Evening
Session & Kolo party.

SATURDAY, JANUARY 28
9:30 a.m. Doors open
10-12:00 Morning Session
12-1:30 Lunch (Pre-paid)
1:30-5:30 Afternoon
Session & Review
5:30-7:00 p.m. Dinner
(Pre-paid Reservation)
7:00 p.m. on Evening
Session & Kolo Party

The Pre-Enrollment package must be received before January 10 due to the size of the Main Auditorium. There is no limit for the Evening Kolo parties. Individual class enrollments will be processed only after Jan. 10.

PRE-PAID PACKAGE (includes meals):
\$17.50 per person
\$15.00 per Well Wisher
Total _____
Fri. eve. \$3.50 ea.
Sat. morn. \$3.50 ea.
Lunch \$2.25 ea.
Sat. aft. \$3.50 ea.
Dinner \$3.75 ea.
Sat. eve. \$3.50 ea.
Total _____

Make checks payable to AMAN. Reservations will be held at the door.
NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____
Send to: AMAN
1438 No. Gower St.
Hollywood, CA. 90028
or further information,
call the AMAN office
(213) 464-7225. Proceeds
will go to Travel Scholarships.



Richard Rowland
Photo by Ricardo Salas

Dancer Leaps into New Job (Cont'd)

Mexico, El Camino Junior College, University of Colorado, University of Wyoming, University of Arizona and Westmont College in Montecito, California in connection with the Goleta School District. When AMAN was accepted on the National Dance Touring Program, it was Richard's responsibility to coordinate all activities to ensure that it be a success.

Richard grew up in Taft, Calif. As a young child he contracted Rheumatic Fever and Osgoods Slater Disease (water on the knee). Richard disproved the prognosis that he would never be able to run or take physical exercise.

At Taft Union High School he lettered in football, basketball, track, swimming, diving and earned a certificate in Lifeguarding.

He entered Taft Junior College, obtaining an AA Degree in Business, 1968, and later attended Cal State Fullerton graduating with a BA degree in Psychology, 1971, and was a member of Phi Chi Honor Society. At the same time Richard organized and became President of the Machar International Folk Dancers at Cal State. In 1970 he served as President of the Garden Grove Folk Dancers, City of Garden Grove, and in 1971 he received a scholarship from the Folk Dance Federation of Southern Calif.

Richard counts as hobbies all forms of sports and dance and anything aquatic, including scuba diving. He plays guitar, trumpet and flugelhorn and has studied hypnosis with master teachers. He strongly believes in self-hypnosis as an aid in directing his energy.

Richard has been married for eight years to Ann Wittmeyer Rowland. Ann is a member of the Production Coordinating Committee which is in charge of putting together programs for the company. She is on leave of absence from AMAN after seven years as a performer, due to her busy schedule pursuing a C.P.A. degree.

Richard feels that "AMAN is one of the greatest assets to the City of Los Angeles and the most significant ethnic dance company in the United States. Its track record proves these statements. AMAN's needs are important and growing and I will endeavor to meet those needs."

Best Wishes for the New Year



AMAN WELCOMES NEW GROUPS

Aman Associates was formed with the goal of securing major community support for the company. The Women's Council is made up of members of Aman Associates who contribute their time and energy to one or more fundraising events each year.

As with many civic and non-profit organizations there can be within the support system, many different volunteer organizations all helping to raise funds and generally working toward higher visibility for their cause. (At the Music Center, for example, there are 26 support groups working for a Unified Fund).

The Well Wishers have been in existence for many years and are very important to the company. Their continuing loyalty and dedicated volunteer time are greatly appreciated. Special thanks to those Well Wishers who supported the October Music Center Concerts.

To clarify membership structure, Well Wishers contribute from \$10. annually. Alumni contribute from \$10. and Associates from \$25. If you join more than one support group, you will certainly be welcome if you will let us know. When you renew your membership, however, you will be responsible for the financial requirements of each group.

These new activities reflect the growth and strength of AMAN and are welcome additions to the support of the company.



To Greet the Year
With much good Cheer
We Wish you.
Take up the beat
With dancing feet
Together will we.
May all new days
Be full and true
AMAN sends Joy
To each of you.

BECOME AN AMAN SUPPORTER

Help keep the feet dancing, the music playing, the costumes beautiful and help supply funds for on-the-road performances. Like most artistic endeavors today, with spiraling expenses, the price of a ticket is not really enough. Won't you take the step and send in your membership contribution?

MEMBERSHIP APPLICATION

Name of Individual/Corporation _____
Address _____ Telephone _____
City/State/Zip _____

I/We would like to become a member of:
Well Wishers _____ from \$10.00 annually
Associates:
Member at Large _____ from \$25.00
Men's Council _____ from \$25.00
Women's Council _____ from \$35.00
Alumni Council _____ from \$10.00

Memberships help support the company's educational and cultural programs and assist the Aman Folk Ensemble in meeting their goals.

Please mail this form with your check made payable to AMAN, 1438 North Cower, Hollywood, CA. 90028.

AMAN is a non-profit corporation and donations are tax deductible.

All categories of membership will receive advance notification of future AMAN events. For further information, call the AMAN office at (213)464-7225.

AMAN

FOLK ENSEMBLE

1438 GOWER STREET
HOLLYWOOD, CA 90028

YOU SAID WHAT ?

You'd really like to travel -- but you don't want to spend eight hours a day on the bus.
You are more than casually interested in folklore, but have never had the opportunity to get it all together.
You want dynamic days -- but you don't want to be sent to bed after dinner.

we listened.



THE BALKAN TRIP

MAY 5 - MAY 30, 1978
26 Days **** \$1,339

YUGOSLAVIA: Dalmatian Coast, Montenegro, Kosmet, Macedonia

BULGARIA: Pirin and Rhodope Mountains. Valley of the Roses, Shipka Pass, Yantra Gorge

ROMANIA : WITH MIHAI. Folk performances in Bucharest and Brasov, the Maramures area, and the FESTIVAL AT SUGAG-ALBA.

EASTERN EUROPEAN EXPERIENCE

JUNE 23 - JULY 16, 1978
24 Days ***** \$1,549

CZECHOSLOVAKIA: Bohemia, Moravia, Slovakia, the FESTIVAL AT VYCHODNA.

HUNGARY: Danube Bend, Puszta Plain, Matyo, Matra, and Paloc areas.

POLAND: Performance at village of Zaczopane. Krakow history. Warsaw activities.

CAUCASUS ADVENTURE and Moldavia

SEPT 25 - OCT 17, 1978
23 Days **** \$1,479

MOLDAVIA: Rich in arts and crafts, performances in Kishinev. Outlying area tours.

GEORGIA: Along the coast of the Black Sea and to Tbilisi. Great museums & performers.

ARMENIA: The historical panorama of the Armenian culture. "MELODIES OF THE SOVIET CAUCASUS" Festival in Erevan.

AZERBAIJAN: Mountains and rivers, and structures dating from times of Tamerlane and Marco Polo. Baku -- a beauty.

There will be a maximum of 30 people on each tour, and these tours will be offered only once this year. The itinerary will tell you "what" and "where". Will you be "who"?

OPA ! Folk Tours, Attn: F. Tauber Pacific Beach Travel Bureau, San Diego, Ca. 92109

NAME _____ ADDRESS _____

CITY _____ ZIP _____ PHONE _____

Balkan Trip _____ Eastern European Experience _____ Caucasus Adventure _____

LAST CALL on GREEK TOUR, April 21-May 8, 1978, including cruise and Egypt: \$1,495 _____



KARIKÁZÓ

Editor: Judith Magyar
257 Chestnut Ave, Bogota, N.J. 07603



KARIKÁZÓ is a Hungarian Folklore Newsletter, published quarterly in English, that discusses Hungarian folklore, folk dance, music, art and ethnic life. It is the only publication outside Hungary, which deals exclusively with Hungarian folklore in the English language.

The issues of KARIKÁZÓ contain vital and valuable information on the folklore and ethnic culture of Hungarians. This data can supplement the reference sources of libraries, universities, institutions involved with the research of Eastern European cultures, as well as further the learning of individuals interested in Hungarian folklore.

PURPOSES of KARIKÁZÓ - Hungarian Folklore Newsletter:

1. To update the knowledge of all interested individuals and groups, by acquainting them with the folklore, folk dance, music, art and ethnic life of Hungarians all over the world.
2. To serve as a means of communication between the numerous groups in the United States, Canada and in other countries, who wish to study, cultivate and propagate Hungarian ethnic culture.
3. To inform the public of the activities of Hungarian communities in America and other countries.

KARIKÁZÓ Newsletter received commendations from several U.S. universities and from prominent leaders of Hungarian cultural life.

It not only functions as a newsletter, but also as an information service to inquiring researchers and individuals.

It is a forum, open to all groups and persons who wish to discuss Hungarian folklore and related subjects.

ARTICLES of KARIKÁZÓ - Hungarian Folklore Newsletter are written by well-known folklore experts, and discuss the following subjects:

- * Hungarian ethnic traditions
- * Evaluations of folk festivals in Hungary
- * Reports and evaluations of the various activities of folklore groups around the world.
- * Introductory articles about Hungarian folk dance, musical and other performing ensembles.
- * Articles about renowned Hungarians, who have contributed to the dissemination of Hungarian culture and folklore.
- * Informative articles to help the functioning of dance ensembles and recreational groups.
- * Calendar of events - covering the United States, Canada as well as Hungary.
- * Booklists of available and new publications on Hungarian folklore, ethnography, folk dance, folk art, costumes and geography. (noting language of publication)
- * Record lists

If you wish to obtain more information or receive a complimentary sample copy of Karikázó, please write to the editor.

ORDER FORM FOR KARIKÁZÓ FOLKLORE NEWSLETTER



Name:.....

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Subscription price of \$ 2.00 per year enclosed. (\$ 2.50 in Canada and other countries)

Please send complimentary copy for examining.

Make checks payable to the editor: Judith Magyar / Karikázó
257 Chestnut Ave
Bogota, N.J. 07603

THE MERHABA FOLK DANCE CLUB

☆ ANNOUNCES ☆

THE FIFTH !

MILAN
OBRADOVIĆ
FOLK FESTIVAL

AT U.C. SANTA BARBARA

FEBRUARY 18, 1978

CLASSES WITH: **CIGA &
BILLY BURKE**

PARTY WITH: THE BORINO·FOLK·ORCHESTRA

CLASSES:

- | | | |
|----------------|---------|----------------------|
| 1. Billy Burke | 12:00pm | Macedonian/Bulgarian |
| 2. Ciga | 2:00pm | Jugoslavian |

PARTY: 7:00pm to 12:00am

Exhibitions by:

ZDRAVITSA FOLK ENSEMBLE

SANTA BARBARA FOLKLORE ENSEMBLE

ALLEN HANCOCK DANCERS

AZAZ

All Events UCSB's OLD GYM, \$2.00 each, \$4.00 package



Folk Dance Federation of California, South
presents a

CAMP HESS KRAMER INSTITUTE WEEKEND

17-19 MARCH, 1978

AT GINDLING HILLTOP CAMP - RIGHT ABOVE HESS KRAMER
(WHICH IS UNDERGOING EXTENSIVE REMODELING)

2 NIGHTS LODGING ... 6 COMPLETE MEALS ...

TEACHING FRIDAY NIGHT AND SATURDAY ...

REVIEWS SUNDAY MORNING ... HAPPY HOUR ...

BIG SATURDAY NIGHT DANCE PARTY ... LOTS OF FUN ...

CAMP BREAKS SUNDAY AT 4 P.M.

Teachers to
be announced
shortly ...

COST \$39.- PER PERSON

Registration starts February 1, 1978

Please - one name per Coupon

GRINDLING HILLTOP CAMP

IS 1 MILE NORTH OF
THE VENTURA COUNTY
LINE ON PACIFIC COAST
HIGHWAY IN MALIBU.

ANY QUESTIONS?

474-2048

465-5063

839-6719

CHECKS PAYABLE TO: Federation Institute Committee

MAIL TO: Sheila Ruby
5667 Spreading Oak Drive
Los Angeles, California, 90068

NAME _____

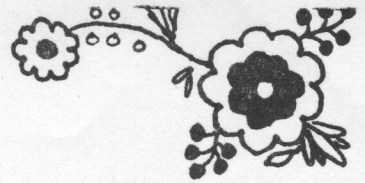
ADDRESS _____

CITY _____

ZIP _____

PHONE _____

SHARE ROOM WITH _____



1978 Laguna Festival

featuring

ANDOR CZOMPO and DICK CRUM

Fri. - FEB. 10, 1978

- 1- INSTITUTE 7:30 - 11:30 pm \$2.50
- 2- AFTER PARTY 11:30 pm - 2:30 am \$2.00

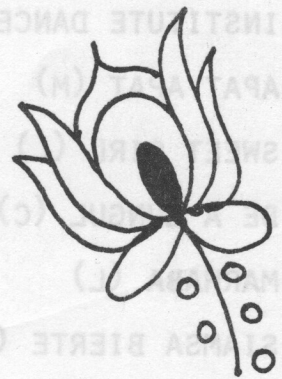
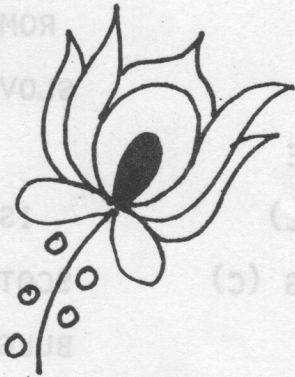
SAT. - FEB. 11, 1978

- 3B- INSTITUTE 1:30 - 5:30 pm \$3.00
- 3G- VALENTINE PARTY 7:30 - 11:30 pm \$1.50
- 2- AFTER PARTY 11:30 pm - 2:30 am \$2.00

Sun. - FEB. 12, 1978

- KOLO HOUR 12:00 - 1:30 pm
- DANCE CONCERT 1:30 - 3:00 pm
- DANCE PARTY 3:00 - 5:30 pm

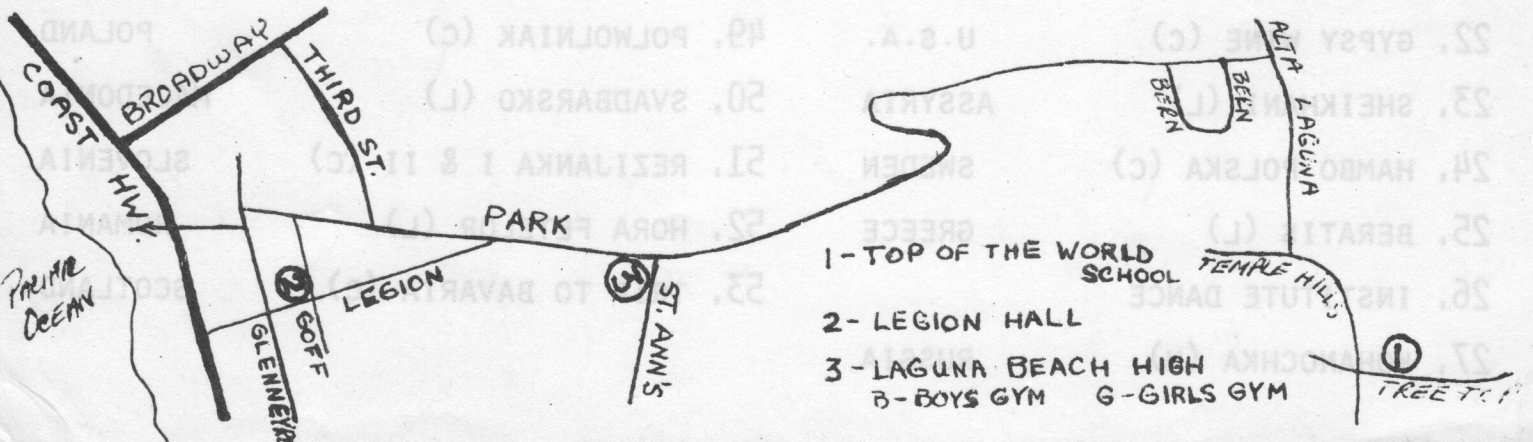
* SUN. ALL IN GIRLS GYM



ANDOR WILL BE TEACHING NEW DANCES EXPRESSLY FOR THE LAGUNA FESTIVAL

LIVE MUSIC AT AFTER PARTIES... FRI. JASNA PLANINA

SAT. NAMA ORCHESTRA



- 1- TOP OF THE WORLD SCHOOL
- 2- LEGION HALL
- 3- LAGUNA BEACH HIGH
- B- BOYS GYM G- GIRLS GYM

LAGUNA FESTIVAL PROGRAM

SUNDAY--FEBRUARY 12, 1978

1. TZADIK KATAMAR (L)	ISRAEL	28. S'EE YONAH (L)	ISRAEL
2. VULPIUTA (L)	ROMANIA	29. BOURREE PASTOURELLE (C)	FRANCE
3. TANGO POQUITO (M)	U.S.A.	30. NEBESKO KOLO (L)	SERBIA
4. DEBKA OUD (L)	ISRAEL	31. BEKESI PAROS (C)	HUNGARY
5. KEVI CSARDAS (C)	HUNGARY	32. POOKIE	U.S.A.
6. RAVNO ORO (L)	MACEDONIA	33. CORRIDO (C)	MEXICO
7. INSTITUTE DANCE		34. INSTITUTE DANCE	
8. GERAKINA (L)	GREECE	35. KARAPYET (C)	RUSSIA
9. POSTIE'S JIG (C)	SCOTLAND	36. OVCEPOLSKA POTRCULKA (L)	MACEDONIA
10. KONYALI (L)	TURKEY	37. ZILLERTALER LAENDLER (C)	AUSTRIA
11. SONDERHONIG (C)	DENMARK	38. RACA (L)	SERBIA
12. DRENICA (L)	MACEDONIA	39. FJASKERN (M)	DENMARK
13. INSTITUTE DANCE		40. ITELE (L)	ROMANIA
14. APAT APAT (M)	PHILIPPINES	41. CSARDAS Z (C)	SLOVAKIA
15. SWEET GIRL (L)	ARMENIA	42. INSTITUTE DANCE	
16. DE A LUNGUL (C)	ROMANIA	43. SULAM YAAKOV (L)	ISRAEL
17. MARHABA (L)	ISRAEL	44. MAIRI'S WEDDING (C)	SCOTLAND
18. SIAMSA BIERTE (C)	IRELAND	45. OPAS (L)	BULGARIA
19. INSTITUTE DANCE		46. PICKING UP STICKS (C)	ENGLAND
20. DAS FENSTER (M)	GERMANY	47. FLORACICA OLTENEASCA (L)	ROMANIA
21. DENJOVO (L)	BULGARIA	48. INSTITUTE DANCE	
22. GYPSY WINE (C)	U.S.A.	49. POLWOLNIAK (C)	POLAND
23. SHEIKHANI (L)	ASSYRIA	50. SVADBARSKO (L)	MACEDONIA
24. HAMBO POLSKA (C)	SWEDEN	51. REZIJANKA I & II (C)	SLOVENIA
25. BERATIS (L)	GREECE	52. HORA FETELOR (L)	ROMANIA
26. INSTITUTE DANCE		53. TRIP TO BAVARIA (C)	SCOTLAND
27. KOHANOCHKA (M)	RUSSIA		