

ARMENIAN, GEORGIAN




Folk Dance Scene

March, 1983

Volume 18 Number 1



An IMPORTANT ANNOUNCEMENT Please Read!



Because of a change in the magazine's format, FOLK DANCE SCENE will no longer be able to accept pre-printed flyers for publication after the April 1983 issue.

Postal regulations concerning our new format forbid us to mail issues with pre-printed flyers in them. The change of format will take place as of the MAY 1983 issue.

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2. Two adjacent pages ----\$100 ---- \$75 for federation clubs

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We apologise for any inconvenience this may cause. But because of postal regulations, we must initiate this new policy. We believe it will not be any more costly or more complicated than the current system; the only significant difference is that we must have all material to appear in the issue by the 5th of the month prior. Thank you for your cooperation.

Laurie and Mitch Allen

REMEMBER PRE-PRINTED FLYERS WILL BE ACCEPTED IN THE APRIL 1983 ISSUE



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Folk Dance Scene

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

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In this issue...

DANCES OF THE CAUCASUS

Guest Editor:
GRAHAM HEMPEL

For an area of the world so remote and unknown to westerners, it is surprising that the Caucasian Mountains have become one of the chief places of interest for people involved in ethnic dance.

Armenian dance is likely the most familiar form of Caucasian dance to us, due to the large number of Armenian immigrants that have come to the U.S. in the last century. Two people who have done much to collect the dances of the Armenians who moved here have contributed to this issue. Gary Lind-Sinanian (and his wife Susan) have done extensive work in collecting western Armenian dances. Gary has a B.A. in anthropology and currently works at Brandeis University. Tom Bozigian probably needs little introduction to our readers. Anyone who has done Armenian dance here has probably had classes from him or done dances he helped preserve from Armenian immigrants here and in Soviet Armenia itself. A candid interview with Tom is in this issue. Gloria Harris, our Food Editor lets us in on the wonderful secrets of Armenian markets and *lahmajoon*. Our costume column is also by two Armenians, Esther Hamboyan and Margaritt Jegalian.

Georgian dance has become familiar to most of us through watching the various Soviet ensembles who almost always include Georgian material because of its spectacular stage effects. Our guest editor, Graham Hempel, a Assistant Professor of Dance at San Diego State and former Artistic Director of Khadra, has done as much as anyone to make this material accessible to folk dancers. His article is a good summation of the types and movements of Georgian dance.

Little known to us are the many other peoples of the Caucasus, illuminated in a fascinating article by Ron Wixman, Associate Professor of Cultural Geography at U. Oregon and author of LANGUAGE ASPECTS OF ETHNIC PATTERNS AND PROCESSES IN THE NORTH CAUCASUS. While somewhat heavy reading, it shows the importance of this region in the development of dance in the Caucasus and throughout Russia. It also goes a long way toward explaining the strength of Caucasian culture and its impact on us.

PEOPLES ^{of} the NORTH CAUCASUS

by Ronald Wiseman

The Caucasus Mountains, which stretch for approximately 250 miles from the Black Sea in the west to the Caspian in the east, and the fertile plains to their north have been the homelands of numerous ethnic groups. Ethnically and linguistically speaking, this region is the most heterogeneous on earth. The North Caucasus is so linguistically diverse that it was referred to by Arab geographers as "The Mountain of Languages." Within this relatively small region over 50 distinct languages are spoken in 8 different language families. As well as being the homeland of the indigenous Caucasian peoples, the fertile grasslands of the North Caucasian foreland have attracted many nomadic peoples (Huns, Turko-Tatars, Iranians, and Mongols) and settled agriculturalists (Slavs, Greeks, and Armenians). Virtually all of these peoples left their mark on the ethnic and linguistic composition of this region.

The region also exhibits a varied religious pattern. Although the majority of the inhabitants of this region are Sunni Moslem, other religions are represented. The majority of the Abkhaz and the Ossetians are Eastern Orthodox, as are the local Russians, Ukrainians and Greeks. The Armenians are Armeno-Gregorian Christians. There are Mountain (Daghestani) Jews, Kalmyk Buddhists, and the Shiite Moslem Azerbaidzhans in Daghestan.

The earliest known inhabitants of the North Caucasus were the Caucasian peoples, related to the ancestors of the Georgians. In the northwestern Caucasian plains lived the Circassians, now a small remnant of a once more numerous and powerful people. Related to them were the Abazgi (Apsua). As a result of invasions by the Iranian and Turkic peoples in the Middle Ages a group of Abazgi crossed the Caucasus and settled on their southern slopes among the Mingrelians (in Georgia). Those who remained in the North Caucasus are called today *Abaza* (Abazinians), and those who resettled in Georgia *Abkhaz*. A last group of northwestern Caucasians were the Ubykh, who inhabited the Black Sea coast area. During the 16th-18th centuries almost all

of these people were converted to Islam by the Golden Horde (Nogai and Crimean Tatars) and the Ottoman Turks.

NOMADIC INVASIONS

Between the 5th-13th centuries the North Caucasus served as a battleground between the local Caucasian inhabitants and numerous invading nomadic groups. In the 5th century the plains of the western and central North Caucasus were taken by the Huns, who had been driven out of Europe by the Germans. They (by that time called Bolgars) remained in this region until being defeated by the Khazars (a Turkic people who adopted the Judaic religion and formed a large empire) in the 7th century. These Bolgars then divided into three groups. One moved northward along the Volga where they established the Bolgar State of the Middle Volga (the Chuvash are the descendants of this group). Another group, under their leader Asperukh, invaded the Balkans and established the Bulgarian State. The last group fled into the mountains of the Caucasus, where they formed the ancestors of the contemporary Balkars.

The Iranian Alans moved into the North Caucasian foreland in the 6th century. After their defeat by the Tatar-Mongol hordes of Ghengis Khan in the 13th century, they were forced to take refuge in the central Caucasus where they became known as Osi (now called Ossetian). The lowlands were then taken by Kypchak Turkic peoples (most notably the Nogai) who destroyed the Khazar empire. The remaining Khazars mixed with these Kypchaks, adopted the Islamic religion and went over to speaking a Kypchak dialect. Their descendants, now called Kumyks, live in the northeastern plains of the Caucasus region. All of these peoples adopted Islam with the conversion of the Golden Horde and the spread of the Kypchak Turkic languages between the 16th-18th centuries.

The eastern North Caucasus region is linguistically the most diverse. Almost 30 different languages are spoken there. These peoples (with the exception of the Chechens and Ingush) are collectively known as Daghestanis. Islam was introduced to this area by the Arabs much earlier than to the west. It was adopted



universally except by a group of Iranic Jews, moved into the far eastern North Caucasus in the 5th century by the Persians in an attempt to halt the movements of the Turkic invaders from the north. These Jews formed a military colony and some retain the Jewish religion to this day.

UNITY OF FOLK CULTURE

In spite of this great ethnic, religious, and linguistic complexity, the North Caucasians display an unusual unity in their folk culture. In contrast to the Balkans, where every regional and sub-regional group has its own costumes, music, and dances, the North Caucasians maintain a common culture. The most striking example is the men's costume. Regardless of racial, ethnic, cultural, linguistic, or religious background, all male North Caucasians wear the same black sheepskin hat (*papakh* or *kalpak*), black waist coat (*cherkeska*), and soft black leather boots. This is the same costume worn by the Northern Georgians, the Svanetians, Mingrelians, and others who inhabit the southern slopes of the Caucasus Mountains. Women's costumes also display little variation (though more than those of the men). The groups also share many folk beliefs. For example, the *Nart* epics have been adopted by virtually all North Caucasians as their own.

These people also share a common way of life. Horsemanship was of particular importance. What is commonly called an "Arabian" stallion in the West (as the Europeans purchased them from Arabs) actually has its origin in the North Caucasus. Traditionally the eastern Circassians (the Kabards or Kabartai) were the source of racing and show horses for the nobility of Turkey, Persia, and the Arab States. Marksmanship was also commonly important among all North Caucasian male culture.

Dancing also formed a major part of North Caucasian male culture. The dance *Lezginka* (which is named for the Lezgin people of southern Daghestan) is done by all North Caucasian and Transcaucasian peoples. Many other dances are also common to all of these peoples.

So important were the 3 elements of horsemanship, marksmanship, and dancing in this region that a man's status was measured by them. One could not be considered a man (or have the right to marry) without showing proficiency in these activities. Men would get together at the *Dzhigit* to display their abilities and compete with each other. To show their strength and agility they did dances in which they performed a variety of squat steps and danced on the knuckles of their toes.

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North Caucasus

LATER INVASIONS

Between the 16th-19th centuries there was a different wave of invasions. This time it was by Slavs (mainly Russians and Ukrainians) who were running away from serfdom. These early Slavic refugees (called *Cossack*, "free man", by the Tatars) worked out a *modus vivendi* with the local Caucasians among whom they settled. Although they maintained their Slavic languages and Christian religion, they adopted the way of life and culture of the host peoples. The Cossacks adopted a Tatar dialect as their second language and most of the lifestyle of these other peoples including the penchant for horsemanship, marksmanship and military organization for which they became famous. The Cossacks also adopted the dance culture (with some modification) and the male costume of the North Caucasians. What is today associated with Ukrainian and Russian culture (in terms of the squatting dances of the men and the "Cossack" male costume) is actually North Caucasian. The event at which Cossacks displayed their horsemanship, marksmanship, and dance abilities was called the *Dzhigitovka* (a Slavic version of the *Dzhigit*).

In the early 19th century relations between the Cossacks and the local Moslem peoples broke down with the outbreak of hostilities between the Russians and the Ottoman Turks. These Russo-Turkish Wars were fought on three fronts: in the Balkans, in the Crimea, and in the Caucasus. The Cossacks were called upon as good Christians to aid the Russian government in its war against the infidel Moslems. The Caucasian Moslems received the same call from the Moslem Turks. The wars in the Caucasus region were particularly bloody. That and the movement of hundreds of thousands of Russian and Ukrainian peasants into the North Caucasus looking for free land after Russia freed its serfs in 1862 led to the decimation of the Moslem population. By 1864 it is estimated that nine tenths (9/10) of the Caucasian population was either killed or forced to flee. The vast majority of Circassians, Abaza, Abkhaz, Karachai, Balkars, Nogai, and Crimean Tatars who survived these devastating wars (and the entire surviving population among the Ubykh) emigrated

southward to the Ottoman Empire. The only Abkhaz remaining in the Russian Empire were the few Christians. The abandoned lands were then seized by Russian and Ukrainian peasants and by Armenians and Greeks who came as refugees from Turkey. Most Soviet Armenians and Greeks are descended from this wave of refugees.

In the eastern North Caucasus, the survivors of these wars remained and still inhabit what is today the Chechen-Ingush and Daghestan ASSRs in the USSR. Relations between them and the Russians have been strained, and this region experienced several anti-Russian and anti-Soviet outbreaks since the 1860s, leading to mass deportation of the population to Siberian and Central Asian concentration camps in 1944. Roughly half of their populations died between that time and 1958 when the survivors were permitted to return to the Caucasus (the Crimean Tatars, Moslem Armenians and Georgians, and Kurds have yet to return).

In spite of the facts that the surviving North Caucasians form only small remnant populations of once more numerous groups, and that most live as minority groups surrounded by a sea of Slavs, the North Caucasians remain among the least Russianized peoples in the entire Soviet Union. Considering the massive destruction of their populations in the 19th and 20th centuries it is surprising that their cultures should survive at all. This is probably attributable to their own self image as morally, culturally, and in all ways (but sheer numbers) superior to the Slavs. It was not the CAUCASIANS who had to adopt the SLAVIC way of life in order to survive, but rather the other way around. In addition, the North Caucasians are acutely aware that the Slavs borrowed from them some of the most important aspects of their culture (the squatting dances, horsemanship, the North Caucasian male costume, many foods, etc.). Although small in number the North Caucasian peoples have not only maintained their own cultures, but have strongly influenced those of their neighbors.



ARMENIAN DANCES

by Gary Lind-Sinanian

Armenia was a small ancient kingdom in the Southwest Caucasus, straddling the major trade routes between Europe and Asia. Because of its strategic value, larger surrounding empires kept it divided as a buffer state. Except for brief periods of independence, the country has been continually divided into two major geographic and political divisions; Western Armenia (the Armenian plateau in what is today Eastern Turkey) and Eastern Armenia (the Armenian Caucasus). This continuous division created two distinctive culture areas, with Western Armenia sharing many features of the Levant and Anatolia, and Eastern Armenia sharing many traits with other people of the Caucasus and Persia. Despite these differences, Armenian culture remained coherent due to the unifying influence of the Armenian Apostolic Church.

Armenian dance differed significantly in each area. The Western Armenian style is now extinct in Western Armenia (the entire Armenian population was exterminated by the Turkish government during World War I). This style can still be seen in an attenuated form among some expatriate Armenian communities in the U.S. As might be expected, the Western Armenian style resembles the dances of the Turks and Kurds now living on the Armenian plateau. In general, Western Armenian dances tended to be more introspective and subdued than those of their Moslem neighbors. The dance style reflected the oppressed status of the Christian Armenians under an Islamic government.

The other major form of Armenian dance is the Kavkaz style, which still flourishes in the Republic of Soviet Armenia. Historically, Eastern Armenia had always had a large Armenian population, although the region was backward economically when compared to the large urban centers in Western Armenia. In the early 17th century, however, Shah Abbas I decided to depopulate Persian Armenia in a "scorched earth" policy to render the region uninviting for Ottoman expansion. His armies forcibly deported the entire population to Iran. The devastation left Eastern Armenia a wasteland.

Some Armenians escaped by hiding in inaccessible areas, but the Armenian population was not to regain its original majority until the 20th century. The Armenians gravitated to the cities of the Caucasus, where they became the dominant economic, artistic, and intellectual element. For example, in the late 19th century Armenians made up almost 90% of the population of Tiflis (Tbilisi), the capital of Georgia. This sophisticated urban class had little contact with the Azeri, Armenian, or Georgian peasantry in the countryside. Armenians remained a minority in Eastern Armenia until the World War I influx of Western Armenian refugees, fleeing the genocide.

In the late 19th century, Gomidas Vartabed (the "Cecil Sharp" of Armenia) referred to the Kavkaz dance in his writings. "In the village, it is an accepted custom that young men and young women and newlyweds dance on all occasions, but adults dance only at weddings. In cities, however, since the middle of the 19th century--especially in the Caucasus--everyone dances: adult and child, married or single, elderly men and women: but the poetic content of the innocent and natural folk dance has become artificial and hedonistic."

The sexes were sharply segregated in traditional Armenian society, and women usually danced separately from the men. In some regions they were not allowed to dance at all. The revolutionary idea of Kavkaz couple and exhibition dancing was extremely attractive, and even spread into Western Armenian cities like Van and Garin.

Armenian Caucasian dance is closely related to the dances of the other people of the Caucasus. It shares the same erect carriage, proud bearing, intensity, and extrovertive orientation in the male dances, which sharply contrasts with the subdued, introvertive women's style. Many dances are shared by several peoples. Several of the women's solo dances have Persian or Azeri roots (e.g. Unabi, Mirzai). The spectacular *Bert Par*, in which one circle of men stand on the shoulders of another circle, can be found in various forms from the Caucasus to the Balkans. "Toe dancing"

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DANCES OF GEORGIA

by Graham Hempel

Few people who have seen Georgian dance forget it soon. It is as exciting to an audience as it is challenging to the dancer. The graceful gliding of the women, the fierce and complicated men's steps--many done on the toes or knees-- and the restrained chivalry of the couple dances all combine to make this dance form one of the world's most interesting, and one of Georgia's chief exports to the world of culture.

Georgian culture and Georgian dance can trace their roots back several centuries before Christ. The types of dances that existed in early times were pagan ritual, agricultural, military, religious, *Shairebi* (song-dances), work and hunting dances, and dances imitating the movements of animals. During a later period of development, wedding, love, entertainment, athletic and competitive dances came into being. During the medieval period, the Georgian court developed solo and duet dances, and *Sadarbazo* (palace dances). (Dzhavrishvili, 1975: 8-9)

The unique style of Georgian dance owes its origins and continuity to the strict, fundamental aspect of social restraint in Georgian culture. All the social rules which keep a tight hold on the behavior of the Georgian people are clearly exemplified, perhaps even epitomized, in their dances and makes this particular form of dance extremely interesting from an ethnological point of view. Dancing and singing are two of the very few opportunities that Georgians have to let out frustrations and express emotions in public. In a culture where to touch or be touched is extremely significant, dancing is a very intense social activity as it brings men and women into close physical contact. Dancing in Georgia has been an integral part of courtship.

The ideal style for both men and women is restricted carriage, a rigid spine, and little bending at the waist. Additionally, the ability to dance smoothly and glide across the floor at any musical tempo is not only admired but expected.

Women's dance movements are stylistically lyrical, graceful, and reserved. Carriage and the immobility of the body are most important. Small, delicate footsteps are used to produce the illusion of gliding or floating. Expressive movement is in the use of the arms and hands in a lyrical way with the ideal being simplicity and ease of movement. While dancing, a Georgian woman maintains an expression of restraint, self-respect, regality, and reservation that manifests itself in rarely glancing at the men.

MEN'S DANCE

Men's dancing is almost in direct contrast to that of the women's. While dancing with a woman, a Georgian man maintains all the ideals of chivalry and yet is assertive and dynamic. While dancing alone or with other men his movements become explosive, fiery, and very energetic. Men's dancing can be delineated best into three areas of movement: regular dancing on the feet, toe dancing, and dancing upon the knees.

Dancing on the feet can be broken down into two categories: movements of locomotion and movements in place. There are about four movements of locomotion; and during everyone of them, from a simple, slow walk to the fast and distance-covering skipping step, the dancer's body remains at one constant level, i.e., glides smoothly across the floor. Movements in place on the other hand may be smooth or may frequently change level.

Dancing on the toes is accomplished in unpadding boots by knuckling under the toes and placing the weight on the tops (dorsal surface) of the toes. Movements that are performed on the toes include walking, running, jumping, hopping, and sometimes even turning. The origins and development of toe dancing are rather vague, although one hears many romantic suppositions. The best opinion is that the origins are probably tied up in the customs of proving strength (and the ability to withstand pain) as men and warriors. There is conflicting information regarding how much toe dancing, if any, is done when dancing with a woman.

Movements that are done on the knees are limited to various forms of falls or drops onto the knees, turns in the air from the knees, single spins, and continuous turns on the knees while moving around the dance floor. Most of these knee movements are accomplished by placing the weight not only upon the knees, but also upon the legs, ankles, and feet (with the toe pointed back in plantar flexion). In this way, the stress of landing on the knee is shared by the leg and foot, thereby making it less traumatic for the knee joint.

GEORGIAN DANCES

Georgian dance researcher David L. Dzhavrisvili identifies twenty-five Georgian dances by name and suggests that there are even more (1975:12). Of those dances listed, nine have been seen by Americans when Georgian dance ensembles presented concerts here. They are *Perkhuli*, *Khorumi*, *Mkhedruli*, *Tseruli*, *Samaya*, *Bagdaduri*, *Gandagan*, *Davluri*, and the best known of all, *Kartuli*.

"The Lesghynka" from Alexandre Dumas' ADVENTURES IN CAUCASIA. (Reprint by Chilton, Phila. & N.Y., 1962)

Kartuli is a dance of courtship and chivalry governed by many elaborate rules restricting the interplay between the couple. *Khorumi* is a dance from Adjara (southwestern Georgia) and is traditionally done by five men accompanied in a 5/4 rhythm. It is an ancient dance-ritual based on a military theme in which the dancers reenact a scouting party.

Several other dances, not mentioned by Dzhavrisvili, are also favorites among western audiences. *Simd*, dating from antiquity, is a graceful and flowing dance that has traditionally been done by an unlimited number of couples at weddings and other large festive occasions. It is a processional dance similar in form to the Polish *Polanaise* or the American Grand March. It is one of the very few instances in Georgian dance in which partners actually touch one another.

But perhaps the best known of all the dances of the Caucasus is *Lezghinka*. The name stems from the Lezghins of Daghestan. While Russian immigrants in America use the name *Lezghinka* to refer to both

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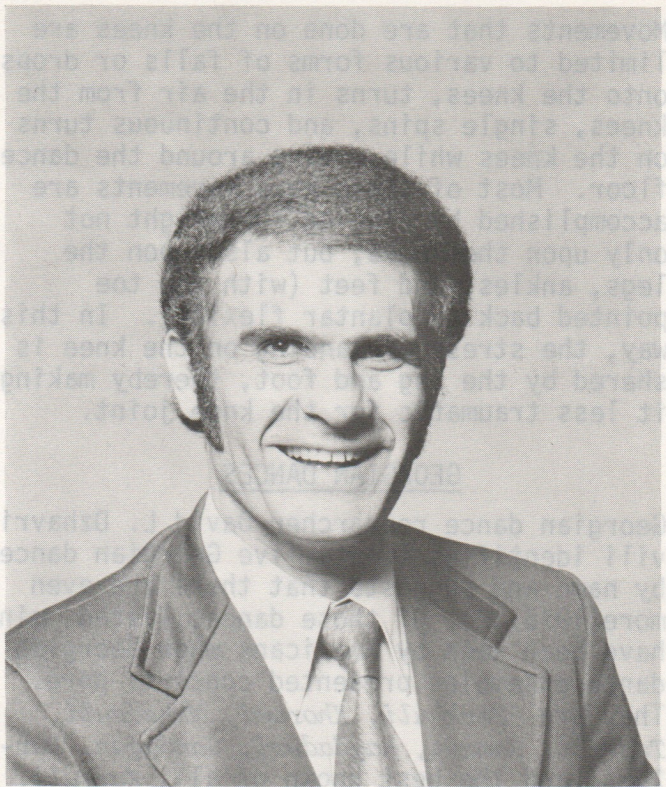


An Interview with TOM BOZIGIAN

It would not be an exaggeration to say that TOM BOZIGIAN is almost singlehandedly responsible for popularizing Armenian dance among recreational folk dancers in Los Angeles, around the country and throughout the world. Born in East Los Angeles, Tom moved in his youth to Fresno's large Armenian community after his father died in a tragic auto accident. Growing up there surrounded by the culture of his people, Tom gradually became very interested in that folk culture and its song and dance forms. But it had to compete with his other major interest, sports (in high school football and wrestling). Tom juggled the two throughout high school and college and settled on the career we know him for only after being selected MVP of the 1967 National Championships of Power Volleyball where his Fresno volleyball club won first place. He was All-American and was later selected to both the Pan American and Olympic Trial Teams. Since then, his rise has been meteoric. From coffeehouse instructor, to San Diego and other camps, to national tours, world tours, and now a series of camps of his own. A two year stint with the Armenian State Choreographic School and State Ensembles in Yerevan is unique, no American born has ever done it before or since. Tom now resides in Hollywood when not basking in the sun at Santa Barbara or Hawaii Symposia, choreographing a suite for a Dutch dance ensemble, or teaching about the beauty of Armenian dance to a bunch of enthusiastic folk dancers in Tokyo.

When did your interest in Armenian dance begin?

I was always drawn to dance. That's not surprising, my grandfather was a strong dancer in his village in Caucasian Armenia and later here. Many good dancers came from that area. So was my father after him. My uncle too. The whole Bozigian side were good dancers. On my mother's



side, there were musicians and singers. I've been around it all my life.

I did a typical thing many Armenian kids do. They go to Armenian picnics and weddings, Saturday night events.

In enjoyed these events very much. I would always enjoy being around old timers because they sang and danced. There was something that drew me to that. I learned a lot of dances from them. Thank God, because we've lost a lot of them now. Unfortunately there was much I didn't learn. I know there were some films made back in those days (the 40s and 50s) but I haven't yet found any. That will be the next phase of my research. Many Armenian families possess them.

The big change came when I discovered international folk dancing. It was in 1956, when Tanec and Kolo came to Fresno. I was in high school at the time. I was very impressed by their dance culture and identified strongly with it. Tanec particularly. With all those Middle Eastern instruments and sounds that's what started me off. As I got older and better, I got to be a good Greek dancers as well and Fresno's Greek community welcomed me. Armenians like Greek dancing. They will always play a few Greek tunes at an Armenian picnic or affair (in Fresno, Armenian picnics were often held next door to the Greek picnics). I started learn-

ing some of the fancy slapping and trick variations the leader does in some of the dances. I got to be known as a good Greek dancer in the Armenian community. Then it became "in" to dance. I wasn't embarrassed. I'd go to picnics and show my dances, building my love even more for the display of Armenian dance. When I was 19 I became a drummer in an Armenian orchestra and started getting around more. We performed around in other communities. I made some extra money in nightclubs playing drum for belly dancers. I recorded my first record for someone in 1968.

When would you say your career as a teacher "took off"?

I taught during 1962 and 1963 at the old Intersection during my summer vacation. I'd come from Fresno and work in my grandfather's deli in East Los Angeles. I took a break then, even though I still taught sometimes for different groups, for about 5 years while I pursued my interest in power volleyball. But by 1968, after the Mexico Olympic Trials, I was back to teaching--Los Angeles, Fresno, San Francisco, San Diego, primarily for Federation clubs. Then in 1969 I was invited to be on staff of the San Diego Camp. That's what really launched my career. For 4 straight years, until 1972, I was on staff. All those people coming from all over the country began asking me if I would come to their city. My first out of state trip was to St. Louis in 1972. The rest is history. My God, where I've been in the last 10 years!

What about your study in Soviet Armenia? How did you get to go there? Could someone else do what you did?

In 1973, I had the opportunity to go to Soviet Armenia to study dance. This came about while I was still a student at Fresno State University and my history professor said to me, "Listen, Tom, there is a program for you to study folk dance in Armenia." It was organized by the Committee for Cultural Relations with Armenians Abroad, which is a committee that sponsors Armenians born outside Armenia to go study there. The Soviet government pays for it, (air fare plus 150 rubles monthly stipend) but you have to be of Armenian background. Of course they have many other programs for non-Armenians.

Most of the foreign students are from the Arab countries. There is a vast amount of diasporic Armenians there. A large percentage were in the medical and engineering programs, not dance. My roommate, for example, was a medical student from Baghdad. They're all Armenians just like me, but boy what a culture shock! In many ways-- language, style, gestures, thought, staring. They stared at me, my God. If the way you dress is different, if you're a westerner, they look at you. I was the only American there. A couple of others came later, but at the time I was the only American. Those first three months were very trying for me. What pulled me through were my relatives (I have many in the capitol Yerevan plus Leninakan).

I began at the choreographic school Sayat Nova in a 4 year program of dance education. It was all practical dance, no theory. I finished in 2 years because I had already done all the elementary training in ballet and character that they give the beginning students. The program was for the full afternoon, 6 days a week. I worked my --- off.

In the morning, I went to work out with both State Ensembles. I rehearsed with them 6 days a week. But I never had a chance to perform with them. If I had completed 4 years at the choreographic school plus auditions, I would have been able to. When I first arrived, I told the director I wanted to be the only non-Soviet Armenian born to have made the State Ensemble. They said it was impossible. But that was the first year I was there. As the year went by and I got to be a stronger dancer, it became more plausible and acceptable for them. I felt I could have beat out some of the dancers for a position. They gave me a spot at the ballet barre. That was an honor itself.

What changed was that I went back to the U.S. after the end of the first year. Stockton Camp wanted me right away. I put out a couple of small records. By the time I went back, I realized there was a market for me in the U.S. I wanted to go on tour then. Which meant not going back to Soviet Armenia for a third year. I graduated from the Choreographic School after the second year, passed the examination, then went into the Armenian interior with a team of ethnographers from the

continued on next page

Bozigian

University of Yerevan. But after that second year, I never went back. When I do return, I'll continue this village research. It's especially interesting for me to compare the newly acquired material to what I've known as a child!

What are the sources of the material you teach?

The dances I have on my records comes from three different sources. Some of it is stage material that I learned in Soviet Armenia as a student. There are also dances created by myself and my generation and others which were created in other cities throughout the U.S. Some have become so popular among Armenians today--20 years after they were created--that I must keep them and teach them because they are done by us, by the Armenians. Created dances, mostly from dance competitions, that's where they started, but they are original steps. They didn't make up a step. They knew steps then put them together to newly written music. A couple of them I'm responsible for. But that's not unique to Armenians. You can take any region in the Balkans, and find that new music is continually being composed. It's not always one hundred, two hundred years old and traditional. A lot of folk dancers are misled by this. The music is often written in the last 10 years. But that doesn't mean the dance is made up. The dance has a style to it, it has steps that are taken from someplace. What some specialists have done is take steps from several villages which is fine as long as they are from the same region and they're accurate... I know of many amateur dance ensembles in Soviet Armenia whose choreographers are constantly creating new dances with accurate and original patterns and traditional movements to recently written compositions.

But there's nothing to compare to the beauty and elegance of our traditional and regional dances passed down from generation to generation. The ones our immigrants brought are those being done in the interior regions! Even an amateur can see that if the dance fits perfectly to the music, if the music has 4 measures to the phrase and so does the dance, that it must be choreographed, to make it fit to the music. Real dances never quite fit. If the dance and music don't fit so

well (pattern and musical phrase not concordant) then you know you have something.

That's my third source--the original dance material, still done in Fresno, Detroit, New York, Soviet Armenia by old timers and passed on to the second and third generation Armenians like me. Those are the three types of dance material I teach.

How has Armenian dance changed since you were a kid?

Many things have come about since those days. I wouldn't dare use the music from the 40s and 50s, the tinny, stringy, off pitch sound of those days (and there are still records around that have that music on it). But those musicians were my heroes. Most folk dancers approach me and say, "Tom, the music sounds Turkish to me." We must not forget that the vast majority of Armenian immigrants dispersed from their ancient homelands during World War I massacres in eastern Anatolya who's music was an influence. But the sound has changed. Its mostly youth who are dancing now, second and third generation Armenians, and a sound has developed mixing the old Armenian music with our western musical arrangements. The bass has been added to the Armenian orchestra and even rhythm guitar. There never used to be bass lines before. It is a spice from Western music. Orchestrating is also something that has become popular recently. There are a few American born who are still preserving the old music, my childhood friend Richard Hagopian who lives in Fresno is one exception and there are others but the newly arrived immigrant musicians tend to modernize.

What are you up to now?

My world is Armenology, dance and yes, still sports. Six continents, it is a full time profession to be a teacher. For some reason, international folk dancing, is some sort of mystic attraction to the people of the world. Even in the Balkans, where they have their own strong traditional dances, they're doing other people's dances. For example, I've been asked to teach in a camp in Hungary, teaching Armenian dance. This is very exciting. I can understand this happening in some places like Holland. Holland is a high level center of international folk dance in the world. They have no strong dance tradition of their own. I can under-

stand Japan, they don't have much in the way of folk dance tradition either. Rather they have a rich history of court dance. But Hungary, Yugoslavia--why would they be interested in other folk traditions? This international interest, expressed through dance, is happening even the strongholds of folk dance tradition. I had one of my best classes in Toronto with a Macedonian youth club. In Soviet Armenia, Greek music cassettes are selling for \$25.00 each on the black market.

I've been doing a lot locally of late. Since I got back from the Orient last summer people have been saying, "Let's have Tom Bozigian again." I haven't been around much recently, so this was a good time.

I have developed a clientele internationally. A desire to have me return every year or two years, in the Orient, Western Europe, the Scandinavian countries. Now I'm working on Australia, South America, Africa...with those, we're talking about a 6 continent profession.

I'm doing research in California, New York and Detroit. Detroit is important because of a certain group of Armenians who immigrated there from Van and Gareen and New York has the original Armenian Folk Dance Society. My third album represents the immigrant dances of these 2 cities. I'm publishing a little, much of it in the booklets inserted in my new records. The booklet has all that source material. I'll use all that material to make other publications, eventually a book.

I've done a lot of choreography. Worked with major groups, good groups, in Holland, Armenian groups (in Paris and Montreal). Fresno has a good dance group. I've done one here with an Armenian group in Los Angeles. And then many non-Armenian groups. Aman is one of them. BYU, Duquesne University - the one in Holland was the International Folk Dance Theatre. They're very professional. They're all trained dancers representing various countries of Western Europe and the Balkans.

Folk dance tours are quite profitable. I'm very comfortable in those

other countries now. Like a home away from home because of the friendships I've developed. International folk dance has become like an international subculture. You can go anywhere and fit right in.

Never have I found more educated people and well informed than in folk dancing. Then we do those two camps (with Mihai David), one in Hawaii and one in Santa Barbara. Then I do my own. I plan to do a one week seminar for advanced dancers sometime. I'm working on that now. Trying to find a place to hold it. No one does that kind of camp now. I'm also doing a lot of Armenian weekend camps. I'm doing one in Wisconsin, one in Florida.

Then I want to do a tour of Soviet Armenia, taking groups of Armenians from Los Angeles. I'm especially enjoying my folk dance series at various Armenian churches and schools. Attendees are for the most part Armenians, but I welcome folk dancers. Especially exciting is the fact that relatives and friends with their grown children connected to my family are taking my classes. I think I could fill the place just with relatives from eastern metropolitan areas as they represent that contingent of Armenians connected to the northern region of Leninakan. The Bozigians are tied to that area. What a reunion I had in 1974 when I made an unannounced visit to my cousins there--quite emotional as they'd not seen my father for 55 years.

There's a lot of important work for me still to do, while I'm young, while I can present my dances in a youthful manner, while I still have appeal to all age groups. There's more than scholarship in my work. There's sex appeal, personality, show business...in this kind of work (and I don't care what the ethnic police say), if you don't have personality and you're not an entertainer, you can't make this a profession. You need to have good music, well recorded, and good material. So don't think I'm not selective in what I put on my records from the vast amount of dances I know. I have to pick the right ones. Marketing is important. At the same time, I'll have my day in court as far as scholarship is concerned.

ORIENTAL DELIGHTS

by Gloria Harris

The double doors of darkened glass slide back with a hiss to let me pass and at first I stand quite still to breathe in and absorb the exotic smells of far away places. The air is thick with a musky, rose-and-spice-like bouquet that is penetrating and tantalizing. It's difficult to describe the headiness I feel, as if I had rubbed a genii's lamp and had been whirled away to a Middle Eastern bazaar. That's how Bezjian's Armenian Market affects me.

Bezjian's has been on a corner in Hollywood for years and years and has changed little, except for the new electronically operated doors and new freezer cases for stacks of *peda* loaves and Arabic breads. And they've moved the furniture a little. Packages of cinnamon, cloves, coriander and cumin, pepper, cardamon and cayenne, the essence of each faintly escaping its wraps, are piled on wooden tables. Plump bundles of dried oregano sprigs, mint leaves, parsley and *meloukea* (a green, leafy soup ingredient of Egypt) are wrapped in cellophane and stuffed into boxes piled in the aisles. Mysterious looking cooking vessels and strange stirring spoons always draw my attention as well as the small shiny copper pots used for brewing Turkish coffee and the tiny cups and saucers from which to sip it. In the window are album covers and tape decks advertising Armenian music; displayed on top shelves are curious water pipes and intricately inlaid boards and pieces for playing the ancient game of backgammon. Some time ago, I purchased two Armenian recipe books that to this day have the pungent aroma of Bezjian's imbedded in the pages.

You can buy several varieties of whole roasted coffee beans at Bezjians, but the house blend is so robust that it would knock the tassels off a camel even when it is being freshly ground. For me, it is a bit strong, but quite delicious.

Surely it must be true that Armenians love to eat; I have been told that Armenians

LAHMAJOON

Armenian Pizza

- | | |
|-----------------------------|--|
| 1 lb. ground lamb | 1 t fresh mint leaves chopped |
| 1 lg. onion chopped fine | 1 clove garlic chopped fine |
| 1 green pepper chopped fine | 1/8 t ground red pepper (opt) |
| 1/2 C parsley chopped fine | 2 1-lb. loaves frozen bread dough, thawed. |
| salt and pepper | |
| 1/2 small can tomato paste | |

Combine all ingredients except bread dough, mix well. On floured surface, roll out each pound of dough to about 1/8" thick. Add flour if needed, to prevent sticking. Cut out circles, 3-4" in diameter with tuna can or jar lid. Place about 1 T meat mixture on each circle; spread to edges. Bake on ungreased baking sheets...400° 15-20 minutes. Serve warm. Makes about 50 circles. Great appetizers. Or they freeze well. BUT you'll probably eat them all up right away.

LIVE to eat. How can it be helped? If you will visit Bezjian's you too will succumb to the crisp layered, honey-soaked, nut-filled baklava or the *kadayif*, a shredded filo and nut creation and scrumptious cookies stuffed with dates or walnuts or pistachios. Or buttery gems sprinkly with powdered sugar that disappear in the mouth without chewing!

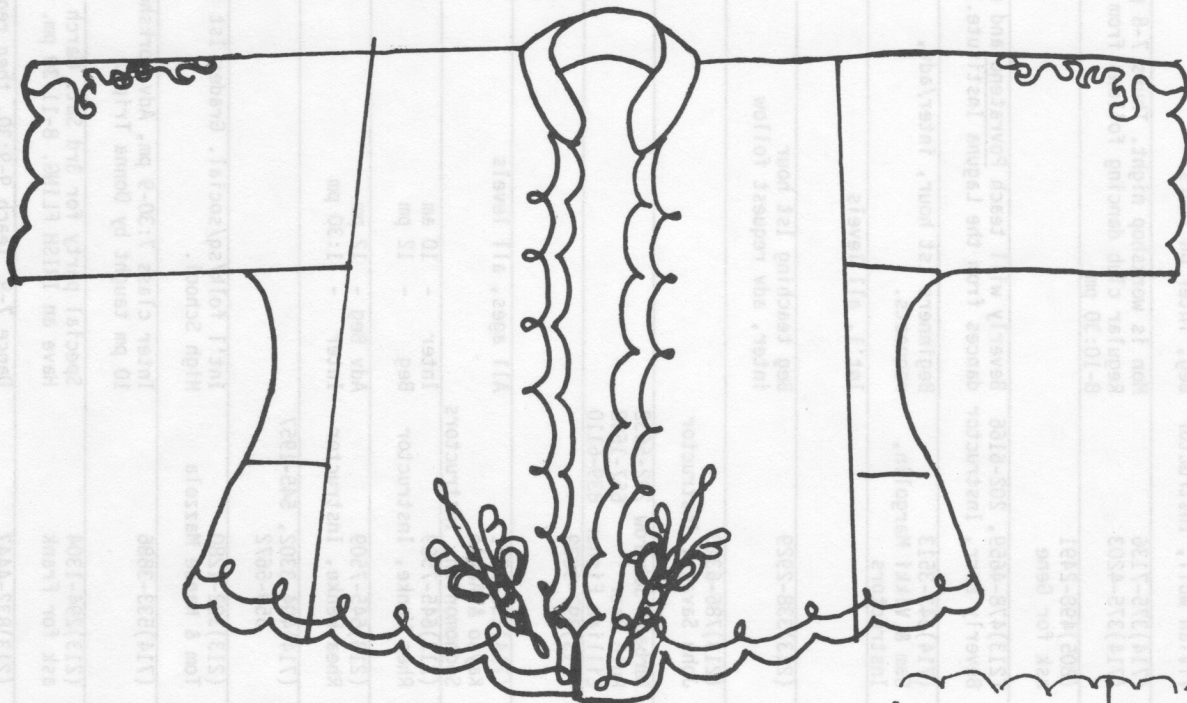
Bezjian's deli case contains large blocks of halvah, fresh Armenian and Greek cheeses, and *pasterma* and *soujouk*, spicy and chewy Armenian sausages. They make their own yoghurt and a white creamy cheese from the yoghurt, called *lebni*. Sometimes I nibble on string cheese or salty black olives as I select items for my basket or wander around, intrigued by the cans of giant brown fava beans, grape leaves in brine, jars of fig jam and honey and sweet pink rose petal preserves. On the shelves are containers of crunchy, pickled, mixed vegetables called *tourshi*, bottles of aromatic rose water, orange flower water, wines from Armenia and Greece, red pomegranate and raspberry syrups.

On the premises, Bezjian's prepares what I consider to be absolutely divine manna. Honest, eating *lahmajoon** fresh from the oven is like dying and going to heaven! *Lahmajoons* are quickly baked small *pedas*, spread with a mixture of ground meat and chopped vegetables, tomato paste, and spices.

Guess where I'm going tomorrow? Bezjian's Armenian Market is located at 4725 Santa Monica Blvd., near Vermont.

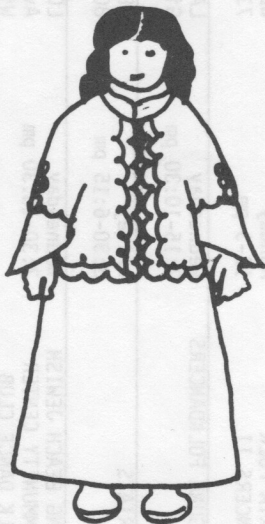
Child's Costume from Armenia

by Esther Hamboyan and Margaritt Jegalian

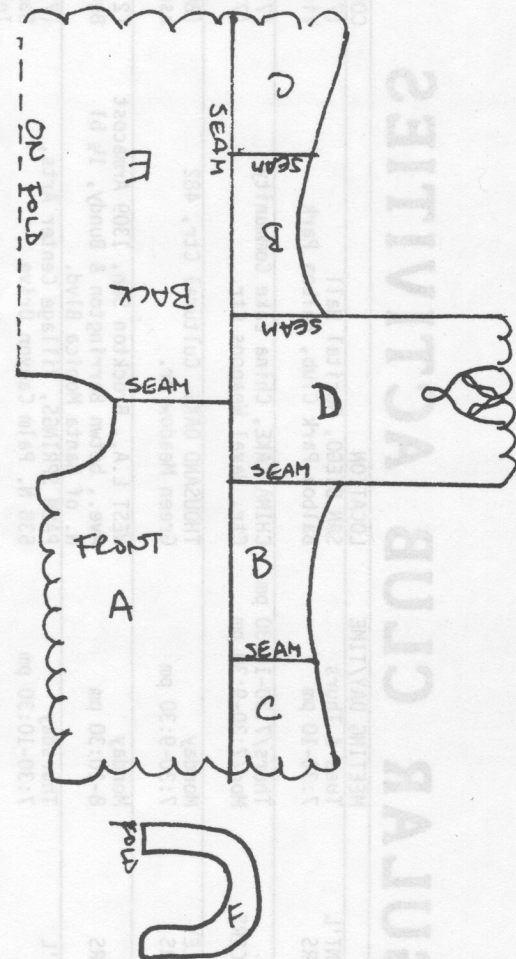


This young girl's costume is from the Northwest portion of Armenia known as *Shirak*. The jacket is made of red velveteen with gold embroidery (chain stitch) or gold soutache trim. The dress is a simple chemise of blue linen with a two button closure at the neck and a three button closure at the wrist. Embroidery is worked on the middle of the sleeve at the wrist. Embroidery is also worked along the seam of the sleeve and around the wrist button closure. This would be a special holiday dress.

The design for this girl's holiday outfit is from *ARMENIAN HANDWORK* by Serik Davtin, published in 1972 in Yerevan.



- Cut 2 of A
 4 of B
 4 of C
 2 of D
 1 of E (on fold)
 2 of F (on fold, 1 to be neck facing)



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 Woll, Instructor	Inter, adv dances on Tues Beg, inter on Thurs
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. Thurs 7-8 pm Regular club dancing follows from 8-10:30 pm
COMEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	THOUSAND OAKS, Cultural Ctr, 482 Green Meadow Dr.	(805)498-2491 ask for Gene	
CRESTWOOD 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, 202-6166 Beverly Barr, Instructor	Beverly will teach Povrateno and new dances from the Laguna Institute.
DESERT INT'L DANCERS	Thursday 7:30-10:30 pm	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Drive	(714)343-3513 Sam & Vikki Margolin, Instructors	Beginners 1st hour, inter/adv, requests.
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.	Barbara Schorow 292-5632 Ruth Oser 657-1692 Lillian Fisher 839-6110 (213)397-5039	
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 am	CULVER CITY, Lindberg Park, Ocean Ave. & Rhoda Way		
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(714)238-1771 Kayso & Angie Soghomonian, Instructors	All ages, all levels
KIRYA FOLY 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 7:15-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns	(714)494-3302, 545-1957 559-5672	
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 & 1 Bl. W. on Willow	(714)533-3886	Inter class 7:30-9 pm, Adv workshop at 10 pm taught by Donna Tripp.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Euclalyptus & Beach	(213)294-1304 ask for Frank	Special party for 3rd Sat. March 19th. Have an IRISH FLING. 8-11:30 pm.
MARODNI DANCERS OF LONG BEACH	Thursday 7-10:30 pm	LONG BEACH, Hill Jr. High Sch Gym, 1100 Iroquois Ave.	(213)832-4447 (714)897-2356	Dance 7-9. Teach 9-9:30, then requests. 3/17 & 3/24 guest teacher Max Martel. Dark 3/31. Soft-soled shoes only.

Federation Clubs

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
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.
NICHEVO FOLK	Tues and Wed 8-10:30 pm	SANTA BARBARA, Tu: Carillo Rec. Ctr. 100 E. Carillo St., Wed: Goleta Comm. Ctr., 5679 Hollister Ave.	(805)967-9991 Flora Codman; (805)964-5591, Steve Davis	Tu. is inter. tching and request dancing. Wed. is beg. tching only.
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	OJAI, Ojai Art Center, 113 S. Montgomery	(805)649-1570	
ORANGE COUNTY FOLK DANCERS	Friday 8:30-11:30 pm	SANTA ANA, Santa Ana College, W. 17th St. at N. Bristol in the Dance Studio.	(714)557-4662 (213)866-4324	Mar. 4, 11, 18 Flo Martin teaching at 8:30. Mar. 25 all request program.
PASADENA FOLK DANCE CO-OP	Friday 7:30-11:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Bldg. right behind church.	(213)281-7191	teaching 7:30-9:15 pm. Starts w/ easy dances. Program & requests to follow.
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
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
SANTA MARIA FOLK DANCERS	Friday, 2nd & 4th 7:30-9:30 pm	SANTA MARIA, Atkinson Rec. Bldg. 100 N. Railroad Ave.	(805)925-3981 Audrey (805)925-1395 Joyce	Some evenings dark due to other activities.
SILVERADO FOLK DANCE CLUB	Tuesday 8:30-11 pm	SEAL BEACH, Marina Rec Ctr, 151 Marina Dr.	(213)498-2059	Program-half line & half couple dances. Teaching 9 pm. Party nite, last Tues. of each month.
SKANDIA SOUTH (all Scandinavian)	Sat/3-5, 7:30-11:30	SANTA MONICA, Miles Playhouse, Lincoln & Wilshire.	(213)343-5425 Dan (714)533-8667	Every 3rd Sat now, workshop 3 pm, party 7:30. Skandia Monday class taught by Ted Martin & Donna Tripp.
SOUTH BAY FOLK DANCERS	Mon/7:30-10 pm Friday 7:15-10:30 pm	ANAHEIM Cultural Ctr, 931 N. Harbor Blvd. of Courtyard Mall, 550 Deep Valley Dr. Location subject to change.	(714)533-3886 (213)377-6127 Elayne (213)539-5867 Roberta (213)375-0946 Jim	Last Fri. of the month is Party nite (no teaching). Call for directions. Dorothy Daw, Instructor.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive	(805)642-3931 (805)985-7315	Easy and intermediate dances taught 7:30 to 8:30. Requests & reviews 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	
VIRGILIERS FOLK DANCE GROUP	Tuesday 8-10 pm	WEST HOLLYWOOD, Plummer Park Rec Ctr. Ctr, 625 S. Lafayette Park Place	Josephine Civello, Director	All req prog. Tching at 8:30. We'd like to thank Lydia Siety for letting us dance at Lafayette Sr. Citizen Ctr. THANK YOU!
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	
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, 202-6166 Beverly Barr, Instructor	Beverly will tch Hareh Havron, Sirba Pe Loc and continuing w/ Serbian Medley. Erly tch 7:30 Scottish Dance Review.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr.	(213)368-1957 Jill Michtom	7:30 Rev of dances on our 3/13 Fest 8:30 Lila Aurich tching Iropanka (Marcus) & Szennai Karikazo (Magyar) Drk 3/25.
WESTSIDE CENTER FOLK DANCERS	Tuesday morning 9-12:15 pm	WEST L.A., Westside Jewish Community Ctr, 5870 N. Olympic, 3 Blks E. of Fairfax.	(213)389-5369, 938-2531 Pearl Rosenthal, Instructor.	International dances. Beginners 9-10 Inter/adv 10:15-12:15. New camp dances.
WESTSIDE INT'L FOLK DANCERS	Tuesday 7:30-10 pm	WEST L.A., Felicia Mahood Ctr., 11338 Santa Monica Blvd., Corner of Corinth.	(213)556-3791 Dave & Fran Slater, Instructors.	Come & enjoy dancing with a lively group of people.

please turn the page for more club listings

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.	Bea Pitt (213) 391-7491, Frank Howe (213)996-4028	Call for teaching info.
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

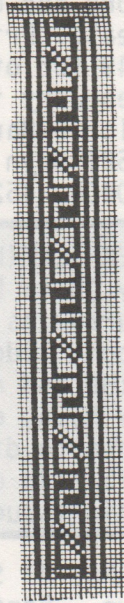
BEAR VALLEY INTERNATIONAL FOLK DANCERS CLUB	Monday 7-10 pm	BIG BEAR CITY, Bear Valley Dance Studio, Triangle Center at Moonridge Rd.	Francine Block (714)866-2532	Beg & Int welcome to join us on a nice wooden floor. Party nite every month. 5th Monday in the month is free. \$2.
BESEDA	Friday 8 pm-12 am	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.
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday 7-10 pm	Call Rich Langstord's Folk Dance Fun Line for information on folk dancing on college campuses.	(213)397-4564	Have pen and paper ready!
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	VAN NUYS, Valley Cities Jewish Comm Ctr, 13164 Burbank Blvd.	(213)980-2650 Trudy Bronson, Instructor	Beginners 1 - 2 pm Intermediate 2 - 3 pm
LA CANADA DAYTIME KARILA CLASS	Monday 10-11 am	LA CANADA, Ballet Petit 457 Foothill Blvd. (at Vineta)	(213)790-5321 (213)790-7383 Karila, Instructor	NEW GROUP-Greek, Romanian and American dances from the Santa Barbara & NY camps.
LA CANADA KARILA DANCERS	Wednesday 8-9:30 pm	LA CANADA, Ballet Petit 457 Foothill Blvd.	(213)790-5321 (213)790-7383 Karila, Instructor	NEW INTERMEDIATE GROUP. Int'l, Romanian, Russian & dances from New York & Santa Barbara Camps.
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-12 pm	NORTH HOLLYWOOD, 12326 Riverside Dr.	(213)980-2650 Trudy Bronson, Instructor	Beg to inter levels. Int'l folk & fun dances.

Beginner's Classes

BEGINNING SCANDANAVIAN FOLK DANCE	Monday 7:30-10 pm	ANAHEIM Cultural Ctr, 931 N. Harbor Blvd.	(714)533-8667 Ted Martin & Donna Tripp, Instructors	533-3886 Beginners class sponsored by Skandia, South.
	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.	(213)556-3791 Taught by Dave Slater	Sponsored by Westwood Co-op. Note new location of class; now tching at Emerson Jr. High.
	Monday 7:30-10 pm	SAN PEDRO, Yugoslav American Club, 1639 S. Palos Verdes St., corner of 17th St.	(213)832-6228 Anne Turkovich, Instructor	
	Tuesday 8-10:30 pm	WEST L.A., Temple Isaiah, 10345 W. Pico Blvd.	(213)478-4659 (213)202-6166 Beverly Barr, Instructor	This is where the newer dancer can go to learn popular dances, both old & new.
	Thursday 8-10 pm	VAN NUYS, Valley Cities Jewish Comm Ctr., 13164 Burbank Blvd.	(213)873-4620 (213)786-6310 John Savage, Instructor	
	Thursday 7:30-9:00 pm	THOUSAND OAKS, Conejo Community Ctr., at Dover & Hendrix	(213)498-2491 Gene Lovejoy, Instructor	

Beginner's Classes

MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
Thursday 7:30-10 pm	CULVER CITY, Sierra Room of Veterans' Memorial Bldg. 4117 Overland Ave.	(213)559-8474 (h) (714)952-6336 (w) Jim Ulrich, Instructor	Line and couple dances. Lots of variety. All dances taught 4 weeks, then practiced 6 weeks.
Thursday 7-8 pm	LONG BEACH, Hill Jr. High Sch Gym (special activities room), 1100 Iroquois Ave.	Henrietta Bemis, Instructor (213)435-3111 (213)281-7191	After class join Narodni Folkdancers for more dancing until 10:30 pm. Dark 3/31. Soft-soled shoes only. Sponsored by Pasadena Co-op.
Friday 7:30-8:30 pm	PASADENA, Holliston United Methodist Church, 1305 E. Colorado Blvd., Scott Memorial Hall, right behind church.	(213)368-1957	Sponsored by West Valley Folk Dancers; Class precedes regular club dance.
Friday 7:30-8:30 pm	WOODLAND HILLS, Woodland Rec. Ctr., 5858 Shoup, betwn Burbank and Oxnard.	(714)553-8667, 545-1957 494-3302	Taught by Ted Martin.
Sunday 7-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns.		



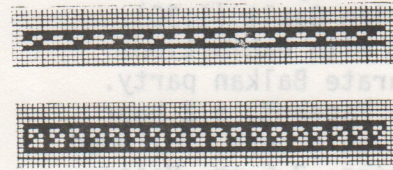
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CALENDAR

MARCH

- 12 OLD TIME FOLK DANCE PARTY, sponsored by Willard Tidwell. Plummer Park, 7377 Santa Monica Blvd, Hollywood. 8-10:40 pm. See ad this issue. Info: 244-8593.
- 12 **KHADRA INSTITUTE, at San Francisco State Univ. Gymnasium. Teaching 9-12:30, 2-4:45. Evening party with live music, 7:30-midnight. Featuring Petar Angelov, Director of Varna Folk Ensemble of Bulgaria. Also teaching, Steve Rockwell, Lisa Codman, Sid Weber, Jerry Duke. Lunch served as well. Advance registration \$12 to Khadra, 118 Allen Ct., Moraga, CA 94556. Info (415) 376-2578.**
- 12-13 CAMELLIA FESTIVAL, Sacramento Memorial Auditorium. Saturday institutes with Jerry Duke and Ned and Marian Gault (1:30). Evening at 7:30 with exhibitions at 9 and a separate Balkan party. Sunday Camellia Pageant, a 2 hour show of exhibition groups, followed by general dancing, 3-6 pm. Major festival in the Sacramento area sponsored by Sacramento Council of Folk Dance Clubs. For more information, Jack Hedgecock (916) 421-5245.
- 12 ALEX EPPLER BALALAIKA CONCERT at McCabe's, 3101 Pico, Santa Monica. See ad this issue. Info, 828-4403.
- 13 **WEST VALLEY FOLK DANCE FESTIVAL, March Merriment. At Pierce College Men's Gym, 6201 Winnetka Ave., Woodland Hills (off Ventura Freeway). Free parking, large wooden floor, spectator seating. 1:30-5:30 pm. Council meeting at 11 am. Cosponsored by Pierce College Community Services and Federation, South. Wear soft soled shoes. Cost: \$2.**
- 18 SCANDINAVIAN WORKSHOP sponsored by San Diego Folk Dancers. Teachers are Donna Tripp and Ted Martin. At Recital Hall, Balboa Park, SD. 7:30-10:30 pm. \$2. Info: (619) 298-9240 or (714) 533-3886.
- 18 SHEILA-NA-GIG, Medieval Celtic music with folk instruments. Gersten Pavilion, Loyola Marymount College, 8:30 pm.
- 19 DUNAJ SPRING CONCERT. Part of Chapman College's International Festival. 8 pm. Preceded by International Dinner sponsored by the International Students Club, including a costume fashion show. Dance party after the concert. Concert will have suites from all over Eastern Europe, plus North Africa, Caucasus, China, Appalachia. Guest appearance by Highland Dancers of Montclair. See ad in this issue for more details.
- 25-27 WESTWOOD CO-OP WEEKEND AT CAMP HESS KRAMER in Malibu. Lots of good outdoors stuff as well as song and dance. 2 nights, 6 meals. Price: \$45 for members, \$49 for others. See flyer in February issue. For info, Gloria Harris or Wes Perkins, 1621 Bryn Mawr, Santa Monica 90405, 452-1538.
- 26 **LECH LAMIDBAR FESTIVAL sponsored by China Lake Desert Dancers. Burroughs High School Multi-purpose Room, Ridgecrest. Afternoon, 1:30-4:30 and evening programs. Music by Nama, exhibition by Alicia and Roberto di Palma. Info: (619) 375-7136 or 375-9208. See ad in this issue.**
- 26 DANCE AT SLOVENE HALL, 8425 Cypress Ave., Fontana 92335. Music by Frank Rote. Info: (714) 829-9718.
- 27 BEGINNER'S FESTIVAL, Skyline High School, 12250 Skyline Blvd, Oakland.
- 26-27 CALICO PITCHIN', COOKIN' AND SPITTIN' HULLABALOO, 6th Annual. Calico Ghost Town, Yermo, CA. Saturday 9-8, Sunday 9-6. Includes tobacco chewing, stew cooking, and horseshoe pitching, tours of silver mine, narrow gauge railroad, and World Tobacco Spitting Championship. Info, Don V. Tucker (714) 888-6078. Adults \$3, kids \$2, under 5 yrs. free. Camping \$5/night.

COMING ATTRACTIONS

APRIL

- 10 Sebastopol Apple Blossom Festival
- 16 Idyllwild Institute with Mihai David
- 23 Scandia Hambo Contest, Thousand Oaks
- 24 Westwood Co-op Festival
- 25 San Francisco Blossom Festival
- 30 Intermediate-Advanced Festival, Burlingame

MAY

- 7-8 Calico Spring Festival
- 13-14 Aman at Beverly Theatre
- 14 Avaz at UCLA
- 14 Berkeley Birthday Party
- 15 Rose Festival, Santa Rosa
- 15 South Bay Folk Dance Festival
- 21-22 Scandia at Solvang
- 27-30 VIVA VENTURA, Statewide Festival




Around the Country

MARCH

- 11 SEATTLE, Radost Folk Ensemble Performance, Broadway Performance Hall, Seattle Central Comm. College, 8 pm. Info, (206) 523-1810.
- 5 TORONTO, Ontario Folk Dance Teachers' Association Teachers' Workshop. Hyland Hall. Teachers are Linda Nahirniak (teaching techniques), Dorothy Sloan (programming for children) and Jack Geddes (materials). (416) 489-4487.
- 11-13 SAN ANTONIO, S.A. College Folk Dance Festival with Dick Crum and John Melville. Party Friday night, teaching Saturday, concert and party Saturday evening, culture session and review on Sunday. Info, Nelda Drury, (512) 733-2769.
- 17 MINNEAPOLIS, Saint Patrick's Day Cieli at Saltari, 2708 E. Lake St. (612) 724-9932.
- 25-26 MINNEAPOLIS, Chagigat Aviv, Israeli Celebration of Spring. Friday dance at U. Minnesota Hillel House, Saturday pot luck and dancing at Saltari. Info, Rolla (612) 292-0797.

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- Saturday Nov 13 8:00 PM Special workshop with **Mihai David**
- Saturday Dec 11 8:00 PM Special workshop with **Shlomo Bachar**
- Saturday Jan 29 8:00 PM Special workshop with **Bora Gajicki**
- Saturday Feb 26 8:00 PM Special workshop with **Dick Oaks**

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REVIEWS

The Chinese Magic Circus of Taiwan

We found the Taiwanese, appearing in the Marsee Auditorium at El Camino College to be superb in their feats of strength and acrobatic performance.

The 20 performers appeared in many different guises--two young male gymnasts leaped through flaming hoops edged with knives, who later appeared whacking bricks with a large mallet atop each other's head. Later these same two gymnasts were the two halves of a dancing lion and still later they were spinning plates on top of poles--very well done.

The female performers were also very talented--and *very strong*. Their feat of one carrying the other, head to head and the other climbing a vertical ladder was exciting. Other feats were performed on the ladder. A male bicycle rider performed many intricate tricks with one and two wheel cycles and finally wound up with almost the entire company riding the cycle. The human pyramid, again with almost the entire company, was very well executed.

We were enthralled with the grace and spellbinding variations and drama of the company. The acrobats atop the tower of chairs standing on four champagne bottles showed exceedingly fine technique.

We found the music to be interesting but much too loud--there were evidently problems. The costumes were brightly colored, embroidered and sequined.

Many of the performers were from a single family--The Chang Family. There are 3 brothers and 3 sisters in this group--an acrobatic family started by their father, which has been in the theatrical world for the past 20 years. They are the best known and most famous acrobatic group in Taiwan and have been touring around the world.

We found the magic tricks to be the least interesting section of their performance and their feats of Kung-Fu, tumbling and human endurance were to us the most interesting part of the performance. A lovely evening in Old Cathay. We definitely found them to be interesting enough to see again should they return.

by Perle Bleadon

OP.A!

1983

FOLK TOURS

festivals & other flights of fancy

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ADRIATIC BALKAN	YUGOSLAVIA-GREECE-BULGARIA	JUNE 15-JULY 6	\$2,327*
BLACK SEA BALKAN	ROMANIA-BULGARIA-TURKEY	AUGUST 10-31	\$2,442*
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KENTUCKY QUILTS AND THEIR MAKERS
by Mary Washington Clarke
\$10.00 The University Press of Kentucky
Lexington, KY 40506

For anyone who is a quilt enthusiast, the book would be extremely interesting. It is not a how-to book, but discusses quilts of old and new, as they are and have been done, in Kentucky. There are some excellent photographs in the book, both in black and white, and color, so that you can have some idea and comparison of what the author is discussing.

The beginning of the book discussed special and traditional quilts, and the folklore behind them (i.e., wedding quilts are never made by the bride; when a girl shakes a new quilt out the front door, the first eligible man who enters the house will be her husband, etc.). It further goes on to talk about quilting clubs, why they existed yesterday and today, and sometimes generations within the same family quilt, even an occasional man.

It goes on to talk about individual quilters, about how they do both the piece work and quilting. (There are two processes in making a quilt. The piece work is the top of the quilt where small pieces of fabric are formed into patterns, then there is the actual quilting process where the top and bottom are sewed together, sometimes with very detailed work and others with simple patterns.) The book stated that quilters have seldom quilted for profit, but do it for their own enjoyment, to produce a needed product, and to create a thing of beauty.

The author said that the theory on how quilting began is open. She believed that it came from peasants in Europe. Rather than throw away good fabric, scraps would be collected and then put together to form a "blanket" that would be large enough to cover a person. Through this necessity of keeping warm at night came the creation of artistically beautiful quilts from common fabrics such as cotton and wool, to extravagant fabrics such as silks, satins and velvets.

The types of frames that are used to make quilts were discussed in fairly good detail. Three types are generally used, those hanging free from the ceiling-- "trestle" style, sawhorse, or a giant size hoop. The first two mentioned are

the most commonly used.

The last half of the book discusses the infinite variety of designs and patterns of the piece work. How some people prefer one design over another, and how their life experience go into creating special designs. It was stated that quilters usually use block patterns over large designs from the economic point of view, but some of the most beautiful ones made were white on white. One such Kentucky quilt is in the Smithsonian Museum. It was made in 1856 and is calculated to have 1,200,600 stitches in it. Such quilts have somewhat gone out of fashion today, because of the extreme difficulty in making them.

Appliqued quilts are another style made, but they are not as popular as the pieced ones. They are usually more pictorial and use designs of floral and leaves, humans and animals, and household objects. Appliqued quilts take more time to make than a pieced quilt, therefore they are considered more valuable (money wise).

Although quilts of today are extremely beautiful as well as useful, the quilts of yesterday (pre World War II, most predominantly those from the mid 1800s and 1900s) seem to be Kentucky's finest quality from the viewpoint of artistry and stitchery.

For the quilt enthusiast, this book would be well worth adding to their collection.

--by Dorothy Daw



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Armenia

continued from page 5

a north Caucasian characteristic, has become a feature of most Armenian and Azerbaijani performing groups.

The many points of similarity are usually downplayed, as each group emphasizes its uniqueness. The *Lezghinka* originated with the Lezghian tribe, and spread throughout the Caucasus retaining that name. Recently however, the Georgians have renamed their version *Kartuli*, and the Azerbaijani have renamed theirs *Sheikh Shamil*. The Armenians have retained the term *Lezghinka* probably because Aram Katchatourian's

composition has immortalized the original name.

In summation, although dance differences between ethnic groups in the Caucasus do exist, they are usually overemphasized in the interest of ethnicity or nationalism. Several of the obvious differences have a dubious historic basis. The similarities far outweigh the differences, and any study of Kavkaz dance should treat the entire region as an integrated whole.

****References cited:**

Vartabed, Gomidas. Gomidas Vartabed: His Life and Work. New York: Diocese of the Armenian Church of America, 1969. p. 139.

Georgia

continued from page 7

the men's competition dance and the couple dance *Kartuli*, the Georgians call the men's dance by an entirely different name, *Lekuri*. As anyone who has seen it knows, it is a spectacular toe dance in which the fierce competition and the bravura displayed by the men best exemplifies the militancy of their heritage.

Lezghinka is the perfect example of the appeal of Georgian dance to American audiences. To the uninitiated theatre-goer there seems to be an unending amount of walking around the stage, reinforced by repetitive music that seems to lead to only monotony. Then, suddenly, an

unexpected movement of great virtuosity on toe or knee brings an audience to their feet. While most of the toe routines were in fact developed by the state choreographic school (the villager did far less), it still is testimony to virtuosity of Georgian dancing and clear explanation of why so many American folk dancers have become devotees of Georgian dance.

Reference

Dzhavrishvili, David L., *Gruzinskie Narodnie Tantsy*. Tbilisi: Izdatel'stvo Ganatleba, 1975.

Saturday, March 12, 1983

Old Time Folk Dance

Favorite Dances... Old and New



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7377 Santa Monica Bl. Hollywood
8:00 til 10:40 p.m.

Hardwood Floor Ample Parking

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| Cotton-Eyed Joe | Schuhplattler |
| Grazella Mazurka | Couple Hasapico |
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| Ada's Kujawiak #1 | All Amer. Promenade |
| Tex-Mex Mixer | Hava Nagilla |
| Double Sixsome | Tropanka |
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March Information

Monday nights: Beginners and Intermediates taught by Bill Woods.

Tuesday nights: Country Western at 7 p.m. Ballroom at 8:30 p.m. with Dorothy Jones.

Wednesday nights: Greek dances with Rudy Dannes at 7:30 p.m.

Thursday nights: Advanced intermediate class taught by Willy Lorenzen and Carol Lorenzen.

March 3: Dick Crum teaching Ardelana.

March 4: Lee Fox teaching intermediate Balkan.

March 5: Willy Lorenzen teaching.

March 10, 17 and 31: Request nights.

March 11: Dan Kahan teaching English Country Dances.

March 12: Henrietta Bemis teaching international.

March 18: Call for information.

March 19: Ruth Augustine teaching Middle Eastern dances.

March 24: Dan Kahan teaching Nonesuch.

March 25: Jim Waldron teaching Middle Eastern dance.

March 26: Henrietta Bemis teaching international.

Saturday mornings: Karima teaching belly dance and village dance.

Sunday Ramya Harishan teaching Indian temple dances. 2 p.m. kids class; 3 p.m. teenagers and adults class. 4 p.m. Goin Culture Hour with Frank Patrao and Ferdie Furtadol.

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 p.m.

Tuesday night: TEMPLE ADAT ARIEL on Laurel Canyon in North Hollywood. Three sessions a night, 6:30-9:30 p.m. Beg, inter & adv.

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

TOURS

GRAND PEOPLE TOURS with Bea Steinberg. Grand-parents and Grand-children (ages 10-14) will tour Italy from July 28 thru August 11, 1983. For information call 450-1292 or 461-9717

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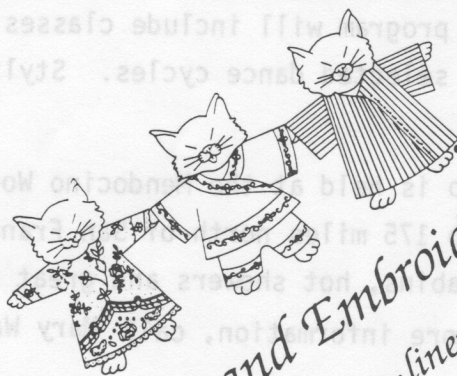
5th ANNUAL TURKISH DANCE SEMINAR AND TOUR OF TURKEY -- July 6-14: Seminar at Lake Abant, Northwest Turkey; July 15-Aug. 2: Tour of Black Sea, Eastern Turkey, center and Northwest Turkey. Seminar 9 nights, \$395, Tour 19 nights \$795. Either event can be separately attended. New York -- Istanbul -- New York via Pan Am direct charter. Total price: \$1890 28 nights in Turkey. Seminar offers teaching of Turkish folk dances (performance and recreational material) from various regions. Lectures by professors, private performances by ensembles, live music, quality teachers. Singing, parties, picnics, village visits. Good hiking, indoor pool, sauna, tennis, cycling, table tennis. Tour offers the Black Sea (5 nights), East and Ararat (6 nights), Cappadocia (3 nights), Ankara (1 night), Istanbul (4 nights). Private bus, village visits, dancing, performances. Russian border, rug show, great parties, fantastic shopping bargains. DON'T MISS IT. For brochure, write to: Bora Özkök, 11507 Three Oaks Trail, Austin, TX 78759 (519) 258-2751. Limited to: 40 people for seminar and 30 people for tour.

RESOURCES

VILLAGE MUSIC OF MACEDONIA-LP 14 songs and dances \$8 U.S.; T-shirts "MACEDONIAN FESTIVAL" in Cyrillic with dancers "TESHKOTO," sand, men's S M L \$8 U.S.; MAP OF MACEDONIA 1903 reprint, in French, with all villages, 33"x40", \$4 U.S.; Macedonian gaida and women's costumes, also Bulgarian kaval, gaida, tambura. SELYANI, P.O. Box 124, Station H, Toronto, Canada M4C 5H7.

EVENTS

WESTWOOD'S ANNUAL FESTIVAL AND AFTERPARTY Coming up on Sunday, April 24, 1983. The Afterparty will cost \$8.50 per person for dinner and dancing. Flyer in the April SCENE.

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Sunday July 17 - Monday July 25

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Ágnes Gaug
Sándor Michaletsky

assisted by

Janet Roberts

plus ~ three musicians from Hungary

Dió, who taught at Barátság last summer, has arranged to return and will teach again-this time with two others, Ágnes and Sandor. All three are experienced teachers in the Táncház movement, soloists with the Bartók Studio (of which Dió is Artistic Director), and were trained by Sandor Timár. Janet, who has also studied with Timár, will assist them. Dió has also arranged for three musicians to come to Barátság.

The program will include classes in dancing, singing, and instrumental music of selected dance cycles. Styling and structure will be emphasized in all classes.

Camp is held at the Mendocino Woodlands among the redwoods near the town of Mendocino 175 miles north of San Francisco. Camp features; wooden floors, four person cabins, hot showers and great food by Kent V. Bailey and Jeff O'Connor.

For more information, call Mary Wallace, 415-364-8596 (evenings only).

registration form

COST: \$250.00 per person (includes food, lodging, and classes).

DEPOSIT: \$50.00 payable by April 30, balance due June 15.

arrangements for children or specific dietary restrictions must be made in advance.

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PHONE: (714) 997-6820

People, Places, Things

From our authors: For those of you wanting more in the way of Caucasian dance, both Tom Bozigian and Graham Hempel are setting up courses in town. Tom's will begin the week of Feb. 21 and run for 8 weeks. He will have beginning, intermediate and advanced classes. The course will also include films, lectures, and parties. It will be held at St. Gregory Armenian Church in Pasadena and Mesrobian School in Pico Rivera. Interested people should contact Irene Agajanian (441-2802/449-1100) or Goharig Gabriel (723-3780).

Graham's plans are a little less definite, but he would like to set up a regular workshop of Georgian men's dancing with some more advanced men's dancers in Southern California. Time and place are not yet set, but if you are interested, please contact Graham at (619) 265-6821.

FEDERATION NOTES: Federation finances are tight, though within bounds. Federation Council is currently considering "revenue enhancers" (our indebtedness to the Washington bureaucracy for that one). Part of the additional cost is due to increased expenses for renting facilities for Federation events. A suggestion to raise the Federation's insurance limit is part of that situation. In spite of it all, the Beginner's Festival in December was a success--over 400 attended. Aman has been reinstated as a Federation member club. And plans for all 3 Federation camps are well under way (more about them in the next issue).

Two new books about Jews from the Soviet Union are available from the Federation of Jewish Philanthropies of New York. One is a collection of recipes (\$4.95), the other a description of Soviet Jewish traditions (\$3.50). You can order them from 130 E. 59th Street, Room 615, New York, New York 10022.

LET'S DANCE's annual folk dance popularity list (compiled by Millie von Kinsky) was just published. The top 10: La Bastringue, Salty Dog Rag, Tzadik Katamar, Hambo, Sulam Ya'akov, Arnold's Circle, Setnja, Corrido, St. Gilgen Figurentanz, Tango Poquito.

The American-Hungarian Educators' Association will meet in Toronto on May 12-15, according to information published in KARIKAZO. For information on the conference, contact George Bisztray, Hungarian Chair, University of Toronto, 21 Sussex Ave., Toronto, Ontario Canada M5S 1A1.

A new book on Hungarian embroidery (that's the title as well) was just published by the American Hungarian Folklore Centrum. Authored by Katalin Kristo-Nagy, Emese Kerkay and Margit Jara-Nagy, it is being released in conjunction with an embroidery exhibit at the Hungarian Folklore Museum. Price is unknown to us. To order or inquire, AHFC, PO Box 262, Bogota, NJ 07603.

SCENE is not the only publication doing retrospective articles, like Paul Pritchard's in the last issue. The SIFD NEWS, publication of the Society for International Folk Dance in England, is currently running a series of articles tracing the history of their society. Written by George Sweetland, it is surprisingly similar to the history of our own Federation. In fact, they even indicate that some American soldiers who had experience with recreational folk dancing in this country were catalysts in getting the movement started over there.

Our apologies for neglecting to include in previous issues the tragic death of JAN SEJDA in San Francisco October 10, 1982. He was a former dancer in the Polish National Ensemble and well known and respected personality in the San Francisco area.

For anyone interested in Basque Studies there are university opportunities to study Basque culture in San Sebastian next year. For more information contact Dr. Carmelo Urza, University Studies in the Basque Country, University of Nevada Library, Rm. 274, Reno, Nevada 89557, (702) 784-4854. Applications must be submitted by April 15, 1983.

The first C. Stewart Smith Memorial Week of Scottish Country Dance will be held July 17 through 24, 1983 at Pomona College. It is sponsored by Royal Scottish Country Dance Society. Applications are available from Nancy Sproat, 10240-2 Zelzah Ave., Northridge, CA 91325. They must be in by March 10, 1983.



LECH LAMIDBAR - 83

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MUSIC - THE NAMA ORCHESTRA

EXHIBITION - ALICIA & ROBERTO di PALMA

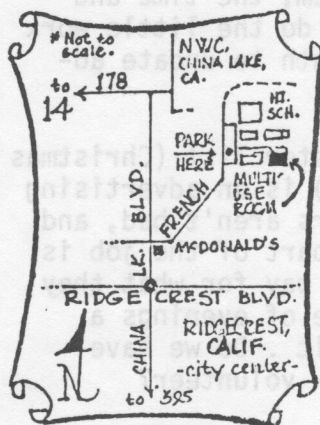
Dance and Guitar

SATURDAY, MARCH 26, 1983

1:30 P.M. - 4:30 P.M. (\$1.00)

8:00 P.M. - 12:00 P.M. (\$4.00)

RIDGECREST, CA
BURROUGHS HIGH SCHOOL
MULTI-PURPOSE ROOM



Information:

(619) 375-7136

(619) 375-9208

EVENING PROGRAM

NONPARTNER

- ALUNELUL
- BAZTAN-DANTZA
- BELASICKO
- BRIUL DE LA FAGAROS
- ELENO MOME
- EREV BA
- GAVOTTE D'HONNEUR
- GERAKINA
- HAROA HAKTANA
- HASAPIKO
- IMATE LI VINO
- JOVE MALE MOME
- KRICI KRICI TICEK
- LECH LAMIDBAR
- LESNOTO (slow)
- MAKEDONKA
- MA NA'AVU
- MILANOVO
- OLAHOS
- RUSTEMUL
- SETNJA
- SOMOGYI KARIKAZO
- SULAM YAAKOV
- SYRTO
- TINO MORI
- TZADIK KATAMAR

COUPLE

- ADA'S KUJAWIAK NO. 3
- CORRIDO
- DODI LI
- DOUDLEBSKA POLKA
- EL GAUCHO TANGO
- HAMBO
- KORCSARDOS
- KOROBUSHKA
- LA BASTRINGUE
- ROAD TO THE ISLES
- SANTA RITA
- SUKACKO
- SWEDE-FINN MIXER
- VE DAVID
- VOSSARULL
- VRTIELKA
- WALTZ
- ZILLERTALER

SET

- DOUBLE SIXSOME
- PICKING UP STICKS
- SAUERLANDER QUADRILLE
- TRIP TO BAVARIA



THE LAST WORD

For any of you who didn't have your eyes open enough on the first page, we'll repeat it on the last one. Your May SCENE issue will look very different from this one. All along we have been trying to change the look of the publication, making it more like a magazine and less like a newsletter. That's what the emphasis on articles, the new type style and some of the other cosmetic changes are all about. There is nothing inherently better about this, but it fits our own conception of what we want SCENE to be.

One of our earliest goals was to do a radical job of changing the look of the magazine. We've done a little of it--and will be doing a lot more in May. For with that issue, we will begin with a saddle-stitched publication with a front and back cover. It will probably be delivered without an envelope as well. If you don't understand all this jargon, take a look at LET'S DANCE or VILTIS for the intricacies of how they are bound (or LIFE or TIME for that matter).

But nothing is simple to do. And one of the biggest drawbacks of doing a magazine this way is that the post office won't let us throw in loose flyers to mail with the issue. It's against postal regulations. So those of you who have been including flyers in SCENE will instead need to send us a camera-ready original or a printed copy of the flyer so that we can print it in the magazine as one of the pages of the magazine.

Cost will be the same as our regular advertising costs (i.e. \$60 a page for everyone except Federation clubs, who will be charged \$50). For 2 sided flyers (now 2 pages of advertising), we want to keep the cost at \$100 and \$75. When you cost it out, it really won't be much different than the cost of doing it before-- an instant printer will charge you \$30-\$40 for printing the flyers, SCENE charges a \$15 collating cost, and that doesn't count the hassle, travel and arranging involved. So you come out about the same and it's a lot easier. The only catch is that the ads have to be in on the fifth of the month along with all our other copy. You can't plan a magazine without knowing how many pages it is going to be!

As long as we have your attention, there are two other things we would like to have. First, since we have entered the computer age, we should take advantage of it and save a lot of Fran Slater's time by getting our mailing list onto computer. Does anyone out there have access to a system, the time and the resources to do the little work it takes each month to update addresses?

Second on our Easter list (Christmas is too long past) is an advertising manager. The hours aren't bad, and the only odious part of the job is asking people to pay for what they request. A couple of evenings a month should do it. Do we have a willing ~~victim~~- volunteer?

on the cover

A performance of Georgian toe dancing by one of the members of the Georgian State Ensemble.

our thanks to

Graham Hempel for agreeing to put together this issue, collecting such high quality pieces and generally helping us in the direction we hope the magazine will go. To our other contributors in this issue, Ronald Wizman, Gary Lind-Sinanian, Esther Hamboyan and Margaritt Jegalian. Gloria for her glorious food columns. Tom Bozigian for providing us with a wealth of quotable quotes from our interview with him. Fran, Ed, Bob and Walt for making this job doable. And to our faithful collators last month: Ed and Perle, Paul Pritchard, Marvin and Bea Pill, Frank Howe, Gerry Gordon, Evelyn Lane, Ruby Plotkin, Micki Stern, Fran Slater, and Beth Perkins. Donna Hurst for her amazing number of connections with things ethnic in Los Angeles, and the thought-provoking letters that always come with the information. And to all the rest of you for your attention, interest and concern.



THE SECOND ANNUAL CALTECH FOLK DANCE FESTIVAL

Authentic costumes
and instruments.

Featuring **SLAVEJA · DUNAJ · WESTWIND · KOROYAR**
RELAMPAGO DEL CIELO · POLSKI ISKRY
 PERFORMING MUSIC AND DANCES OF MEXICO, POLAND, YUGOSLAVIA, HUNGARY, THE BALKANS AND APPALACHIA

Festival Schedule

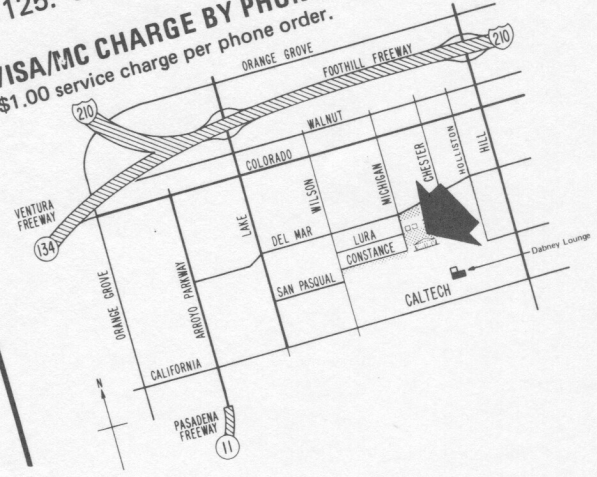
- 6:30 P.M.—7:30 P.M. Picnic on the Beckman Mall lawn
 - 8:00 P.M.—10:00 P.M. Performance in Beckman Auditorium
 - 10:30 P.M.—12:00 A.M. International Folk Dance Festival in Dabney Lounge (near Beckman).
- Programed dances
Recorded and live music
Program subject to change.

*Wear an ethnic costume!
Dance boots O.K.*

Tickets

\$8.00—6.50—5.50 at all MUTUAL & TICKETRON agencies and the CALTECH TICKET OFFICE
 332 S. Michigan Ave., Pasadena. Mail Orders:
 Ticket Office Caltech (332-92), Pasadena, CA
 91125. Student & group discounts available.

VISA/MC CHARGE BY PHONE: (213) 356-4652
 \$1.00 service charge per phone order.



Saturday, April 16, 1983 at 8pm
Beckman Auditorium

Michigan Avenue at Constance on campus of Caltech, Pasadena

Sponsored by the Caltech Committee on Institute Programs

Idyllwild Folk Dance Workshop Committee Presents
Its Annual

Spring

Institute

and

Dance

INSTITUTE

taught by

MIHAI

DAVID

SATURDAY, APRIL 16, 1983

WEST HOLLYWOOD PLAYGROUND

647 SAN VICENTE BOULEVARD

W LOS ANGELES, CALIFORNIA

(BETWEEN SANTA MONICA BLVD & MELROSE AVE)



2:00 PM	REGISTRATION	
2:30-5:30 PM	INSTITUTE	\$4.00
7:30-11:30 PM	DANCE	\$3.00
	PACKAGE PRICE, BOTH EVENTS	\$6.00
	SYLLABUS.....	\$0.50

Valuable Door Prizes to be Given

Idyllwild

Folk Dance Workshop

1983

WEEKEND
JUNE 17-19, 1983

WEEK
JUNE 17-24, 1983

USC (ISOMATA)
IDYLLWILD CAMPUS



STAFF
SUNNI BLOLAND - ROMANIAN
UNA O'FARRELL - IRISH
JOHN PAPPAS - GREEK
ROSIE PEÑA - MEXICAN
AND
VICKI MAHEU - RETEACH DANCES

APPLICATION

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

NAME _____
ADDRESS _____
CITY _____
STATE _____
ZIP _____ DAYTIME PHONE () _____

COMPLETE PACKAGE (Room, Board, Tuition)
WEEK: _____ Double, \$270.00
 _____ Dorm, \$240.00
WEEKEND: _____ Dorm, \$100.00

NAME _____
ADDRESS _____
CITY _____
STATE _____
ZIP _____ DAYTIME PHONE () _____

TRAILER & CAMP SITES (Tuition, No Meals)
WEEK: _____ Trailer, \$135.00
 _____ CampSite, \$125.00
WEEKEND: _____ Trailer, \$ 87.00
 _____ CampSite, \$ 82.00

To help us in assigning the sleeping arrangements, please complete the following:

Age: 16-25 _____ 25-40 _____ 40+ _____
Non-Smoker _____ Smoker _____
Quiet Wing _____

FOR TRAILER, CAMP SITES & OFF CAMPUS LIVING, MEALS are extra per day per person.

TUITION ONLY (Off Campus Living)
WEEK: _____ \$130.00
WEEKEND: _____ \$ 70.00

A \$35 deposit will hold a reservation for ONE PERSON.
Enclosed is check/money order payable to IDYLLWILD FOLK DANCE WORKSHOP for \$ _____.
Deposit will be refunded ONLY if notification of cancellation to Fran Slater is received prior to May 21, 1983. All of the above rates are per person.

WESTWOOD CO-OP FOLK DANCERS

presents

another fun-filled weekend at

CAMP HESS KRAMER



MARCH 25-26-27, 1983

2 nights — 6 meals

Friday Dinner thru

Sunday Lunch

Dancing, Singing, Hiking

Parties, Sports, Snacks

Crafts and

FUN!

MEMBERS — \$45.00

NON-MEMBERS — \$49.00

— RESERVATIONS ACCEPTED STARTING FEBRUARY 10th —

Early registration appreciated . . . with check for full payment made payable to
Westwood Co-op Folkdancers

Mail to: Gloria Harris or Wes Perkins
1621 Bryn Mawr, Santa Monica, CA 90405 — 452-1538

Name/Names: _____

Address: _____

City, Zip # _____

Phone # _____ or # _____

West Valley Folk Dancers present a

Folk Dance Festival

MARCE MERRIMENT

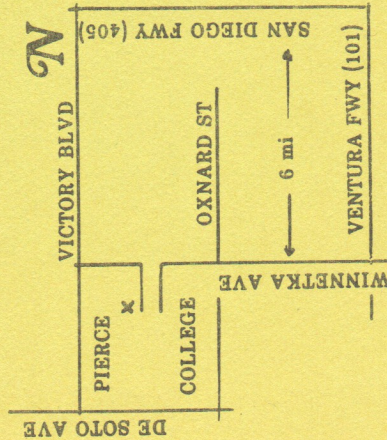
Sunday, March 13, 1983
1:30 to 5:30 P. M.

L.A. Pierce College, Woodland Hills
6201 Winnetka Ave. - Men's Gym
(soft soles required)

ADMISSION \$ 2:00

Directions

Ventura Freeway to Winnetka Avenue. Go north on Winnetka for 0.7 miles. At next signal beyond Oxnard Street, turn left into campus and watch for festival signs.



Free parking

**Huge
Wooden
Floor**

**Spectator
Seating**



Line Dances (L)

Alpine Oro
Ali Ali
Ahril Ha'Eich
Batuta De La Atineta
Bavno Oro
Belasicko Oro
Culesandra
Dabka Ond
Divcibarsko Kolo
Dopstaho Oro
Godicki Casak
Harristikos
Isto Hondak
Johann
Jovano Jovane
Lax Bar
Povrazono
Saaynu
Setoja
Somogyi Karikazo
Vari Hasapiko
Vlaeko
Zelna Majka

Festival Dances

Couple Dances (C)

Ada's Kujawiak #3
Corrido
Couple Hasapiko
Hambo
Hopak
Korcarskás
Lepa Anka Kolo Vodi
Masquerade
Milondita Tango
Sonderboisag
Waltz
Wattenstaler Masolka
Progressive (P)
Arnold's Circle
Bal In Da Street
Elvira
La Bestringue
St. Gilgen Figurentanz
Svede Finn Mixer
Set (S)
Let's Have A Ceilidh
Polbharrow Bara

Poland	Russia
Mexico	Ireland
Greece	Scotland
Sweden	England
Ukraine	Willow Tree
Hungary	Individual (!)
Croatia	Balkan Danza
Denmark	Banque
U.S.	
Denmark	
Sweden	
Austria	
England	
Belgium	
U.S.	
Quebec	
Austria	
Scotland	
Scotland	

COUNCIL MEETING 11 A.M.

CO-SPONSORED by:

L.A. PIERCE COLLEGE COMMUNITY SERVICES & FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

AUDITIONS



THE



AMAN FOLK ENSEMBLE



IS HOLDING AUDITIONS FOR BOTH MEN AND WOMEN INTERESTED IN PERFORMING WITH THE COMPANY DURING THE 1983 - 1984 SEASON.

BRING APPROPRIATE DANCE ATTIRE (INCLUDING HARD AND SOFT - SOLED SHOES)

THE AUDITIONS WILL TAKE PLACE

3 P.M.

MARCH 13TH

SUNDAY

AT

EMBASSY AUDITORIUM
833 SOUTH GRAND
DOWNTOWN LOS ANGELES

PARKING IN REAR (HOPE STREET)

QUESTIONS:

CALL (213) 381-6270

