

HUNGARIAN



# Folk Dance Scene

September, 1982

"BERIBBONING"

Los Angeles, CA



# Folk Dance Scene

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

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## In this issue...

TÁNCHÁZ. Sometime in the past 3 or 4 years, news of this exciting regeneration of Hungarian dance filtered through the consciousness of many of us on this side of the Atlantic. The Kassák Club, Sándor Timár, Ferenc Sebő, the Téka Ensemble are now household words in Hungary and for Americans interested in Hungarian dance.

In this issue we explore the history, dimensions and trends in the táncház movement. Dick Crum, who requires no introduction to SCENE readers, leads off with a profile of the catalyst for the movement, Sándor Timár. Mária Sági, of the Budapest Institute of Culture, gives us a detailed description of the history of the movement, supplemented by a first-hand account by Kálmán Magyar, Director

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of the American-Hungarian Folklore Centrum. The AHFC is subject of another article because of its importance in fostering the táncház movement in the U.S.

One of the thrusts of the movement is a return to folk instruments, like the bagpipe. Mark Forry, ethnomusicology doctoral student at UCLA, reports the story of the Hungarian pipe and piper. Sandy Wodicka, our well-known Hungarian enthusiast from Orange County, gives us a primer on another folk art--Hungarian embroidery. And Gloria Harris, SCENE food editor, reminds us that everyone's favorite Hungarian dish always has noodles.

This issue marks a point of change in the Southern California folk dance world--new SCENE editors, a new Federation president and a changing of the guard. We talk about that too. And for those of you who want to know where to dance next month, don't worry, there's plenty of that too!

# SÁNDOR TIMÁR

## A New Force in Hungarian Dance

by DICK CRUM

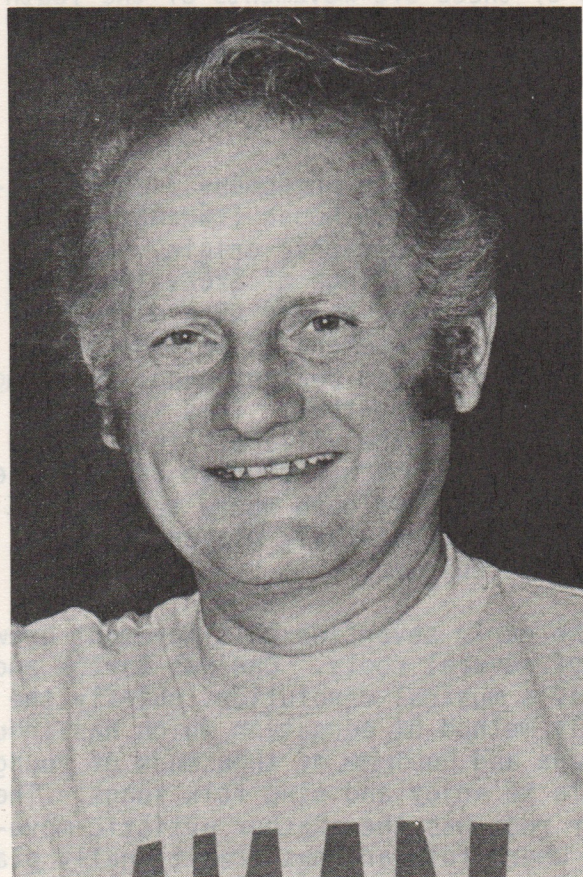
Greying, with the compact muscular body of a pint-sized young gymnast, Sándor Timár, Artistic Director of the Hungarian State Folk Dance Ensemble, clapped, boot-slapped, hopped and spun Aman's dancers through a four-day choreographic workout this summer. Timar and his dancer wife, Erszébet, paid an all-work-no-play visit (well, homage to Disneyland did take up part of one day, though Timar himself really wanted to stay home and create choreography). They then left for Madison, New Jersey, where they were to be the principal teachers at the American Hungarian Folklore Symposium.

Sándor Timár's reputation as an ethnographer, teacher and choreographer preceded his visit by several years. Andor Czompo, on a California tour back then, brought news of this Hungarian folk dance innovator who had developed techniques for teaching people to improvise in styles alien to them, who had founded and served as the guiding spirit of a new recreational dance movement, the "Táncház," that was pulling Budapest youth out of the discos by the droves, and who was about to move from his post as Artistic Director of the amateur Bartók Ensemble to assume the equivalent position with the professional Hungarian State Ensemble.

Now in the latter position, Timár interrupted a busy schedule to come to the U.S. His visit gave much food for thought to those who met and worked with him.

Sándor Timár was active as a folk dancer in his teens; he was a member of a Scout folk dance group, then later organized a group in his high school. From 1951 to 1958 he danced professionally in the state-sponsored Budapest Ensemble, and then went on to found his own group, the Bartók Ensemble, before assuming Artistic Directorship of Hungary's top folk ensemble, the Hungarian State Folk Ensemble, founded in 1950 by the late Miklós Rábai.

Besides his work with the above performing



SÁNDOR TIMAR, photograph by Jerry Robin

ensemble, Timár has always devoted time and energy to field research, filming and recording, as a long-time colleague of György Martin at the Hungarian Academy. Since 1972 he has also been head of the Folklore Faculty of the Hungarian Ballet Institute. (This a four-year course, with "freshmen" averaging about 15 years of age. Upon completion of the course, the students receive the equivalent of a high-school diploma as professional folk dancers.)

Besides folk dance research, teaching and choreography, Timár is also an avid gymnast (his four days of really hard work with the Aman dancers left their young bodies pretty well exhausted, and he danced along with them most of the time--but no one recalls seeing him so much as emit one huff or puff!).

*continued on page 9*

# TÁNCHÁZ: Back to the Roots

by MÁRIA SÁGI

*Institute of Culture, Budapest*

In this short report I wish to cover some new phenomena in the folklorism of Hungary. Most of these are movements of the youth which deserve special attention because they go beyond the usual framework of amateur artistic movement as we have known it so far.

The first of these phenomena I shall describe is the dance house (táncház). The name is of ethnographic origin. In the Transylvanian village of Szék, inhabited by Hungarians, young people hire a house of a farmer for the weekend as well as an orchestra [so-called peasant band] enabling them to dance together. This is called dance house in the village. This is the pattern after which the urban dance house movement has developed where the role of the farmer is naturally played by clubs, by houses of culture.

In the early seventies this movement grew out of several roots. One was Bartók and Kodály's musical revolution, chiefly the Kodály method of education which has induced tens and hundreds of thousands of young people to enjoy and sing folk songs. The other root was the amateur artistic movement where folk art has traditionally played a significant part. The third root was beat music which in the sixties had enraptured a large part of the youth also in our country, stimulating them to evolve a more active relation to music. When the surge of the beat fashion passed its climax, the movement started to look for some new line in music and interest turned towards folk art.

The fact that, after the switchover, the dance house was the form that became popular has its own reasons. The folk dance and the folk music movement had had until then a theatrically choral character [with large choirs coming to the fore]. It should be considered as a natural reaction for these arts to have turned towards more direct forms. Why was it the Transylvanian [Rumania] Hungarian and Rumanian peasant dance that gave the impulse? In Hungary instrumental peasant music has hardly survived, having been ousted almost everywhere by urbanization, whereas the Gypsy

bands meeting demand in music followed the road and mode of entertainment music in cafes. Instrumental peasant music has been preserved in very few settlements.

## THE SZÉK TRADITION

In Transylvania [Rumania] the situation is different. For various reasons such music, together with the concomitant dancing forms of entertainment, survives in many Hungarian and Rumanian villages secluded in the mountains. In these spots far from urbanization we come across different forms of still living folklore. The Transylvanian village of Szék inhabited by Hungarians is one of these spots where not only folklore traditions have been preserved in their full form but also individual development over the past hundred years has produced specific instrumental music and dance structures. Research workers, including László Lajtha [a Hungarian] discovered Szék in the thirties and started to collect there. Just on account of the very alive musical and dance traditions youth learned this dancing and musical tradition at the beginning of the new folklore movement in Hungary. The fullness of the culture of one single village gave the impression of totality.

Similar phenomena can be discovered in the music of Rumanians living in Hungary. The Rumanian inhabitants of the village Méhkerék, South-eastern Hungary, have preserved an ancient type of Rumanian folk music which, on the other hand, is akin to Hungarian folk music in the Transylvanian region of Bihar. The leading ensemble of the movement [that of Sebő and Halmos] started collecting at Méhkerék learning the ins and outs of making peasant music. Under the impact of what they had learned here they started learning the peasant music of various regions and the specific style of handling musical instruments. Then they turned to the musical archives of the Academy of Sciences and carried on a personal collection. First they arranged concerts together with their own compositions which were Hungarian poems put to music and sung. For their own compositions they also relied on folk music.

At the same time, four amateur dance ensembles scored outstanding successes. One of

# TÁNCHÁZ

*continued from page 2*

them, the Bartók Dance Ensemble, performed folk dance choreographies displaying the authentic dance customs of different regions. These choreographies or dance sequences were then willingly danced also by the members of other companies. Once the four companies together announced a "dance house" for their own entertainment. The meeting brought together such an amount of "lay" youth that it had to be repeated.

This was the germ of the "dance house" movement which was followed by systematic work. Dance houses were advertised in two or three clubs where the choreographer of the dance ensemble Bartók, Sándor Timár, with his dancers taught the young people first the dance sequence of Szék, then other Hungarian and Rumanian dance sequences from Transylvania and Hungary. Young folk musicians went on tracing, finding and learning as well as playing instrumental folk music whether Hungarian, Croatian, Serbian, Slovak or other. This is an excellent example of the fact that the internationalist spirit represented by Bela Bartók prevails in the folklorist movement.

The movement by now has evolved a wide radius of attraction both in Budapest and in the Provinces. Dance houses of a more or less permanent character function in the capital and in many provincial towns and villages. The number of young folk music ensembles has also grown. The new folk music has found its way into the radio and television. The Institute for Culture organizes courses for leaders and musicians of dance houses and new generations are joining the movement.

## A TÁNCHÁZ PROGRAMME

What happens in the dance house? It is, in fact, a dancing club requiring premises in a cultural home [houses of culture], an orchestra playing folk music and a few good dancers to teach the dances written on the programme. Today the teaching of dancing and the actual dancing together occupy two separate evenings in many places but the experts teaching the dances always take part in the dancing proper. The programme of such a club is usually many-sided: it includes the performances of invited artists for recitals, plays and concerts of serious music, as well as talks with writers,

artists, scientists, and public personalities. The evening is, naturally, concluded by dancing. Most of the participants are not dancers, not even members of amateur dance groups; they visit the clubs for their own entertainment and learn folk dances for the fun of it. Today the dances of some five to six regions are danced in authentic form. In many dance houses a separate programme comprises the dances of the neighbouring peoples [Croates, Serbs, Bulgarians, Greeks, Slovaks, etc.]. The children's dance houses are a new phenomenon: here children between 3 and 10 learn the practice dancing folk plays and perform dances from dance houses.

We have undertaken scientific research, mainly in the centre of the movement, the Kassák club [named after the great Hungarian writer and painter of our century, Lajos Kassák] in order to get a clear view of its diffusion and aspects. This is the home of the Sebő folk music ensemble, the founder of the movement, (headed by Ferenc Sebő, musician, and Bela Halmos, leader of the orchestra) and where the dances are taught by the leader of the movement, the eminent folk dance choreographer Sándor Timár. The survey has revealed that the Sebő club was attended mostly by young

*continued on page 20*



*A Széki táncház, photograph by P. Korniss*

# A Táncház Visit

by KÁLMÁN MAGYAR

On Thursday, September 17, 1981 I was fortunate to have attended the first Táncház of the season at the Kassák Club in Budapest. For years I have heard about this place, where the Táncház movement has originated, but during my visits to Hungary, which were usually in the summer, the Kassák Club Táncházes were not held, everyone was on vacation. I have often heard what a pleasant and exciting an experience my friends had, and I envied them a little, because I never had the opportunity to experience it first-hand. It was a unique encounter for me and I will treasure the memories in the future.

First of all, the Club is a good place to meet people who are involved in the folk dance movement in Hungary today. The evening I was there, Sándor Timár was teaching the Széki and Kalotaszegi Cycle. The well-known folk musicians were all there too: Ferenc Sebő, Béla Halmos, all the members of the Téka Ensemble and maybe others as well, whom I didn't know. Young enthusiastic people came to the Club to learn the dances. This was somewhat of a surprise to me, because I thought that by now every Hungarian who folk dances would know the Széki cycle. But there were a few who didn't and they were seemingly enjoying Sándor's masterful teaching session. The atmosphere was very relaxed. People were free to sit and talk with each other while the teaching session was in progress. Those who wanted to have a more vivid conversation would go out to the hall where refreshments and *zsiros kenyér* (bread with lard spread and paprika) were served.

Preceding the adults' teaching there was also a children's Táncház. Following these two sessions, both of which were to live music, the Táncház itself began and with the cycle that Sándor had just taught. It was especially exciting for me at this time, because I was able to participate in the dance immediately, doing it exactly in the same way the Hungarian Táncház goes do, even though I have come thousands of miles. I was able to *speak the same language* in dance, as they know. I danced with a girl who turned out to be a member of the National Ensemble, and had been a student of Sándor Timár.

The Táncház had all the ingredients: the people sitting on chairs placed along the walls (mostly foreigners who came to see and be stunned by the dancing of Hungarian youth); it had live music, it had a sense of close friendships and the dancers related to their dancing in a natural way. By this I mean that going to Táncház and doing the regional dances seemed to be really a part of their life.

I must also mention one more important thought: Sándor Timár's commitment to the movement. The Artistic Director of the National Ensemble choreographer of many dances which dance groups perform throughout Hungary, yet he does not mind to take the time every Thursday to go to Kassák Club and teach the Hungarian dance cycles to as many as 30-60 people who have not yet mastered them. Certainly, he is not doing it for financial reasons—he is not doing it because he has free time. Sándor continues teaching at Táncház sessions as he does, because he is committed to the movement of authentic Hungarian folk dance. This unselfish dedication should be an example for all of us who are involved in Hungarian folk dance, not only in America, but throughout the world, as well.

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Folk Dance Scene wishes to thank Kálmán Magyar for allowing us to reprint his article. This article first appeared in Karikázó, Hungarian Folklore Newsletter, Vol. 7, No. 3, January, 1982, under the title of "Táncház, Kassák Klub, Budapest, September 1981."

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# The Bagpipes of Hungary

by MARK FORRY

Like almost every other country in Europe, Hungary had an active bagpipe tradition until the mid-20th century. Although violins and cimbalom (struck zither, similar to the Appalachian hammered dulcimer) have become widely recognized as stereotypically Hungarian instruments, it is the duda (bagpipe) which has probably played the most significant role in Hungarian musical life.

The origins of the bagpipe in Hungary are unclear, although early Hungarians may have been favorably disposed to its sound through familiarity with the nádsip, a small reed pipe associated with shamanistic rites in the ancient past. By the 16th century however, the bagpipe was a popular instrument at all levels of Hungarian society. Favored by nobility, townspeople, soldiers, miners, peasants and herdsman alike, they were heard at noblemen's balls, on the battlefield, at festivals, weddings and work parties.

The 18th century witnessed a large influx of foreign musicians and new musical instruments, and the bagpipe eventually lost its place of importance in town and court life to more sophisticated instruments. It survived in the villages through the 19th and 20th centuries, although here too modern fashions in musical taste hastened its decline in popularity. At last it was played almost exclusively by herders - since the long hours involved in tending the stock gave them ample time to play - but as the ancient practice of herding gave way to more modern agricultural techniques, the practice of bagpipe playing went with it. There are only a few older men who still play the instrument. However, with the revival of interest in folk music and dance represented by the táncház movement, many young people are searching out the remaining players in hopes of saving the tradition from extinction.

Hungarian bagpipes consist of a melody pipe with 7 finger holes, a kontra pipe on which is played rhythmic accompaniment figures, and a bordó or drone pipe. The bags are of sheep, goat, or dog skin, and are inflated



either by a mouth-blown pipe or a bellows. Most pipes were richly decorated: the head of the melody pipe boasted a goat or ram's head (or occasionally a girl's face), the pipes were capped with metal bells, and the bags were covered with a second skin of animal fur.

Bagpipes and their players were the subject of a rich folklore. Since it was the instrument of animal herders, many Hungarians felt that it was beneath their dignity to play them. Bagpipers often had the reputation of being odd, eccentric or endowed with supernatural powers. Many sources speak of the enchanting and irresistible power which the sound of the bagpipe held for people; for the well-known verbunkos or recruiting dance, soldiers used bagpipes to lure prospective recruits. It was widely believed that since the sound of bagpipes could lure men away from church on Sundays, that it was the devil's instrument. One popular folksong says:

He who wants to become a bagpiper  
He must descend to Hell;  
Big dogs live there  
From which the big bagpipes are  
made!

# Bringing Hungary to America

Much of the credit for bringing knowledge of the Táncház movement to the United States -- as well as generally promoting Hungarian dance and culture in North America -- rests with the American-Hungarian Folklore Centrum. Directed by Kálmán Magyar, the Centrum has rapidly become the focal point for those interested in Hungarian dance in this country. The Centrum was established in 1978 to "disseminate Hungarian folk culture within the scholarly and public life of America."

Among the activities of AHFC are

*KARIKÁZÓ* -- a quarterly Hungarian folklore newsletter edited by Judith Magyar, now in its eighth volume. *KARIKÁZÓ* reports on the work of the Centrum as well as on important Hungarian dance and cultural activities, both in North America and Hungary. Folklore articles, interviews with leading Hungarian folklorists, and the occasional editorial round out the contents of the newsletter.

*FOLK DANCE SYMPOSIUM* -- possibly the most important Hungarian dance event in North America. Held each July, the symposium is a week-long camp devoted exclusively to Hungarian dance and folklore held at Farleigh Dickinson University in New Jersey. The teaching staff often represents the best Hungarian instructors on both sides of the

Atlantic -- Sándor and Erszebet Timár (see elsewhere in this issue), Andor Czompó, László Kürti, Éva Kish, Steve Kotansky and others. Guest musicians include the Téka Ensemble from Hungary. The weekly schedule includes classes in both choreographed and improvisational Hungarian dance, workshops on choreography, embroidery, song, music, folklore, and a nightly Táncház.

*PONTOZÓ* -- a continent-wide dance competition and festival between different Hungarian performing ensembles in North America. Organized by the Centrum, the Pontozó is held in six regions, culminating in a Summit Festival, which takes place in conjunction with the Folk Dance Symposium. Children's groups as well as adults participate, both ethnic Hungarian and non-Hungarian groups perform. A soloist competition is also included. Plagued in the past by complaints and morale problems in a judged competition, the Pontozó recently switched to a non-competitive format to help encourage all participants who perform Hungarian dance.

*HUNGARIAN FOLKLORE MUSEUM* -- located in a converted convent building in Passaic, New Jersey, the Museum was opened in 1981. Since opening it has housed exhibits of Hungarian costume, folk pottery, a model village house, photographs of Hungarian folk life, and also features workshops, films and lectures.

Kálmán and Judith Magyar, who direct the activities of the Centrum, are well known on the East Coast as among the leading teachers of Hungarian dance. Their reputation has travelled westward after successful appearances at some California folk dance camps in recent years. Kálmán has also directed the Hungaria Folk Dance Ensemble for the last 20 years.

Additional information on the AHFC can be obtained by writing:

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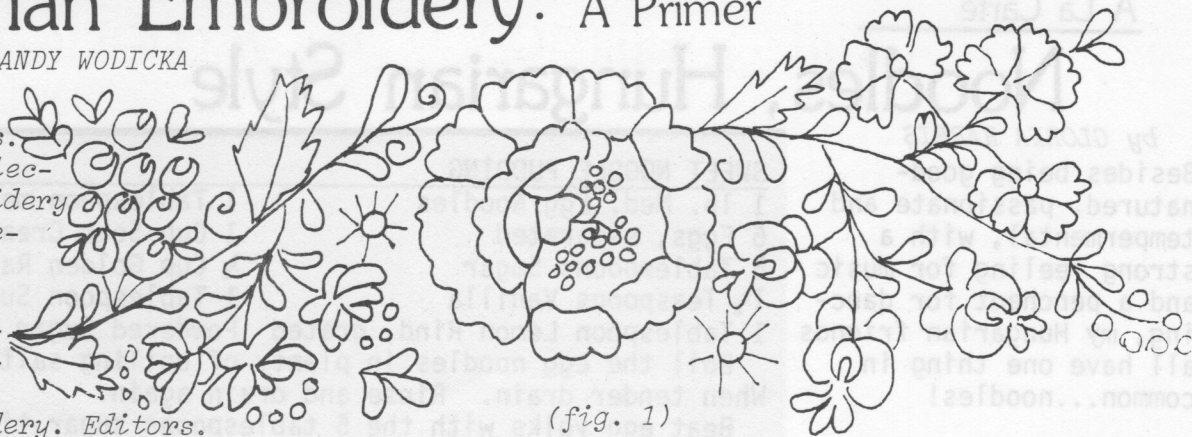
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# Hungarian Embroidery: A Primer

by SANDY WODICKA

Below is a sampling of Ms. Wodicka's collection of embroidery designs and research. Her specialty is Hungarian costumes, in particular, Hungarian embroidery. Editors.



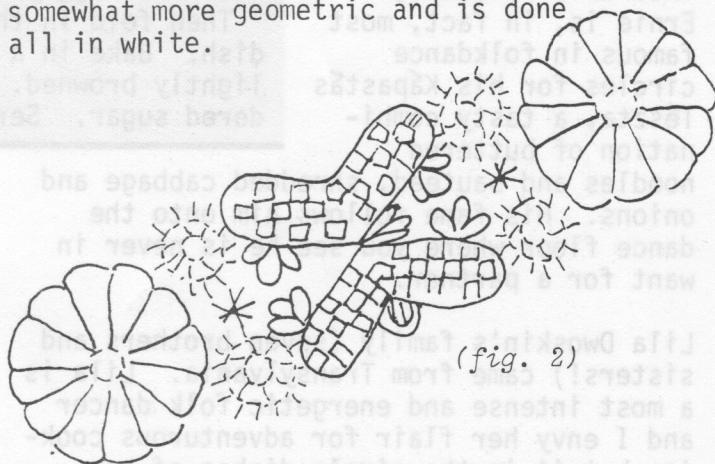
(fig. 1)

The most common Hungarian stitch type and the most seen and recognized by folkdancers as *HUNGARIAN* is the satin stitch. This is the predominant stitch in both the Mezokovesd embroidery and the Kalocsa costumes, these being the most available and popular folk embroideries from Hungary. The Kalocsa style started as basically white on white or blue on white and developed its multicolor style we tend to associate with it after World War I. The early Mezokovesd embroidery seems to have been red on white. Although both use satin stitched flowers there is an obvious difference in the way the flowers have been stylized and the way the pattern grows. The Mezokovesd designs tend to crowd as many motifs in as possible, so as to almost obscure the background, whereas the Kalocsa flowers seem to be bunched more as a bouquet or flower arrangement, growing almost as it were out of a flower pot. The flower pot design motif is very common in early folk embroideries and is discussed in books on Hungarian embroidery.

Related to the Mezokovesd style (as it were a cousin or sibling) is the Szentistvan style. This too, uses the satin stitch and a family resemblance is apparent. However, the Szentistvan flowers seem to be more open and all over design has a lighter look. (See figure 1) The same flower-within-a-flower design occurs; however, in the Szentistvan flowers there is more space surrounding the internal flowers.

A more stylized use of the satin stitch is seen in the head decorations of Sarkoz where the satin stitch

is combined with chain stitch to create an incredibly delicate and fine piece of work. Here the design is somewhat more geometric and is done all in white.



(fig. 2)

A particularly interesting style of embroidery is found south of Lake Balaton in the town of Buzsak. This area was settled by south Slavs and consequently, preserved the geometric tradition. Here, the satin stitch is combined with the chain stitch, the double chain stitch, the outline stitch, and perhaps a few more to create a decidedly different effect. (See figure 2) I have pictures of old Buzsak pillows and costume pieces worked in many colors, red, yellow, green, blue, etc. However, more recent examples are restricted to generally red and blue or red and black. I did see one gorgeous piece worked in blue and black...

While these designs look like they have taken half a lifetime to do, most are not particularly difficult. Why not try your hand with the designs shown here. We suggest using a tapestry needle and six-strand embroidery floss.

# Noodles, Hungarian Style

by GLORIA HARRIS

Besides being good-natured, passionate and temperamental, with a strong feeling for music and a penchant for dancing, my Hungarian friends all have one thing in common...noodles!

Take for instance from Mundacs, Ernie Weiss, devil-may-care Hungarian, incurable romantic; Ernie is, in fact, most famous in folkdance circles for his Kápastás Tészta, a tasty combination of buttered noodles and sauteed, shredded cabbage and onions. His fame follows him onto the dance floor where you see he is never in want for a partner.

Lila Dwoskin's family (seven brothers and sisters!) came from Transylvania. Lila is a most intense and energetic folk dancer and I envy her flair for adventurous cooking but it is the simple dishes of her childhood that she recalls with the typical Hungarian sentimental tenderness. At her mother's table, she told me, Túróscsuza was served in a heated bowl to keep warm the boiled, buttered noodles, spread with cottage cheese, a layer of sour cream over the top. Because the family was Kosher, (her father was a Rabbi), they did not add the usual garnish of crisp bacon bits.

Rena Nadler gets to be Hungarian from her mother's side of the family, and has the gypsy's love of music in her soul. This spunky pal of mine tries to tell me that Hungarians eat nothing but noodles, which makes them noodly in the head. (But, ha ha, I know better.) She holds close to her heart, nostalgic memories of her Aunt Lena baking a simple ring-mold to please Rena and her cousins, Zena, Sena and Adena (believe it). The dish was necessarily economical, comprised of buttered noodles mixed with chopped walnuts and brown sugar, baked in the oven til hot and crisp.

Sez Gerry Gordon, her mother was born in Szeged, but wasn't much for cooking noodles.

## SWEET NOODLE PUDDING

- 1 lb. Med. Egg Noodles
- 6 Eggs, separated
- 5 Tablespoons Sugar
- 1½ Teaspoons Vanilla
- 1 Tablespoon Lemon Rind, grated

Boil the egg noodles in plenty of boiling salted water. When tender drain. Rinse and drain again.

Beat egg yolks with the 5 tablespoons sugar til thick. Add vanilla, lemon rind and melted butter. Fold the sour cream and raisins into the yolks. Beat egg whites to soft peaks, add 1 tablespoon sugar and beat another minute. Fold into egg yolk mixture.

Then fold in the noodles and pour into buttered baking dish. Bake in a 350° oven, uncovered, for one hour or til lightly browned. Let stand 10-15 minutes. Dust with powdered sugar. Serve warm. Serves 6.

## HUNGARIAN

- 1 Tablespoon melted Butter
- 1 Cup Sour Cream
- ½ Cup Golden Raisins
- 1 Tablespoon Sugar
- Powdered Sugar

(See, Rena?) However, Gerry herself goes way out on the other side of economy and creates noodle-foods fit for even the most discriminating of aristocratic Hungarian palates. The simple noodle is made glorious in Gerry's kitchen: she beats eggs and sugar to a froth, adds aromatic vanilla, a whisper of grated lemon rind or a hint of almond extract to the cooked pasta. Sour cream and raisins provide richness and texture and chopped almonds or walnuts sprinkled over the top, make a heavenly light, sweet, hot noodle dessert, Hungarian to the Nnnnnth.

But enough already, with the noodles...I'm sneaking in a potato lover here. Mike Fodor, is a man you can tell instantly is Hungarian, the way his eyes mist over when he hears and dances the Cšardas. Szolnok is his birthplace. He is the youngest of seven children and admittedly, was spoiled rotten by adoring family. But being rotten can't be all bad! Mike designs and sews the beautiful Hungarian costumes you've seen him wear, and he cooks, too. His Grenadin Marsh: cut raw potatoes in very large squares or pieces. Boil til just tender. Meanwhile, sauté chopped onions, adding salt and pepper. Then with the pan off the fire, add paprika (Hungarian paprika) for exquisite flavor and for the warm reddish-orange blush so pleasing to the eye. Combine with the cooked potatoes. Serve hot. Hungry?? Me, too.



# TIMÁR *continued from page 1*

Timár's philosophy of ethnic dance views spontaneity and improvisation within a particular style as of primary importance. In his work with the State Ensemble he aims to get even closer to the original folk tradition than his predecessors did, and he is experimenting with training dancers to make the dances their own to the extent that they can improvise within a given style without "memorizing" fixed patterns or sequences. This approach, or at least the idea of such an approach, is not new; what's new is that Timár seems to be successful at it!

Comparing folk dance learning to mastering a foreign language has been a handy mode of reference used by many folk dance theoreticians of late; Timár is particularly fond of it. In teaching, he stresses that learning to dance like a Transylvanian villager is like developing one's ability to speak another language -- first you learn individual words, then phrases, then whole sentences and, finally, you begin to create whole statements expressing your own thoughts and feelings (and, we might add, probably never totally losing your American accent!).

In training his ensemble dancers, he is not opposed to the use of classical ballet classes and exercises ("Ballet is a useful language"), but feels that the folk material must be, as he puts it, "sovereign."

Timár is not the kind of teacher who "breaks things down." Observing him demonstrate quietly, over and over, without so much as a "1, 2, 3, 4" in either Hungarian or English, and then seeing the amazing results several hours later when the dancer performed the intricate steps with very few sequence errors, made this writer, at least, ponder whether or not we who have been teaching for years and developing neat cue-phrases and dance-dissection techniques, might not be seriously underestimating the capacity of John Q. Folkdancer to learn every bit as well visually as intellectually.

His directing and choreographic style is innovative as well, as observers of

the State Ensemble have noticed. He has moved the large orchestra down into the pit, and uses a smaller folk-instrument combo (currently, the Téka group that recently toured the U.S. East Coast) on stage as part of the choreography. He includes the chorus as part of the stage action, even dancing in some cases, and has introduced more peasant vocal technique (formerly the chorus was a large, separate body, trained in a relatively sophisticated style in the Kodály tradition). He has added smaller choreographies-- something Timár is more at home with by virtue of his work with other companies--to the old "classics" of Rábai's days, such as the Wedding in Ecsér, and some of Timár's recent "big" works, such as his Szatmár finale.

For those of us who have been folk dancing for 30-plus years, who remember the days when the only Hungarian dances on programs were "Cshebogar," "In My Garden," and one or two others; who recall the culture shock caused by Alice Reisz' rigorous mini-choreographies at Stockton Camp and the beautiful early dances introduced by Andor Czompo, the "new wave" of improvised Hungarian dances is an exciting view of an increasingly familiar dance tradition. Sándor and Erszébet's all-too-brief visit to California gave a tangible hint of the answer to a question we old-timers often ask: "What will folk dancing be like in another few years?" Like the U.S. Patent Office that almost shut down about a hundred years ago because people thought there was nothing new to invent, so, too, folk dancing seems to take off in new, surprising directions just when we are beginning to think the well is about to run dry.



From the President

# Meet your Federation Officers

by LILA AURICH

Meet your new Federation officers!

Five of the Federation officers for 1982-83 are new to these positions, although not to Southern California folk dancing.

*PRESIDENT LILA AURICH* was originally a member of the Westwood Co-op and has danced since 1960 with West Valley Folk Dancers. A past president of that club, she has held two previous Federation offices, recording secretary and vice president. Professionally, she analyzes fiscal issues for the Los Angeles Community College District.

*VICE PRESIDENT MARSHALL CATES* is the current president of the Pasadena Co-op and last year's Federation scholarship committee chair. He grew up doing old time country dancing in grange halls in Washington State. In college he switched to ballroom dancing; ten years later, he discovered international folk dancing. He is a professor of mathematics at California State University, Los Angeles.

*TREASURER EILEEN MELLMAN* began dancing in 1974. You will see her at the West Los Angeles Folk Dancers, Cafe Danssa and the Westwood Co-op. Our accounts are in good hands since Eileen works for a certified public accounting firm.

*DIRECTOR OF EXTENSION BERTHA GOLD* is the outgoing president of the Orange County Folk Dancers, with whom she has danced for ten years.

*CORRESPONDING SECRETARY* duties are shared this year by *ELSA and FRANK HAVLAC*. They were introduced to folk dancing through a chance conversation with a bus passenger. Representing the More the Merrier group on the Council, they are also currently dancing with Ruth Oser's and Josephine Civello's groups and the Culver City based Intermediate Folk Dancers. Both enjoy music, gardening, cooking and travelling.

Continuing in their previous positions are *DIRECTOR OF PUBLICITY PERLE BLEADON* and as *HISTORIAN EVELYN PREWETT*.



INTERNATIONAL RENBEZYOVS PRESENTS

## MOISHE CAFRI



Sat. Sept. 11, 1982 at 8:00 p m

Moishe will be teaching 3 Israeli dances at this mini workshop from

8 to 9pm. An all request international program follows.

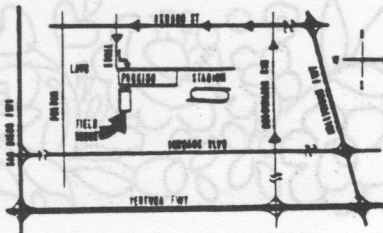
LAVC FIELD HOUSE

5800 ETHEL

VAN NUYS

Bargain Admission.

\$1.00



FURTHER INFO: 382-1553



## Dunaj

## HUNGARIAN FOLK DANCE SEMINAR

Dec 27-31, 1982

in lovely Pilgrim Pines Camp in the San Bernardino Mts

- \* Rich Duree ... Dir. of DUNAJ
  - \* Phil Klingman... Lead Soloist
- BARAISAG ENSEMBLE

Improvised dance cycles.. Films  
Singing.. Wood floor..Great Food

adults \$120

Rates for children  
Deposit \$25

Send to:

Richard Duree  
11551 Paloma Garden Grove  
(714) 639-3000

# Why Indeed?

When we told our friends that we would be taking over the editorship of FOLK DANCE SCENE, the ones that didn't laugh or express condolences responded with the question, "Why would you want to do that?"

Why indeed? Paul Pritchard, after 15 years of yoeman service, was the first to admit to us that it was a hard and thankless task. The rewards are not monetary, nor always in the feedback you receive ("You spelled my name wrong, and the festival is on the 13th, not the 14th.") And who can hope to produce a fine looking product with a one-year daughter sitting at the foot of the desk, waiting, just waiting for that irreplaceable photograph to drop off the desk so she can rip it up and stuff it into her mouth.

So, why indeed?

Combined, we have about 30 years of experience in folk dance. Each of us has spent time in Federation clubs, coffee houses, performing groups and university classes. Our travels have taken us dancing in cities throughout the state, many other states (and even a few other countries). We've seen a lot of dancers and dancing over the years. And what we see now worries us enough that we want to try and do something about it.

One would need to be blind not to see that the excitement and vigor that characterized the folk dance scene in Southern California five or ten years ago is gone. The crowds are smaller almost anywhere you go. And the faces are the same, only fewer or older. This is true for Westwood Co-op as it is for the Intersection or Aman. We're part of a shrinking, aging, stagnating community. It's time we recognized it and took steps to correct it.

As serious as that problem is, there is a more critical one. We are a divided community. Intersection regulars will never be seen at West Valley Folk Dancers, and West Valley Folk Dancers rarely make it to the Intersection. And when was the last time any of us saw performers from Avaz or Aman dancing recreationally. Granted,

there are exceptions to this rule, but that only goes to prove the rule. Folk dancers tend to hang out in certain circles and not try other circles. Another truism that can be drawn from this phenomenon is that there is a generation gap in folk dancing--where you go depends on how old you are and your marital status. We don't need to elaborate on these problems now. They will get aired in greater detail in future issues, both by us and hopefully by you. What we want to point out here is our reason for taking on this task.

When the folk dancers of Southern California created the Federation in their image decades ago it was in the hope that their enjoyment of folk dancing could be passed on to the next generation through the strength of *organized* folk dancing. Unfortunately, when the younger generation got interested in dancing, it took a form radically different from what the Founders expected--coffeehouses, line dances, an avid interest in performance, etc. So the torch was never passed and the generation which expected to have passed off the work to younger, more active souls by now is still busily slaving away at keeping organized folk dancing going. Well, we think it is time for the torch to be passed. The result may not be exactly what our folk dance forefathers and mothers anticipated, but the burden is now rightly ours. The success or failure of folk dancing should be dependent on a younger generation of dancers (Mitch is 31, Laurie almost 28) who in turn will shape the field in their image. We want to accept part of that responsibility in the hope that others of us will do the same. And we ask the older generation's understanding that what we do will not be exactly what they had intended us to do.

So FOLK DANCE SCENE will likely have a new look. You can see some of the cosmetic changes already in this issue. We hope there will be more.

SCENE will still attempt to keep you up to date on where to dance in Southern California, and what is happening with the Folk Dance Federation. But we will attempt to solicit a slightly more sophisticated level of article for the reader who is interested. And we will focus more on non-dance events that many folk dancers are interested in -- performances of dance and music, museum displays, ethnic restaurants,

# REGULAR CLUB ACTIVITIES

# Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
CABRILLO INT'L FOLK DANCERS	Tues & Thurs 7:30-10 pm	SAN DIEGO, Recital Hall Balboa Park Club, Balboa Park	(714)449-4631 Vivian Moll, Instructor	Inter, adv dances on Tues Beg, inter on Thurs
CAMARILLO FOLK DANCERS	Friday 8-11 pm	CAMARILLO, Camarillo Community Ctr. Rm 4, Burnley & Carman	(805)482-8291 Gail & Walt Metcalf, Instructors	Beg class--8-9:30 pm Inter class--9:30-11 pm
CHINA LAKE DESERT DANCERS	Thurs/7:30-10:30 pm Mon/7:30-9:30 pm	CHINA LAKE, China Lake Community Ctr., Naval Weapons Ctr.	(714)375-7136 (714)375-4203	Mon is workshop night, beg class 9/16-11/18. Thurs 7-8 pm Regular club dancing follows from 8-10:30 pm
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	THOUSAND OAKS, Cultural Ctr, 482 Green Meadow Dr.	(805)498-2491 ask for Gene	
CRESTMWOOD FOLK DANCERS	Monday 8-10:30 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Bundy, 1½ bl N. of Santa Monica Blvd.	(213)478-4659, 836-2003 Beverly Barr, Instructor	Beverly will teach new dances from re-9/6. Dark Labor Day,
DESERT INT'L DANCERS	Thursday 7-10:30 pm	PALM SPRINGS, Everybody's Village, 538 N. Palm Canyon Drive		
ETHNIC EXPRESS INT'L FOLK DANCE CLUB	Saturday 7:30-10:30 pm	LAS VEGAS, Paradise Elem. Sch., 850 E. Tropicana Ave., Corner of Swenson		Int'l, all levels
FOLKARTEERS	Friday 8-11 pm	COVINA, Covina Elem Sch, 160 N. Barranca, betwn San Bernardino & Badillo	(213)338-2929	Beg teaching 1st hour inter, adv request follow
HAVERIM FOLK DANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor	
HOLLYWOOD PEASANTS	Wednesday 7:30-10:30 pm	WEST HOLLYWOOD, West Hollywood Play-ground, 647 N. San Vicente Blvd.		Teaching
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 am	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way	(213)397-5039	
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(714)533-3886 Kayso & Angie Soghomonian, Instructors	All ages, all levels
KIRYA FOLK DANCERS I	Wednesday 10 am-1:30 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr, 647 N. San Vicente Blvd., Los Angeles	(213)645-7509 Rhea Wenke, Instructor	Inter - 10 am Beg - 12 pm
KIRYA FOLK DANCERS II	Monday 12-3 pm	WEST HOLLYWOOD, Plummer Park Rec Ctr, 7377 Santa Monica Blvd.	(213)645-7509 Rhea Wenke, Instructor	Adv Beg - 12 pm Inter - 1:30 pm
LAGUNA FOLK DANCERS	Wednesday/Sunday 7:15-10:30 pm/ 7-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns	(714)444-3302, 545-1957 559-5672, 533-8667	Beg class 7:15-8:15 taught by Carol Epperson, Wed/Teach & req (9-10:30) by Ted Martin, Sun
LARIATS	Friday 3:30-6:15 pm	WESTCHESTER, United Methodist Church, 8065 Emerson Ave., Los Angeles	(213)322-1280 Tom & Nance Mazzola	Int'l folk/sq/social. Grades 1st thru High School
LONG BEACH JEWISH COMMUNITY CENTER FOLK DANCE CLUB	Wednesday 7:30-10:30 pm	LONG BEACH, Long Beach JCC, 2601 Grand Ave., Exit I-405 Lakewood & I Bl. W. on Willow	(714)533-3886	Inter class 7:30-9 pm, Adv workshop at 10 pm taught by Donna Tripp. Dark on 9/1 and 9/8.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Eucalyptus & Beach	(213)294-1304 ask for Frank	\$1, Dances taught, refreshments served

## Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
NARODNI DANCERS OF LONG BEACH	Wednesday 7-10:30 pm	LONG BEACH, Unitarian Church, 5450 Atherton	(213)832-4447 (714)828-4512	Beg class at 7 pm. Probable change of day and location on Sept. 30.
NEIGHBORHOOD FOLK DANCERS	Wednesday 8-10 pm	PASADENA, Neighborhood Church, 301 N. Orange Grove, 1½ Bl. N of 210 frwy.	(213)798-8207 Joanne Costantini, Instructor	Teaching beg & inter. \$1 donation. Refreshments & occasional potluck parties.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery	(805)649-1570	
ORANGE COUNTY FOLK DANCERS	Friday 8-11 pm	ANAHEIM, Veseio Seio, Anaheim Blvd.	(213)866-4323	
PASADENA FOLK DANCE CO-OP	Friday 7:30-11:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Blvd. right behind church	(213)281-7191	Teaching 7:30-9:15 pm. Starts w/ easy dances. Program & request to follow.
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-10 pm	SAN DIEGO, Balboa Park Club, Balboa Park	(714)422-5540 Alice & Archie Stirling, Instructors	All levels, beg. 7-8:15 pm
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(714)460-8475 ask for Evelyn Prewett	Inter, adv dances
SANTA MARIA FOLK DANCERS	Friday, 2nd & 4th 8-10:30 pm	SANTA MARIA, Simas Park, 500 S. McClelland	(805)925-3981	
SILVERADO FOLK DANCE CLUB	Tuesday 8:30-11 pm	SEAL BEACH, Marina Rec Ctr, 151 Marina Dr.	(213)498-2059	Programs, half line & half couple. Nancy Heath to teach S.D. camp dance. Party nite last Tues of each month.
SKANDIA SOUTH	Mon/7:30-10 pm Mon/7:30 Wed/7:30-10 pm	ANAHEIM Cultural Ctr, 931 N. Harbor Bl. RESEDA Rec. Ctr, 18411 Victory Blvd. CULVER CITY, Peer Gynt Hall 3835 Watseka	(714)533-8667 Ted (213)343-5425 Dan (213)559-2616 Dick	Starts 9/13) Lots of activities. Call for Starts 9/6 ) info, teaching, etc. Special Starts 9/8 ) Saturday night parties.
SOUTH BAY FOLK DANCERS	Friday 7:15-10:30 pm	ROLLING HILLS ESTATES, Community Room of Courtyard Mall, 550 Deep Valley Dr.	(213)375-0946 (213)539-5867 Dorothy Daw, Instr.	Last Fri of month is Party Nite. Pat Re-walt tching Greek Dances 1st & 3rd Fri in Sept to get ready for Greek Festival.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Road	(805)642-3931 (805)985-7316	Spec 10 wk class easy dances start in Sept. 7:30-8:15; Inter 8:15-8:45; review & request until 10:30 pm
UNIVERSITY FOLK DANCE CO-OP	Friday 8-10:30 pm	LAS VEGAS, Paradise Elem School, cor of Tropicana & Swenson	(702)798-4049 ask for Jean McCurdy	
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	LOS ANGELES, Lafayette Senior Citizen Ctr, 625 S. Lafayette Park Place	Josephine Civello, Director	All request program. Teaching at 8:30 Refreshments, inter & adv dances
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Bundy, 1½ bl. N. of Santa Monica Blvd.	(213)478-4659, 836-2003 Beverly Barr, Instructor	Beverly will teach new dances from recent camps. Early teaching 7:30 Irish Rover, Scottish Set Dance. Dark 9/389/17
WEST HOLLYWOOD FOLK DANCERS	Monday 8-10 pm	WEST HOLLYWOOD, West Hollywood Rec Ctr 647 N. San Vicente Blvd.	(213)657-1692 Ruth Oser, Instructor	Teaching for Sept. Imate Li Vino, Mace-donia; Kevi Csardas. Hungary
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.	(213)368-1957 Jill Michtom	Teaching at 7:30 & 8:30
WESTSIDE INT'L FOLK DANCERS	Tuesday 7:30-10 pm	WEST L.A. Felicia Mahood Ctr., 11338 Santa Monica Blvd., corner Corinth.	Dave & Fran Slater, Instructors (213)556-3791	Note our new location. This summer and fall we're teaching some of the best dances from Idyllwild & San Diego camps.

## Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
WESTWOOD CO-OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	(213)391-7491 Bea Pill	Teach 1st hour. Party nite 5th Thurs. 9/30 PARTY NITE! Sitna Zborenka by Wes Perkins, Rachel by Beverly & Irwin Barr
WHITTIER CO-OP FOLK DANCERS	Saturday, 2nd, 4th & 5th of the month 7:30-10:30 pm	WHITTIER, Sorensen Park, 11419 Rosehedge Drive	(213)692-2496	Teaching 7:30-8 pm, followed by program and requests.

## Non-Federation Clubs

BESEDA	Friday 8 pm-12 am	WESTWOOD, UCLA Campus, Womens Gym, Room 200	(213)477-8343 ask for Linda	Teaching 8-9 pm with dancing by request until midnight. Beg to adv, int'l, and free. Have pen and paper ready.
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday	Call Rich Langsford's Folk Dance Fun Line for information on folk dancing on college campuses.	(213)397-4564	
WESTSIDE INT'L DANCERS	Tuesday 9 am-12:15 pm	WEST L.A., Westside Jewish Community Ctr., 5870 W. Olympic	(213)938-2531 Pearl Rosenthal, Instructor	Starting Oct. 5. \$1/member, \$1.75/non-member. Beg at 9 am, Int/Adv at 10:25 am.
CAROL DANCERS	Sun, 1st, 3rd, & 5th Fri, 4th of the month	WEST HOLLYWOOD, Sets in Order, 462 N. Robertson, 7-10 pm Suns. Eng. & some Amer. country, dark Sunday, 9/5.	(213)794-2004, 748-0010 (714)964-1994	SANTA MONICA, Marine Park, 16th & Marine Sts. 7:30-11pm Fri. New England contras & old time sq, cir & cpl dances

## Beginner's Clubs

	Monday 7:30-10 pm	WEST L.A., Emerson Jr. High Sch, Selby Ave., N of Santa Monica Blvd., behind Mormon Temple. Parking in sch. yard.	Taught by Dave Slater	Dark Monday, September 6, Labor Day. Sponsored by Westwood Co-op
	Tuesday 7:30-9:55 pm	WOODLAND HILLS, Woodland Hills Rec Ctr, 5858 Shoup, betwn Burbank & Oxnard Sts.	(213)888-9078	Continuous cycle of popular dances taught. Start at anytime.
	Tuesday 8-10:30 pm	WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	(213)478-4659 (213)836-2003 Beverly Barr, Instructor	This is where the newer dancer can go to learn popular dances, both old & new.
	Thursday 7:30-10 pm	CULVER CITY, Rotunda Rm of Veterans' Memorial Bldg, 4117 Overland Ave.	(213)559-8474 Jim Ulrich, Instructor	Dances to be taught Hora Dreapta from 1982 Idylwild camp & Gypsy Wine. All dances taught 4 wks, practised 6 wks.
	Thursday 8-10 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)873-4620 (213)786-6310 John Savage, Instructor	Starts Sept. 16. Members \$29, Non-members \$40
	Thursday 7:30-9:00 pm	THOUSAND OAKS, Conejo Community Ctr, at Dover & Hendrix	(213)498-2491 Gene Lovejoy, Instructor	
	Friday 7:30-10 pm	VALENCIA, For info call or write 331 S. Margalo, Ridgecrest, CA 93555	(714)375-4203	Taught by Pam & Warden Clendedin. Starts September 17.
	Friday 7:30-8:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.	(213)281-7191	Begins in Oct. Sponsored by Pasadena Co-op. Series of 10 classes.





C. STEWART SMITH  
1929 - 1982

## IN MEMORY OF



STEPHEN A. MAZON  
1964 - 1982

Stewart Smith, the best known instructor of Scottish Country and Highland Dancing in the West, passed away on Sunday, July 18, at Cambridge, Ontario, Canada, of a heart attack. Stewart was well known throughout the U.S. and Canada, and was perhaps, the leading exponent of Scottish Dance in North America.

Born in Dundee, he moved to Edinburgh as a child, where he attended the Royal High School, taking up Highland dancing and Scottish Country Dancing at an early age. Dancing became his first love, and this activity, he devoted his life. Emigrating to the U.S. in 1949, Stewart settled in Denver, and from there he moved to Los Angeles, and later, San Francisco, where he opened his own dance studio. While a resident there, he was instrumental in founding the San Francisco and the Los Angeles branches of the Royal Scottish Country Dance Society, in the latter of which he became an Honorary Life Member. In 1973, Stewart moved to Houston, Texas, to direct the Scottish dance activities of the St. Thomas Episcopal School.

He was much in demand as a judge at Highland Games all over the continent, and was often on tour conducting medal tests. Further, his popularity as a teacher at Scottish Country Dance weekend and Folk Dance Workshops was well-known. His knowledge and love of traditional music for these dance forms inspired musicians to provide live music to accompany the dancing, and indeed, he was a leader in the organization of Scottish events and cultural activities wherever he went. A master of the technique himself he inspired all who saw him dance, but further, through his inimitable personality, he had a special gift for imparting his knowledge to those under his tutelage.

Though he will be sorely missed by his many friends, fellow teachers, judges and dancers for years to come, his influence will long be felt, and he will not soon be forgotten in the dance community because of the special talents he shared with us. Stewart is survived by his wife, Joanne in Houston, Texas.

-- Jack Rennie

During the 1970's a special delight of Pasadena Co-op's folk dancing was watching our children enjoying dancing. From ages six to eighteen they would rush in from the patio to do their favorite dances. Co-op always encouraged children to dance and we have been thrilled to watch them grow and participate in other clubs, camps, colleges and performing groups.

But on Monday, August 2 one of our children's lives ended. Stephen A. Mazon, 18, was killed in an auto mishap in the San Bernardino Mountains. He was working as a counselor at the Boys' Club of Pasadena, Camp Norris.

Steve was recently honored as the Boys' Club of Pasadena's "Boy of the Year" for his volunteer work teaching computer programming.

Steve was active in the organization of the Cal Tech Folk Dancers, programming and teaching. He performed with Koroyar Folklore Ensemble, danced with the Cal Tech Israeli Folk Dancers, and was just beginning to perform with the Die Enziaher Dancers.

We will all miss deeply Steve's enthusiasm and eagerness to achieve in dance.

A scholarship fund is being established under the auspices of the Folk Dance Federation Scholarship Committee. Proceeds will be used to send young men and women to a folk dance camp each summer. If you wish to help, send you donations to:

Marshall Cates  
Stephen Mazon Fund  
275 N. Garfield Ave.  
Pasadena, CA 91101

Make checks payable to Folk Dance Federation of California, South.

-- Ray Augustine



IN MEMORY OF

STEPHEN A. MASON  
1984 - 1985

During the 1970's a special delight of mine  
was to see a full chorus was waiting to  
sing. I was always in the front row and  
I remember the sound of their voices and  
the way they sang. I was always in the  
front row and I remember the sound of their  
voices and the way they sang.

One of my children's friends, Stephen A. Mason, was  
killed in an auto accident in the San Bernar-  
dino mountains. He was working as a con-  
ductor at the Royal Club of Pasadena, Cali-  
fornia.

He was recently honored as the Royal Club  
of Pasadena's "Boy of the Year" for his  
dedication to teaching computer programming.

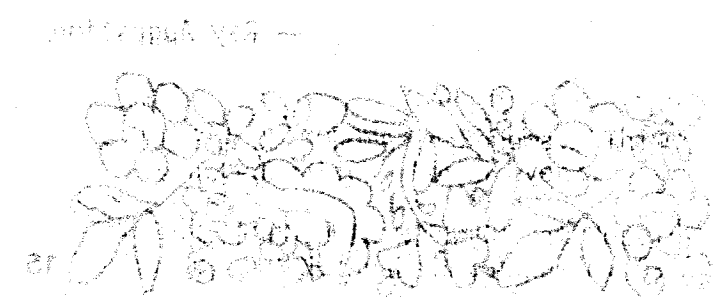
I have not written in the organization of the  
Royal Club Chorus, programming and songs  
and he performed with the Royal Club Chorus  
many times. He was a very good singer and  
he was just beginning to perform  
with the Royal Club Chorus.

He was a very good singer and he was just  
beginning to perform with the Royal Club  
Chorus.

He was a very good singer and he was just  
beginning to perform with the Royal Club  
Chorus.

Margaret J. Mason  
Stephen A. Mason  
1984 - 1985  
Pasadena, CA 91101

This chorus is dedicated to folk dance traditions  
of all times and places.



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Stephen A. Mason  
1984 - 1985  
Pasadena, CA 91101

This chorus is dedicated to folk dance traditions  
of all times and places.



# Calendar

460-8475.

2-3 CABRILLO IFD FESTIVAL at Balboa Park Club, San Diego. Sat 8-11 pm Sun 1:30-5:30 pm Also Federation Council Meeting at 11 am Sunday. (714)449-4631.

3 SAN DIEGO INT'L FOLK DANCERS 35th ANNIVERSARY PARTY, banquet and dance. San Diego Square, 10th & Broadway in S.D. 6:30 p.m. Live music, prizes, entertainment. Follows Cabrillo Festival. (714) 422-5540 or 475-7570.

2 BEVERLY & IRWIN BARR PARTY Miles Playhouse, Lincoln Park, Lincoln & Wilshire in Santa Monica. 7:30-11 p.m. See ad this issue.

6 WESTSIDE ISRAELI DANCE CAFE OPENING at Westside Jewish CC 5870 W. Olympic. See ad this issue. 938-2531.

8-10 CAMP HESS KRAMER INSTITUTE WEEKEND, located in Malibu. Annual Federation-sponsored event. Teaching, dance parties, Happy Hour and general outdoor niceness. Registration accepted as of Sept 2. See flyer in this issue.

16 HAVERIM CABARET NIGHT  
More info on this next month.

## NOVEMBER

13 TREASURER'S BALL  
Institute and evening ball. It's not too early to start planning now.

## MAY 1983

28-30 VIVA VENTURA  
Yes, 1983 Statewide will be held nearby next year. Set these dates aside. You can't have plans yet.

## Around the Country

SEPT.-OCT. KNOXVILLE, TENN  
Folklife Festival held in conjunction with the 1982 World's Fair. Concerts of bluegrass, country, blues and Gospel music; craft demonstrations, etc. Call (615)971-1682.


SEPT. 11 MINNEAPOLIS  
Cieli Irish dance night at Saltari Folk Dance Emporium, 2708 E. Lake St. featuring Northern Star Band. Call (612)724-9932.

SEPT. 24 NEW YORK  
First birthday party at the new location of the Ethnic Folk Arts Center of New York. Live music with the Kitka Orchestra. 179 Varick St., NY.

OCTOBER 16 DENVER  
Annual VILTIS anniversary party moved to this date from Oct. 23. Knights of Columbus Hall, Ercument Kilic teaching.

NOV. 19-21 MILWAUKEE  
Annual Holiday Folk Fair at Mecca, Milwaukee's convention hall. Now in its 39th year, emphasis this year on Poland. Over 70,000 people attended last year.



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1983 Costume Calendar - \$4.00 + postage

# CLASSIFIEDS



CAFE DANSSA, 11533 W. Pico Blvd., West Los Angeles (3 blks. West of San Diego Frwy).

Schedule for September:

MONDAY: Carolyn Hester's Monday Night Songfest, live music and sing along with guest singers, songwriters and musicians. American folk music.

8 pm to midnight.

TUESDAY: Israeli dancing with David Paletz. Intermediate class at 8 pm, beginners at 8:45 pm.

WEDNESDAY: Balkan dancing with Maria Reisch. Advanced class at 7:30, no beginners class.

THURSDAY: Israeli dancing with Dani Dassa. Intermediate class at 8:30, no beginners class.

FRIDAY: Greek dancing with Mike Sirota. Basic dances class at 8, other dances taught at 8:45.

SATURDAY: Israeli dancing with Dorit Dassa. Beginners class at 8:30. No advanced class.

SUNDAY: Israeli dancing with Dani Dassa. Intermediate class at 8:30. No beginners class.

Open dancing each night when lessons end. For more information 478-7866. Other calls, 478-9960.

□

VESELO SELO FOLK ARTS CENTER, 719 N. Anaheim Blvd., Anaheim. Phone (714) 635-7356 or 879-8093. Folk dancing and lessons 6 nights per week. Children's folk dance classes and aerobics Saturday a.m.

## September Information

Saturday, Sept. 4: Middle Eastern Night. Teacher to be announced. Beginner lesson 7:30, Intermediate 8:15. Request dance party 9-1. Admission \$4.

Saturday, Sept. 18: Anthony Ivancich teaching Basque. Beginner lesson 7:30. Intermediate 8:15. Request dance party 9-1. Admission \$4.

Saturday, Sept. 25: Lynn Maners Kolo Night with live Gajda. Beginner lesson 7:30. Intermediate 8:15. Request dance party 9-1. Admission \$4.

□

WESTSIDE ISRAELI DANCE CAFE GALA OPENING Wednesday evenings beginning October 6, 1982 from 8-11 pm. Cost \$2.50 members,

\$3.50 non-members. Cafe features 1 hour of instruction with Dale Alpert followed by open dancing (requests welcome). Free coffee and tea --refreshments available. Westside Jewish Community Center, 5870 W. Olympic. (213)938-2531. Parking available.

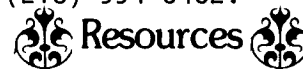
□

Where to dance in the Los Angeles area with ISRAEL YAKOVEE.

Monday and Friday nights: CAFE SHALOM, 531 N. Fairfax, Hollywood. Class at 8:30 pm.

Wednesday: CAFE AMI (new!), 15315 Vanowen, Van Nuys. Class at 7:30 pm.

Saturday: Seal Beach Community Center, 3333 St. Cloud Dr. Class at 8:30 pm. Phone about workshops, performances, tours. (213) 994-5432.



45 and 78 classic folk dance records in record cases for sale. See and make offer. (213)851-4232. L.A.

□

Need additions for your folkdance wardrobe? I have a large selection of men's and women's clothing, jewelry, shoes, scarves, etc. Call or write, Karol Brisby, P.O. Box 84755, San Diego, CA 92138. (714) 295-9384.



MEXICAN RIVIERA CRUISE ON A GREEK SHIP: Leave from Los Angeles aboard the "DAPHNE"--cruise to Mazatlan and Puerto Vallarta. Luxurious, newly decorated ship. Dance with Karila for one week-- Oct. 23 to Oct. 30. Reservations required by September 8. Call Suzi at Montrose Travel (213)248-9081, 2343 Honolulu Ave. in Montrose. Be sure to tell travel agent it is for Karila's Cruise. Do not book with another agent. \$785 and \$889 for outside staterooms.

□

DANCE THROUGH THE PANAMA CANAL WITH KARILA: February 27 - March 10, 1983. A 12 day trip from Miami to Acapulco aboard the luxurious "ROYAL ODYSSEY." Folk dancing every day at sea. Stops at Panama City; San Blas Islands, Cartegena, Columbia; Ocho Rios, Jamaica; overnight stay aboard ship in Acapulco. This is a Greek ship with a Greek night of entertainment. Book departure with Karila (not another travel agent). Call (213)790-7383 for info or write Box 703, La Canada, CA 91011.

# People, Places, Things

The 1982-83 schedule of events for many of the major Los Angeles theaters was released over the summer. The folk concert-goer has a lot to look forward to. El Camino College's Wide World Series starts off next month with the Ondeko-Za Demon Drummers & Dancers from Japan (Oct. 30). Following them in a couple of weeks is a return engagement of Pirin Folk Ensemble of Bulgaria (Nov. 13), then the Chinese Magic Circus of Taiwan (Jan. 22) and the Irish musical group The Chieftains (February 4). Many of you might also want to see Emanuel Sheynkman, a recent Russian emigre who plays divine balalaika and domra (Jan. 9). The Ondeko-Za group is part of a trio of Oriental folk groups that will be at UCLA in October, the others being Chitresh Das and his dance company from San Francisco and the Peking Ensemble direct from China (Oct 8 and 10 respectively). Ambassador Auditorium will also host Pirin (Nov. 11) and the Ballet Folclorico Nacional de Mexico (Jan. 30) followed by L.A.'s own Odessa Balalaikas on May 19, which will also feature Emanuel Sheynkman. For those of you whose tastes run further afield, there are plenty of Spanish guitar, baroque music and dance, and other juicy tidbits mixed in with the concerts and opera.

▽ ▽

The Craft and Folk Art Museum on Wilshire Blvd. across from the Art Museum is hosting an exhibit of American porcelain through September 12. They are also gearing up for their annual Festival of Masks, featuring a Parade of Masks down Wilshire Blvd. on October 24. More information next month. (213) 934-8527.

▽ ▽

Another of our folk museums, the Pacific Asia Museum (46 N. Los Robles, Pasadena) is running an exhibit of Contemporary Arts of Thailand through October 24. More info can be obtained from (213)449-2742.

▽ ▽

Mary K Bailey, General Manager of the Aman Folk Ensemble, was recently elected Chairperson of the Managers of Larger Dance Companies, an organization of the managers of the largest professional dance companies in the U.S. Aman is the only folk company in the organization. By the way, if you notice there are no Aman shows announced for this fall, that is because

they are off to Florida to perform for the opening of Disney World's Experimental Prototype City of Tomorrow (EPCOT). Aman will be there til January.

▽ ▽

Been looking for a ocarina lately? For the uninitiated, those are terra cotta South American Indian flutes. Handverks of Sister Bay, Wisconsin has all kinds of them. Write them at Box 143B Sister Bay, Wisc. 54234.

▽ ▽

On the other hand, you may have been desperately looking for a catalog of available Israeli folk dances and dance records. The MIT Folk Dance Club has produced one which is available from the Israel Folk Dance Institute, 515 Park Avenue, New York 10022. The Institute also published a semi-annual newsletter devoted to Jewish dance, HORA.

▽ ▽

With the problems in the folk dance world as they are, it is encouraging to learn of two new folk dance coffeehouses that have opened this summer. Cafe Ami, at 15315 Vanowen, Van Nuys, is the first nightly dance spot in the Valley since the demise of Zorbas. Heavily Israeli-oriented, but also Greek, Balkan, International and Disco. Phone 704-7019. Also open is the Westside Israeli Dance Cafe, as of Oct. 6. Held at Westside JCC (5870 W. Olympic), it is open on Wednesday nights only. For more info call 938-2531 and see the ad in this issue.

▽ ▽

Another encouraging note is the formation of Mladost, a teenage ethnic dance group under the supervision of Billy Burke. Classes are held on Saturdays at the Intersection. Phone 386-0275. *cont. on p. 21*



*Written Music*  
*for your favorite*  
*folk dances*  
*for list, send stamped*  
*envelop to:*  
**Richard Geisler**  
6840 Anchor Cir.  
Fair Oaks, CA 95628

19

# TÁNCHÁZ...

*continued from page 3*

people between 14 and 30, sometimes older. The proportion of sexes is equal, the residence of the visitors is distributed all over the Capital. As to profession most of them are students or intellectuals but some 25 per cent are workers [mostly from among the workers having graduated from secondary school]. As to their origin, 36 per cent of them are workers. These figures are lower than the national average among the youth but are higher than their share in institutions of public culture and in the amateur movements. This goes to show that entertaining cultural activities can exert some influence upon young workers.

As far as interests are concerned there are two spheres of attraction: the dance house and the programme. Most of the participants are in fact there for the programme only. The sequence of the dances according to their popularity is surprising. The young people prefer the established dance sequences, like those of Szék, of Palatka [Hungarian in Transylvania], of Ménkerék [Rumanian in Hungary] even if it is more difficult to learn and dance than the looser sequences of Borsod, Szatmár or other places. The key to the problem is that the looser dance types compared to the strictly established ones, rooted in the 17th and 18th centuries, are remnants of a later, dissolving tradition giving therefore a wider scope to individual self-expression than the regulated dance types. In the first phase of the movement, the regulated dance sequences enjoyed greater popularity [i.e. in 1975 and 1976] than the looser types. Recent observations have however revealed that the younger generation has no particular preference to this or that type.

Investigations have shown that this transformation of tastes is the consequence of socio-psychological factors. Here we cannot go into a deeper analysis for which we refer to an earlier study published in *Valóság*, issue 1978[v].

*This article appeared in the May/June 1980 issue of "Folk Dance Scene-Baton Rouge," published by Vonnie Brown. Our thanks to Vonnie Brown for permission to reprint it here. Original publication was in Folklorismus Bulletin 1, No., 1979,*

20 Budapest.

# WHY INDEED?...

*continued from page 11*

folk crafts, and others. We want to link you better with dance and folk culture events outside of Southern California and even the United States. We share a common world and common problems with dancers elsewhere -- they may have some of the solutions we need.

None of this represents a radical departure from the work Paul Pritchard has done in the past 15 years. That work has been almost miraculous in as far as what he has been able to build for us to build upon. And we gratefully acknowledge our deep debt to him.

---

## PEOPLE'S FOLK DANCE DIRECTORY

1982

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## People, Places, Things

*continued from p. 19*

Yet another exhibit that should be of interest to SCENE readers is taking place in the Special Collections section of the UCLA Research Library (located in the basement). Entitled, "A Touch of Nostalgia: Great Moments in Dance," the exhibit has programs, photos and other dance memorabilia from 1909-1960s. Open through Sept. 13.

Vyts Beliajus, one of the stalwarts of folk dance and publisher of VILTIS, has been included in the latest edition of WHO'S WHO IN THE WEST. Congrats, Vyts!

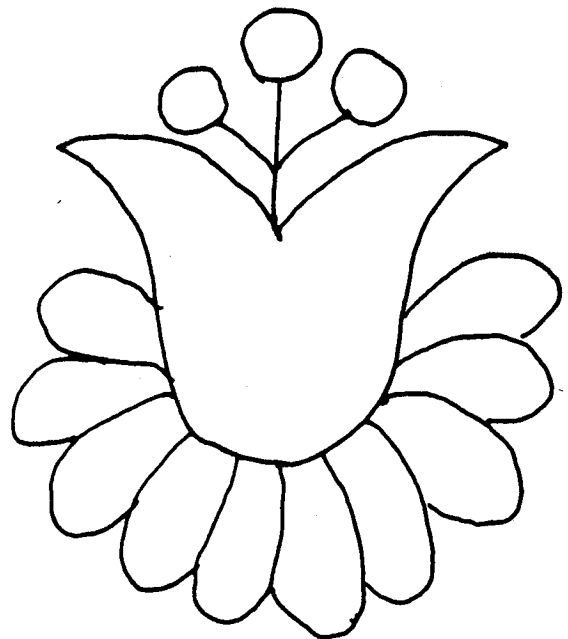
Other news of the Federation: A Westwood Co-op festival was added to the calendar for April 24, 1983. Fran Slater reports that the Idyllwild Workshop went very well and is scheduled for June 17-24 next year. (No news yet from San Diego at press time). There is a new supply of Federation t-shirts.

In spite of strong lobbying by supporters of Salty Dog Rag and The Hustle, Congress (yes, Virginia, the U.S. Congress) passed a resolution making the square dance the national dance of the United States. While some might raise their eyebrows at choosing a single national dance in a country with such a rich dance heritage from different regions and ethnic groups, it must be admitted that there are literally millions of people in the United States who practice that folk dance called the square dance--even at Federation festivals. And we should be thankful that Congress diverted at least a few moments from building better bombs and worse budgets to consider this country's dance heritage. Would that they did it more often...

News from New York's Ethnic Folk Arts Center (formerly the Balkan Arts Center), who are celebrating their 1st anniversary in their new building this month. Marty Koenig and Ethel Raim have developed a full schedule of classes, Friday night folk dance parties and other events. They are hosting a reception for the Pirin National Folk Ensemble of Bulgaria on September 28, have a tour of Jewish music playing throughout New York, and are planning a big winter folk festival featuring imported Greek musicians.

Donna Hurst, a long time California dancer, spent part of the summer in Minneapolis and reports to us about the active ethnic culture and dance tradition there. The International Institute of Minneapolis runs courses in folk arts, language and of course, folk dance. Their annual Festival of Nations (the 50th this past April) attracted 70,000 people. There is also an Immigration History Research Center at the University and lots of ethnic displays at local museums. "As for folk dancing, there are so many ethnic performing groups, one gets the impression that most of the dance energy goes into specialized rather than mixed international groups. However, there is a large, well-established recreational international folk dance group which meets at U. Minnesota on Tuesdays; dancers are of all ages. There is also international folk dancing at Saltari, a sort of co-op coffee house with a HUGE wood floor, at least 3 nights a week. Dannebrog is an open group which does Scandinavian dancing on Fridays to live music." Lots of Scottish, English, and Irish dance groups, polka festivals, and other ethnic events.

Miamon Miller and Sally Confer Miller, director and women's dance director of Aman respectively, have been renamed Mom and Dad by their new daughter, Julia, born July 30.



*Matyó*

# THE FINAL WORD

## Thanks, Paul

Having now gone through the September FOLK DANCE SCENE, you must have noticed that something is missing, some intangible element that made SCENE what it was. Paul Pritchard is that element, for those of you who haven't been able to pin it down.

For the first time since its inception, Paul's hand was not guiding the production of this issue of SCENE. As new editors, we felt this sense of loss even as we were putting the magazine together. You as readers must be feeling it now--there's something that's just...different. Of course, Paul was not entirely absent--he had to field our frantic phone calls and those of others, keeping him a bit closer to the production process than he probably would have liked. After all, this is the first time in 15 years that he hasn't had a deadline to worry about. But an era has ended and the space between the lines in this issue cry it out.

While we settle in to shoulder the burden, it becomes ever more apparent to us just how difficult and time-consuming a task it has been that Paul shouldered almost single-handedly. Not only that, but the mere act of creating something where there was nothing before is a feat worthy of all of our commendation, we who follow pioneers like Paul.

Paul's willingness to help and accomodate, his unstinting good nature and his professional approach to the job have provided us with qualities that we can only hope to emulate in our term as editors. He has built SCENE into one of the premier ethnic dance publications in existence. It will be our job to maintain that reputation and the quality of work Paul established.

So, SCENE readers, DROP your magazine, STAND up, and give a good round of applause to the man who made your reading these lines possible. And if you want, I'm sure Paul would like to hear from you--after all, he has a lot more time without SCENE to worry about.

Thanks, Paul. Many thanks from all of us...

## on the cover

The couple on the cover are from the HUNGARIAN STATE FOLK ENSEMBLE. They are doing a dance which depicts a custom called "Beribboning." This custom is observed in the villages on the banks of the Danube. When the men are called up for military service, the girls pin ribbons to their hats.

As the girls dance, they sing this song:

*This fair maiden, nut-brown maiden,  
Oh dear, she is weeping bitterly.  
She's bewailing, she's bewailing  
Her love who shall fight the enemy.  
Great's her sorrow,  
For tomorrow  
They must part.  
While he still would clasp her,  
Dark misgivings grasp her  
Tender heart.*

The costumes they wear are from the Kapuvár region. The cover photo is from Hungarian Rhapsody, compiled by Rezső Varjasi and Vince Horváth, and printed by Corvina Press, Budapest.

## our thanks to

*Paul Pritchard, for teaching us how to do this. The SCENE editorial staff for sticking with a green team of editors and being always helpful and responsive. The Federation officers who have given us this opportunity and have supported the changes we wish to make. Walter Metcalf for many ideas and much help in improving the graphics of SCENE. Dick Crum, Sandy Wodicka, Andor Czompo, Vonnie Brown, Richard Duree, Sally Confer Miller, Mark Forry, Gloria Harris, Kálmán and Judith Magyar, all of whom wrote or led us to source material to develop this Hungarian táncdáz issue. And to you, the reader, who hopefully will bear with us as we learn how to edit FOLK DANCE SCENE.*

OCTOBER DEADLINE is

SEPTEMBER 5



# CAMP HESS KRAMER INSTITUTE WEEKEND October 8, 9, 10, 1982

TEACHING STAFF: **Bora Gajicki** (YUGOSLAVIAN) & **John Tiffany** (SCOTTISH)

THE WEEKEND: Includes 2 nights' lodging, 6 meals, snacks, teaching sessions with review sessions, evening dances, a Happy Hour, and, if you can find the time, hiking, beach strolling and other outdoor activities.

LOCATION: Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon, one mile north of the Ventura County Line.

ACCOMMODATIONS: Shared accommodations, mostly cabins (dorms) with bath. There are a limited number of semi-private rooms which sleep 2 or 3 persons, for which there will be an additional fee charged of \$10 per person. You will be notified by telephone as soon as possible if one is available, if you have requested such a room. If not available, your \$10 will be refunded to you.

COST: For room, board and tuition, only \$65 per person. An extra \$10 per person for semi-private room. The full amount must accompany the application.

SYLLABUS: If you wish to receive a syllabus, include \$1 extra.

REGISTRATION: Applications will be accepted beginning September 2, 1982, and registration will close October 1, 1982.

REFUND POLICY: There will be no general refund after October 1, 1982.

PLEASE MAKE CHECK PAYABLE TO FEDERATION INSTITUTE COMMITTEE.  
FULL AMOUNT MUST ACCOMPANY THE APPLICATION.

MAIL TO: MARIA REISCH, 420 Amapola Lane, Los Angeles, CA 90077 - 213/270-4340

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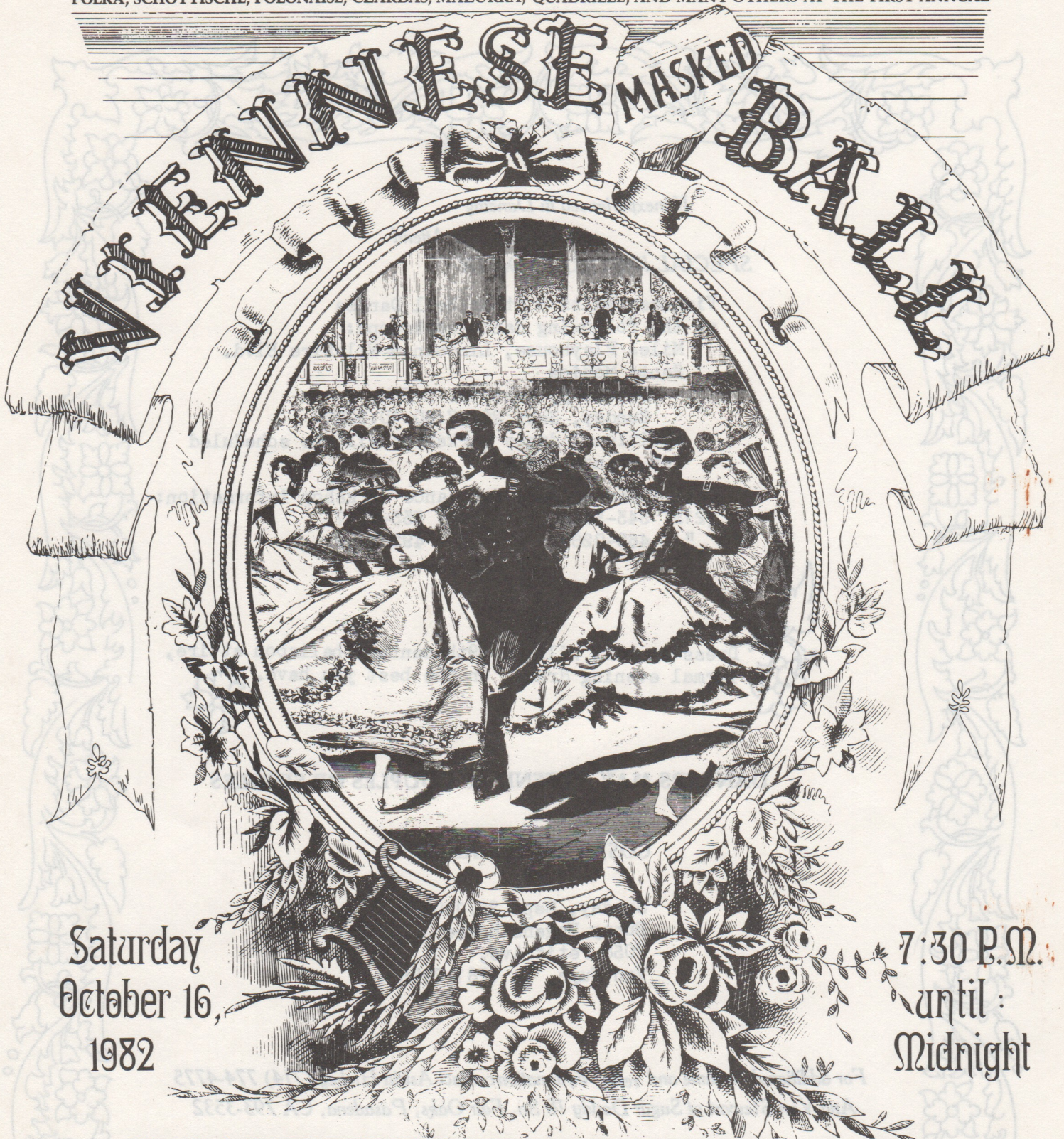
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If Available, SEMI-PRIVATE room which sleeps 2 ( ) ; 3 ( ) , \$75 each.....\$ \_\_\_\_\_  
DORM, ( ) , \$65 each.....\$ \_\_\_\_\_  
SYLLABUS, ( ) \$1 each .....\$ \_\_\_\_\_  
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