

# Folk Dance Scene

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## Folk Dance Scene

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# In this issue...

## ROMANIA

It is impossible--well, almost-- for folk dancers to resist the excitement and joy of Romanian music and dance. The blood seems to move faster when the first strains of *Briul Pe Opt* or *Vulpuita* come on. This issue contains several articles by leading dance researchers on Romania, some very familiar to most of us, others who might not be. An interview with Mihai David, possibly the Romanian dance personality in the country, is also included. And the recipe sounds delicious.

But in case you're not interested, we have a huge calendar section--covering May and June. Lots going on.

For those of you unfamiliar with our contributors (and since we had no room to put it in later), here are some important biographical facts:

DIANE C. FREEDMAN is a Ph. D. candidate in Anthropology at Temple University in Philadelphia. On the side she is Education Chairperson for the Folk Dance Center of Philly, teaches both anthropology and folk dance, and is opening a computer business.

SUNNI BLOLAND has been teaching dance at U. California, Berkeley since 1960. She did field research in Romania (under the guidance of Anca Giurchescu) in 1967-8 and has been teaching Romanian dance at camps and workshops around the country since 1969. She is responsible for introducing many dances in the common repertoire (e.g. *Briul de la Fagaras*)

ANCA GIURCHESCU was principal ethnochoreologist at the Research Institute of Ethnology and Dialectology in Bucharest. She is authoring (with the assistance Sunni Bloland) a book on Romanian dance based upon 25 years of field research. She currently resides in Copenhagen. Rumor has it that she will be in L.A. in May, at UCLA and UC Irvine, but we have no other details at press time.

MIAMON MILLER is Director of the Aman Folk Ensemble and formerly its Music Director. Well known to all Southern California folk dancers (and many elsewhere), he is a magician on the violin and any instrument remotely resembling it. Miamon did a year of field research in Romania in 1977-8 and returned there in 1981.

by Diane C. Freedman

The traditional Romanian wedding is an elaborate four day ritual. I observed and participated in many weddings during my fieldwork in a village in Țara Oașului, in the isolated Oaș region in north central Transylvania. My research, carried out in 1976 and 1978, focused on the meaning of dance in courtship and wedding ritual. In Oaș, wedding dances symbolize the transition of an individual from one social group, or category, to another. The customs I describe here pertain to the phase of the wedding when the bride prepares to leave her home to live with her husband.

Most village girls marry by the age of 16. Upon marriage, a girl leaves the house of her parents to live with her in-laws. The separation is traumatic for the young girl, for she is leaving the security of her home to live among strangers. This separation is symbolized in both the dance and the songs sung to the bride before she leaves her parents' house for the church ceremony.

## A BRIDE LEAVES HOME

### THE BRIDE'S HEADDRESS

The traditional wedding begins with the preparation of the bride on the day before the church ceremony. Because the social distinction between a married woman and a young girl is symbolized by hairstyle, the bride goes through an elaborate hair tying procedure which marks her transitional state. A specialist arranges her hair using oil and a variety of braiding, weaving, and knotting techniques. First, an inch of hair is woven together in groups of a few strands each. Each group is tied off in a knot forming a small loop which rests against her skin. The end effect is a row of small loops outlining her face, which serve as anchors for beads. The next few inches of hair are woven together to form a mat-like surface covering her ears. The remaining hair is braided into three sections which hang down the bride's back. This woven hair style provides a solid base for the headdress.

The bridal headdress is attached in three sections. The first section is composed of beaded necklaces that are part of the daily attire of women and girls. The se-

cond section is the wedding cap, a cylindrical structure about 5 inches high and 3 inches in diameter decorated with beads, plastic leaves, small mirrors, and embroidered tassles. The women might place some salt, bread, or a cork into the hollow of the hat as a magical incentive for the bride to bear sons. The third section of the headdress is a triangular piece of decorated cardboard.

Each of these sections is tied or sewn into the bride's hair. The bottom piece may also be attached to her clothes, so that during the energetic dancing it does not pull too hard on her already overburdened head. The headdress is also tied to her blouse, so that movement of her head is restricted. It must remain in place for three days. During that time, the bride can sleep only by sitting at a table and resting her head forward on her arms. The headdress is finally removed by either the groom or the bride's friends before the marriage is consummated.

## Dance In Romanian Weddings

### THE BRIDE'S DANCE

Dancing at the bride's house begins in the morning, before the church ceremony. Music is provided by the *ceterasul*, or fiddler, who is accompanied by a young boy playing a *zoangra*, a three stringed guitar held vertically and strummed as a drone. The bride's dance is the major event of the morning. It is danced by the friends and relatives of the bride who have gathered to bid her farewell. Traditionally, only women and girls participated. Today, the bride's bachelor friends may also join in the dance.

Dancers form a tightly knit circle, with their arms behind each others' waists. They face center, and, using the syncopated stamping rhythm characteristic of the dances of this region, they move slowly counterclockwise. All attention is directed toward the bride, who stands in the center of the circle. Each dancer, in turn, joins the bride, and they dance together as a couple. The dance done in this couple formation is the same as that done by the young people on Sunday afternoon,

## CAPTURING THE BRIDE

The bride's dance ends abruptly when the group of young men who represent the groom are seen heading toward the bride's house. The next part of the ritual is a survival from the ancient tradition of bride capture. The bride must be hidden and protected by her friends from the invasion of the groom's party. These bachelors, friends of the groom, have come to take her away from home. The girlfriends of the bride stand up on a bench with bottles of water (formerly brandy) to throw in the eyes of the bachelors so that they can't find the bride. The bride now stands off in a corner, although in an earlier day she may have hidden in the barn. Despite the efforts of her friends, she is found by the men.

When the bride is found, she is again led into the center of a circle of dancers.



*The Sunday Village Dance.*

*Photo D. Freedman.*

This circle, however, is not composed of her friends and family. The dancers in the second circle are the friends of the groom, who have come to take her to the church where the groom waits. The bride no longer dances. She stands passively in the center of the circle while the men dance around her. Inside this circle of men, she is further separated from her family.

## THE STEGAR AND TAROSTE

Among the group which represents the groom are two people with special roles in the wedding. One is the *Stegar*, or flagbearer, who carries the groom's standard throughout the wedding. This standard is a large embroidered flag covered with bells and leaves which symbolized the power of the groom. The other important person in the group is the *Taroste*, who serves as an

*continued on page 7*



*Bachelor's Dance around the Bride.*

*Photo D. Freedman.*

when the whole village gathers for the weekly dance. It includes 4 motif patterns with variations: stamping; half-circle turns; full turns as a couple; and woman's turn under joined arms. These variations are similar to some of the popular motifs done by American recreational folk dancers to *ARDELEANA* or *INVIRTITA* rhythms.

Each dancer who enters the circle to dance with the bride sings to her of married life. These songs, or *strigături*, (literally, "shouts") are improvised from standard models. In the songs, general statements on the plight of all brides are personalized with specific details about the bride and groom. The bride is reminded over and over of her sad future among strangers, where her husband will beat her and her mother-in-law will be cruel.

The dance reinforces the message of separation. The bride is no longer a part of the circle of friends who dance together. She is separated from them, dancing in the center of their circle. This physical separation symbolizes the social separation that occurs between the bride and her family and friends when she marries.

*Procession to the Church.*

*Photo by D. Freedman.*



by Sunni Bloland  
and Anca Giurchescu

Romanian customs are divided into two large categories: ritual and non-ritual. Rituals relating to the life cycle were carried out with rich traditional ceremony. Most include some form of dance. These passage rites affirmed the achievement of a certain social status and, on a deeper level, helped to reinforce the nuclear family and consolidate kin relationships.

There are ritual customs connected with birth, baptism, and advent of adolescence, courtship, wedding, post nuptial years and death. Although the Sunday or Village *hora* (here meaning an event rather than a kind of dance) served as a very important step for the young adolescent into the realm of adulthood, this occasion nevertheless falls into the non-ritual category of customs. This ongoing, ever-evolving event (called *joc* in Transylvania and Banat) was and is the most frequent one for dancing.

Traditionally, the *hora*, which takes place on most Sundays and holidays, began at noon



*Taroneasca from North Moldavia.*  
Photo A. Giurchescu.

highlights the rhythmic aspects of the dance. Spatial arrangement has also changed. In Transylvania, the outdoor version of *De-a lungul* was performed in a large circle of couples, but now is set in couples arranged in columns or randomly scattered.

The *hora* brings together not only the youth (to whom this occasion is dedicated) but villagers of all ages. Everyone dresses up

## VILLAGE HORA

and ended at sunset. The weekly dance used to be held outdoors in front of the church or at a crossroads on the edge of the village. Now it is held indoors in the Culture House. The changing of the location of the *hora* from outdoors to indoors has had an effect on the structure of the dances which comprise it. For example, stamping is hardly audible when done on the earth. On a wooden floor however, the stamping produces a powerful, pleasurable resonance which



in national costumes or "Sunday best." Friends and relatives from other locales are welcomed with traditional hospitality and are often invited to dance in the place of honor in front of the musicians. The guests might even be offered a very good local dancer as a partner.

Although the exact placement of active and passive participants in the *hora* may vary in detail from one community to another, generally the active participants (mainly the youth) congregate opposite each other across the dance space. The children arrange themselves similarly but a little closer to the center. Married men and women are situated on their respective sides behind the youth. The older women join together on the women's and girls' side, while the older men group themselves at a distance from the dance area.

It seems that each age group has its own reason for attending the *hora*. The married women are more interested in observing and commenting on the young people relating to

*Riureana, from Sibiel, Transylvania.*  
Photo A. Giurchescu.

each other than they are in dancing. The men, especially the elders, use the occasion of the *hora* as an opportunity to meet, play cards, drink and discuss work, economics and village problems. For the children, the *hora* is the place where they become aware of the village dance repertoire and learn the etiquette associated with this social event.

The youth engage in courtship "games" with prescribed rules of behavior. These social elements aside, the dancing itself is extremely important. This is the first occasion where a young person can be publicly recognized and judged on the basis of skill, style and knowledge. The best dancers receive compliments from the general community and often become peer leaders because of their dance ability.

The *hora* is generally organized by the young men of the community. It is their job to hire the musicians and collect the money to pay them. There is an exception to this rule--Girls' Hora Day--when, as part of a puberty rite called *Suratia* ("sisterhood"), girls aged eleven through fifteen are in charge of the *hora*. They hire the musicians collect money and even have the right to ask boys to dance.

Boys enter the *hora* between the ages of fifteen and sixteen. A girl's debut is earlier, between the ages of thirteen and fourteen. It occurs in the form of an initiation rite, usually on an important holiday such as Christmas or Easter. The debutante is escorted by her parents and taken into the arena by a young relative or close friend. She dances in the place of honor and receives the congratulations of the community. At the end of the day, her family gives a party for her.

Courtship is well prescribed by specific interdictions and general rules of etiquette. For example, in some regions it is prohibited for married people to dance with those that are not because the occasion is devoted specifically to fostering of relationships between unmarried youth. In days past, (even after their debut) it was customary for girls to be escorted to the *hora* by their mothers. Today it is usual for boys to ask permission of parents to escort their daughters to the dance.

As mentioned above, the boys or young men generally have the prerogative to invite the

girls to dance. In regions where couple dances predominate, it is possible for a girl never to be asked to dance. In spite of her embarrassment and sadness, she is still socially obliged to attend each *hora*. On the other hand, a girl who refuses an invitation to dance may be punished and even sent away by the *hora* leader. If a boy and girl dance together frequently, especially if they are partners for the first and last dance, it is generally recognized by the community that they are "going steady." Of course, some of these rules are anachronistic today. Others have been dropped completely and those that have been preserved vary from region to region.

*Authors' note:* This article is based on hundreds of field observations over the period between 1948 and 1968 as well as interviews with villagers who remembered the customs as they used to be. In the years since 1968, Romania has undergone rapid changes resulting in dramatic changes in the rural life which spawned the old customs. The visitor to Romania today would not encounter a *hora* in the style described here but would perhaps see remnants of its old form.

*This article is an abridged version of a chapter appearing in a forthcoming book on Romanian folk dance by Anca Giurchescu with Sunni Bloland. A much more detailed description of the HORA is included in the book.*



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# ROMANIAN

In recent years, Romanian folk dance has enjoyed a wide-spread and growing popularity. Of course, most of this can be attributed to the many varied choreographic forms and the quality of dance teaching. However, another important reason is the music which accompanies these dances. The vast majority of this music is instrumental rather than vocal. Depending on the type of dance music, what region it is from, and the instruments used, it can be at the same time both lyrical and explosive in dynamic energy.

In many ways, the Balkan country of Romania is unlike any of its neighbors. Cut off linguistically from other romance countries, it is surrounded by Slavs and Magyars. Within the country, there exists much internal contrast. Both the southern plains of Wallachia (in which Bucharest can be found) and the richly forested eastern region of Moldavia show strong Turkish musical influence. The western part of Romania, Transylvania, exhibits a closer affinity to Hungary which is not surprising if one considers that this region of the country belonged to the Austro-Hungarian Empire until the close of World War I. Of course, within each of these three large regions of the country there exists much local variation.

There are many ways one can categorize the rich variety of instruments used in Romanian music. For the purposes of this article they will be placed in two broad classes based on the musician who uses them.

## PEASANT INSTRUMENTS

The first type includes instruments which are generally played by the non-professional, usually a peasant (in Romanian, *țaran*). These instruments fall mostly into the wind or aerophone classification. They include the various types of alphas made of either wood or metal. Depending upon their location, they are called *bucium*, *trîmbita*, or *tulnic*. These alphas are employed by shepherds and are not used to accompany dancing.

Then, there is the bagpipe known as *cimpoi*. Structurally, it has many regional variations. Up until recent times it was a popular dance-accompanying instrument.

Today, it has been replaced by more versatile combinations of instruments. Although the *cimpoi* is a solo instrument, two of the popular folk dances in the U.S. which utilize the instrument *CIMPOI* and *SÎRBA PE LOC* employ a recent and artificial combination of the bagpipe with orchestral accompaniment.

Perhaps the most popular and widespread amongst the peasant instruments is the *fluier*. The broad class of *fluier* includes instruments which resemble the more well known *kaval* type of end-blown flute, but most are of the recorder variety. That is, they have an air duct and fingerholes.

## GYPSY INSTRUMENTS

The second classification includes those instruments that are generally used by professional or semi-professional musicians who are known collectively as *lăutari*. In the main, these *lăutari* are gypsies and their instruments fall into the string or chordophone category. An exception to this predilection for strings is the well known panpipe or *nai*. One of the oldest of Romanian instruments, dating back to pre-Roman times, the *nai* was common to ensembles until this century when it virtually disappeared. Today, it enjoys a resurgence in popularity due to the Romanian government's promotion of the folk arts and the high technical achievement of the musicians who play it.

The most popular instrument is the violin. Known by several regional names: *scripeă*, *ceteră*, *lăută*, etc., it is almost always used in combinations with other string instruments. These may include the bass, violas or violins that are used as rhythm instruments, and either the small or large *cimbalom* (*tambal*), a hammered dulcimer type of instrument which is almost invariably played by gypsies. The *cimbalom*, although it basically replaced the *cobza*, a lute resembling the Arabic *oud*, is now itself being replaced by the accordion.

In certain areas, wind instruments enjoy popular appeal. In Moldavia, one can find small and mobile brass bands. In the western Banat, both the saxophone and its

# ORCHESTRA INSTRUMENTS

relative, the *taragot*, play for the dance.

The preceding account of peasant and professional musical instruments is in no way complete and, indeed, the distinctions between the two groups is sometimes blurred. However, as a general rule of thumb, string instruments are played by the *lăutari*.

Unfortunately, for those wishing to pursue the subject further, the available

reading material in English is scant. A good place to begin would be the Groves Encyclopedia of Music or the Béla Bartók series on Romanian folk music. There are many good recordings available. The Romanian record company, Electrecord, exports a wide variety of instrumental folk music, and there are several stores, most of which advertise in the SCENE, that carry them.

Good listening!

## Weddings

*continued from page 3*

emcee. It is his or her responsibility to organize the various phases of the wedding. At the end of the dance in which the bride is encircled by the men, the bride's mother appears with a large scarf. She hands one end to the flagbearer, and the other to her daughter.

The emcee then takes over the proceedings. He recites a long poem in which the bride takes leave of her family. In it she asks forgiveness for all her wrongdoings, and speaks of her sorrow on leaving her home. This recitation is the focus of much emotion for the bride as well as all the women in the room, who cry copiously. The bride is expected to shed tears; they are a symbol of her virtue and love for her family.

When the recitation is over, the flagbearer leads the bride out of her house toward the church. The whole wedding party follows. When the procession reaches the church, the flagbearer gives his end of the scarf to the groom. The bride and groom each hold an end of this scarf, which binds them together for the duration of the wedding ritual.

Through these rituals of separation, the bride has now left not only her family, but also the social role of a young, unmarried girl. The church ceremony signals her entry into the social world of married women. She must now take on all of the duties and obligations which that role implies.



The social changes that the bride must undergo are symbolized by her participation in the dance. Dance is not merely a recreational activity in the village. It is a symbolic system in which the social organization of village life is reflected. Each individual who participates in the dance is reaffirming his or her own social role in the village. When a change occurs in this social role, the change is reflected in the dance. Each bride dances in the circle of her friends, and is then enclosed by a circle of dancing strangers. By participating in the dance, a bride symbolizes the reality of separation from her family. Through the symbolic process of dance, every bride leaves home.

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# An Interview With

*Lets start at the beginning. How did you learn to dance?*

I always had the aptitude for dancing. My mother said I was always jumping around. When my relatives would come over on a Sunday, my uncle would play his balalaika and I would dance. My brother Alexandru, who is older, would teach me a couple of steps every once in a while. And I would start dancing to the balalaika. My uncle would play faster and faster and I would dance faster and faster. This was entertainment for the adults, but I was very serious about it. I would dance till they were all laughing hysterically. Then everybody would chip in and give me some money. That was the climax of it. I was a professional dancer very young.

Alexandru had learned to dance at the Pioneer Palace (the local youth center), and then went on to dance with a performing group that became the state ensemble. Once I went to watch Alexandru perform in the biggest square in Bucharest. The last number was *Calusarii* and he had a solo in it. When he did that number, it killed everyone. It was a thrill for me, in my father's arms watching. Then I wanted to be a dancer. Twelve years later I was dancing with the same people under the same dance master that I had seen that day.

*How did you get into a national ensemble?*

I auditioned for the Pioneer Palace when I was about 8, following my brother's footsteps. After the audition was over, the piano player asked all of our names and when she came to me, she said, "Again, a David." I was always Alexandru's brother in Romania. Here it's been the other way around. I danced with the Pioneer Palace for 3 years while trying to get into the choreographic school.

The choreographic school was 8 years, a lot of competition and a lot of work. They train you in ballet and character dance for 4 years then you specialize. It is the same school for the state ballet and state folk ensembles.

I had the chance to go for 6 months to Suchava in Moldavia when I was 16. They

send the young guys to places like that to learn the styling and material from the different villages. This is so that when the choreographer does a dance from that region, he doesn't have to know all the steps or the fine points of styling. He sets the patterns and gets the dancers to show the steps and the styling.

I performed with the ensemble in Suchava for those 6 months. We went from village to village by bus, a travelling road show. It was really good because it prepared you for the life of a professional dancer. It is like a road test of a car. A dancer has to dance a lot to feel comfortable, to be relaxed on stage. When you perform on a big stage somewhere with the President watching you, you don't lose yourself if



## MIHAI DAVID

You have that kind of experience. You become part of the show, confident.

When I finished school, I went to Romanian Rhapsody. That was the name they used when they toured in the West. The actual name was *Cioara*, "The Lark." It was one of four national companies. Alexandru was with a different company, *Peremitzza*. But after a while I quit and joined Alexandru, who was by then dancing with the music hall.

*When you defected to the West, was it a hard decision to make?*

No, because the decision had been made long before. Alexandru and I were going to defect together, but the government would not let us out of the country at the same time. So we decided that when I had

the chance, I would leave. It took over a year for that chance to come. We went to Trieste in 1966 and I defected. Every time I thought about what it was like back in Romania, I was very happy I left.

The government was not very interested in me. After all, I was only 19 and had no state secrets. After I left, it became very popular for dancers and other artists to defect. There were only one or two before me. Some of the biggest entertainers in Romania defected afterward.

The propaganda in the Eastern bloc is that if you go to the West you are alone. You are powerless, no one will help you, and you will die of hunger. Many people who are not exposed to foreigners, who don't listen to Radio Free Europe, probably believe that.

I went to the police station. The police were very happy to see me. The guy asked me what kind of wine I wanted to drink to celebrate, red or white? So they brought some wine and we drank together.

They have refugee camps there that I went to. I met people in the camps that I had heard over Radio Free Europe in Romania. These were the people who had made it out. Then I went to Rome and from there to Boston.

*How did you get started teaching dance here?*

When I first arrived in Los Angeles in February 1968, after living in Boston, Buffalo and Detroit, I needed a job. In the want ads I saw a notice for someone to park cars, no experience necessary. When I went for an interview I heard the boss interviewing someone before me and turning him away because he had no experience. So when he asked me, I told him I had parked cars at a restaurant in Italy. "Kind of hard to check," he said. And I got the job. He made sure to give me the least busy lot, which was good because I didn't know at the time how to drive a stick shift. When shift cars came into the lot, I made sure to have them park themselves or give those to the Mexican guy who worked with me. And during the day I would sometimes take some of those cars out and practice driving. There was one car I got stuck with--just couldn't make it start. So I told the driver that there must be something wrong with his car.

While I was working there, I parked the car of a girl who noticed I had an accent. When I told her I was from Romania, she told me about the Intersection. I went there one Friday and met Dick Oakes. Dick referred me to Fran and Dave Slater. They were wonderful. They helped me put out advertising and a flyer and got me started teaching with the different clubs.

But I wasn't ready to teach here. I had to remember all those easy dances from the days of the Pioneer Palace. And I had to find music to dance to. That was very hard, there was not much available. I found a couple of good recordings of some dances when Alexandru sent me some records, but it was not much. I remember my first teaching job at Zorba's. I taught for three weeks and exhausted all the dances I knew that I had music for. They were very pissed off during the fourth week when I started going over the same dances again.

*What is Mihai doing now?*

Well, first I'm engaged to be married to Carolyn Rees . When, we don't know.

I have a company, Island Pleasure Tours. We specialize in packages to Hawaii. I'm trying to expand this year into charter flights to England and Europe.

Tom Bozigian and I do the Santa Barbara and Hawaii Symposia. We've been running Santa Barbara for the last eight years. Its always pleasant, we have a good crowd that always comes in. Last year Alexandru and I started a camp in the Catskills in New York. It was very successful. We'll do it again this year during the last week of August. We also do a camp at Palm Springs in the winter. It had to be cancelled this year after two of our teachers cancelled, but I think as long as its only a weekend we'll try to run it every year.

I don't teach that much and I can't go touring any more. It takes too much time. I'm very busy with the travel venture right now. In order to be successful, it takes much time.

I've done some choreography for Ball State University. I taught them a suite of Transylvanian dances. Then I taught a group in Indianapolis a suite from Moldavia. The Ball State choreography was very hard work. We didn't have enough time, so we had to get up early in the morning and

*continued on next page*

# Mihai David

*continued from previous page*

work really hard all day. I was out of condition. We were working on a lot of solos so I was dancing all the time. They were very good. Considering the amount of time we had, it went very well. I haven't seen the choreography on stage yet.

This summer I'm sponsoring a tour with Bora Ozkok. We're going to Romania, Bulgaria and Turkey. I've learned how to manage a successful tour in Romania. Bora will direct the Turkish part. And we'll spend a little time along the Black Sea in Bulgaria.

*What trends in Romanian dance do you see in Romania?*

There's not much going on. They don't dance recreationally in the city, like you would see in Hungary. The only way people dance folk dances is when one of the performing groups throws a party. Otherwise, city people only do Western dances. Otherwise, you look like a peasant. You have to come across the ocean and see people here appreciating Romanian folk dance before you say, I can do that. Only peasants dance now. At city weddings there are two rooms, one for rock and roll and one for the old fogs. The latter do the folk dancing.

*What are the sources of the dance material you teach?*

They come from a combination of a lot of sources.

First, when I was in Ciocirlia, the dance master was Popescu Judetz. He was actually a researcher, not really a choreographer. He wrote a lot of books on dance. He was the kind of man who would go to a village and pick up its dances. While he was dance master of Ciocirlia, he was also teaching at another school. He invited me to go and learn a lot of little dances.

Of course, when I was in Suchava, in Moldavia, I learned a lot of Moldavian dances. More than most dancers would know. I danced there for six months, only Moldavian dances, from A to Z.

Most of what I teach here you cannot go to a village and do that particular dance.

Some of the dances are the same as I learned there. For example, a variation of *Rustem*. *Rustem* is done in so many areas with so many steps that you can do it anyway. A lot of dances will have the same name, come from the same area, and done in many villages similarly but not exactly the same. There are very few Romanian dances for which there is only one version.

There are some dances that are done in one village only. *Calabreaza* for example. It comes from one town. It has a basic step, but there are so many variations taken by the villagers from other parts of Romania. There is one step you can say is a *Calabreaza* step, but it is much harder to say what is not a *Calabreaza* step. Villagers go wild with the variations.

What you want to know is how I managed to fit dances to the available music here. Do I make up dances?

Making up dances, like in modern jazz, you can do anything and it is all right. But if I wanted to teach a *briul*, the music had to be a *briul*. Not necessarily from the same village that I taught the step for the *briul*. I would edit it down for folk dancers to three or four steps. But all the steps were ones that I had learned. And I was very careful not put dance steps from the South to music from the North. Everything was from the same neighborhood, even if you wouldn't find the dances in the archives.

It's different from learning a dance from one village, taught whole as a piece of art. It's also different from just making up a dance step and putting it to a certain piece of music because it fits good. I've been through this with a lot of people. People say, you don't dance like the villager. They don't dance as fancy as you. You are more stylized. But I'm a trained dancer and I can't dance like a peasant. Most peasants dance that way because they can't dance any better. There are some peasants that dance better than trained dancers. Some are as acrobatic as people who have had twenty years of ballet. But not everybody can dance like a professional. And not every dancer in a village is a good dancer. Sometimes I can point out to a class, that's how we do this in the ensemble and that's how the peasants at a wedding would do it. So people have their choice. They usually choose to do it like the ensemble.

# 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.

Sponsored by the Folk Dance Federation of California, South, Inc.

THE ONE AND ONLY

# AWANI!



Don't miss an exciting evening of  
music and dance from JAPAN,  
TRANSYLVANIA, GREECE, YUGOSLAVIA,  
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Introducing our guest Artists  
MIYOKO KOMORI and  
the CONJUNTO HUEYAPAN.

FRIDAY and SATURDAY  
**MAY 13-14**  
at 8 PM

The **BEVERLY**

9404 Wilshire Blvd., at Canon Theatre  
Beverly Hills, CA 90212

Tickets: \$21, \$18, \$15, \$12, \$7. Available at the box office 11 to 7 daily.  
(213) 274-6755 and at all Ticketron outlets and Teletron (213) 410-1062.

For information and reservations call (213) 381-6272.  
For groups of 20 or more call (213) 986-2908.

# AMAN

On May 13 and 14, AMAN will present repertoire from Central Asia, the island of Crete, Romania, Bulgaria, and the Mexican Gulf Coast. We'll stage a new version of our popular "Dances from Slavonia" and add a double-bill premiere of folkloric dance and music from Transylvania and Japan.

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Also through all Ticketron locations and via Teletron phone charge service with VISA and MasterCard. Call **(213)410-1062**.

For Group Sales Information for parties of 20 or more, call Rosalie at **(213) 986-2908**.


FRIDAY and SATURDAY  
**MAY 13-14**  
 at 8 PM

The **BEVERLY**  
 Theatre  
 9404 Wilshire Blvd. at Canon  
 Beverly Hills, CA 90212

**HOW TO ORDER**

- Choose a performance date:**  
 Friday **May 13** or  
 Saturday **May 14 at 8:00 p.m.**
- Select your seating location and ticket price:**  
**Single:** \$21.00, \$18.00, \$15.00, \$12.00, \$7.00  
 (For information on single ticket discounts for groups of 20 or more, call (213) 986-2908.)
- Indicate number of tickets** needed and complete your total order.
- Enclose your payment** with this form.  
 Orders will be filled and mailed on a date priority basis.

**TO THE AMAN FOLK ENSEMBLE**  
 3540 Wilshire Blvd., Penthouse A  
 Los Angeles, California 90010

THE <b>AMAN</b> FOLK ENSEMBLE 3540 Wilshire Blvd., Penthouse A Los Angeles, California 90010						
Name _____						
Address _____						
City _____		State _____		Zip _____		
Day Phone _____			Evening Phone _____			
Ticket Selection	Perf. Day (Fri. or Sat)	Seating Location	Price per Ticket	No. of Tickets	Total Order	
<input type="checkbox"/> Checkor <span style="float: right;">Plus Handling Charge</span>					\$ 1.00	
<input type="checkbox"/> Money Order for total order Enclosed. <b>GRAND TOTAL ORDER</b>						
Make remittance payable to: The AMAN Folk Ensemble						
Signature _____						
For more information, call the AMAN box office at: <b>(213) 381-6272.</b>						

# ROMANIAN EGGPLANT SALAD

by Gloria Harris

Recently, while turning the pages of a Balkan cookbook, I saw some recipes for Boar's Head in Jelly, Stuffed Bear Paws and Baked Hare. Those unusual titles started the cameras rolling in my mind's eye. The opening shot was of the shadowy and treacherous Carpathian Mountains where all manner of wild creatures roamed. Then I saw meadows and grasslands. A river. And a small house in a peaceful Romanian countryside. I felt that I knew the joy and satisfaction of the woman who lived there, preparing the results of the hunt for her family.

Somewhat like that Romanian woman, I reared my children in a remote region where the hills were studded with twisted oaks and covered with thick brush. Money-wise we were poor but the land supplied us with enough to eat, when it came to that. Game was plentiful there, and, in the quiet hours at dawn, I could sometimes get a bead on the critters right from the kitchen steps. I knew the sweetness, the pleasure of watching my children enjoy fat quail and dove or tender rabbit that we cooked on a grate over the old incinerator. On any day, a walk along the trail or through the neighbor's barley field, might bring us face to face with dainty black-tailed deer or a family of skunks but, thank goodness, never bear nor boar.

Simplistic cooking was the "norm" for me then except when other ingredients were available. A favorite way to prepare rabbit was cut up, floured and browned in a skillet with diced bacon, minced parsley and sliced mushrooms, simmered in white wine until tender. And I think, now, I would add sour cream to the wine sauce. There were wild mushrooms growing under our trees but I was afraid to use them. But Romanian Mom and her kids knew which ones to pick to toss into her rabbit

## GLORIA'S ROMANIAN-STYLE EGGPLANT SALAD (OR DIP)

1 lg. or 2 med. eggplants	salt to taste
1 tomato, chopped fine	fresh ground black pepper
1 med. onion, chopped fine	1 t ground cumin
1 med. green pepper, chopped fine	
1 C minced parsley	dash ground red pepper opt
1 T crushed dried mint	juice of 1 lemon
	¼ C olive oil

Place eggplant(s) on baking sheet in oven 500° or under broiler or over flame on top of stove. Turn occasionally until skin is crisp and eggplant is tender. Remove skin and place pulp in bowl. Chop, pulp or mash it. Add remaining ingredients and blend. Taste for seasoning. You may want to add more mint or lemon juice according to your own likes. I sometimes add about a cup of tahine (sesame seed paste) and finely diced jicama or Jerusalem artichokes. Be creative. Serve as salad or with crackers or raw vegetables as a dip. 3 cups.

casserole. When I cooked corn meal mush for my kids' breakfast, she was cooking the same thing, but rather than cereal in bowls with milk, she served it cooled and sliced as bread.

Another recipe in the Balkan cookbook is for Young Nettles in Cream. Nettles! Mercy, if I had only known...why, we had nettles galore growing along the creek bottom. But the kids and I avoided touching them because of the painful stings and red rashes that itched so bad if we only brushed against the furry leaves. To think that we could have gathered and enjoyed the nettles as a vegetable! We did collect wild celery, mustard greens and chamomile to dry for tea. On a hot day after a great moss fight in the cool stream, we pulled up bunches of peppery watercress and hurried back to the house with our treasure.

Our Romanian family had a vegetable garden of tomatoes, onions, and green peppers and eggplant. Romanian Mom knew a hundred ways to prepare eggplant, but I didn't even know about such a vegetable. More wordly now, I know about eggplant and will share a recipe with you...one that I'm sure my Romanian alter-ego serves up as a side dish with her scrumptious stuffed bear paws. I particularly like it as a dip.

# 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	(619)449-4631 Vivian Wolf, 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 Youth Center, Naval Weapons Center.	(619)375-7136 (619)375-4203	Mon is workshop night. Thurs 7-8 pm Regular club dancing follows from 8-10:30 pm.
CONEJO VALLEY FOLK DANCERS	Monday 7:30-9:30 pm	THOUSAND OAKS, Cultural Ctr, 482 Green Meadow Dr.	(805)498-2491 Ask for Gene	
CRESTWOOD FOLK DANCERS	Monday 8-10:30 pm	WEST L.A., Brockton Sch, 1309 Armacost Ave., betwn Barrington & Rundy, 1½ bl N. of Santa Monica Blvd.	(213)478-4659, 202-6166 Beverly Barr, Instructor	Beverly will tch dances to prepare for Statewide Festival and some- thing new from recent institute.
DESERT INT'L DANCERS	Thursday 7:30-10:30 pm	PALM SPRINGS, Village Center Arts, 538 N. Palm Canyon Drive	(619)343-3513 Sam & Vikki Margolin, Instructors	Beginners 1st hour, inter/adv, requests.
EDEN CO-OP	Saturday 8-11 pm	LAS VEGAS, Paradise Elem School, cor of Tropicana & Swenson	(702)798-4049 ask for Jean McCurdy	BRAND NEW NAME AND FORMAT!!! Req prog with beg tching 8:15-8:45 & int/ adv tching 9:15-10.
ETHNIC EXPRESS INT'L FOLK DANCE CLUB	Friday 8-10:30 pm	LAS VEGAS, Paradise Elem Sch, 850 E. Tropicana Ave., Corner of Swenson	Ken (702)367-8865 Dick (702)732-4871	Int'l fd and teaching. Visitors free "ride" 1st time. Members \$1, Non-members \$1.50.
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
HAVERTIM FOLK DANCERS	Monday 8-10:30 pm	VAN NUYS, Valley Cities Jewish Community Ctr, 13164 Burbank Blvd.	(213)786-6310 John Savage, Instructor	Intermediate, international. Last Monday of month is Party Nite.
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	(619)238-1771 Kayso & Angie Soghomonian, Instructors	All ages, all levels
KAYSO FOLK DANCERS	Friday 9 am-12 pm	SAN DIEGO, North Park Rec Ctr, 4044 Idaho St.	(213)645-7509 Rhea Wenke, Instructor	Inter - 10 am Beg - 12 pm
KIRYA FOLK DANCERS I	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, 2501 Grand Ave., Exit I-405 Lakewood & I Bl. W. on Willow	(714)533-3886	Inter class 7:30-9 pm, Adv workshop 10 pm taught by Donna Tripp.
MORE THE MERRIER FOLK DANCERS	Thursday 8-10 pm	INGLEWOOD, Rogers Park Auditorium Eucalyptus & Beach	(213)294-1304 ask for Frank	Special dance party, "VIVA MEXICO PARTY", May 21st from 8-11:30 pm.

*please turn page for more club listings*



CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
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	5/5 & 5/12 Guest teacher Donna Tripp Soft-soled shoes only. 6/9 last nite at HILL. Phone for summer location.
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 DANCERS	Tues and Wed 8-10:30 pm	SANTA BARBARA, Tu: Carrillo Rec Ctr. 100 E. Carrillo 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	May 6, 13, 20 George Pate and Sharon Clenninning tching Imotz and Jaurieta 8:30 pm. May 27 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. Tching for May Kopacka and Rustemul. Instructor Lewis Jones.
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	SAN DIEGO, Recital Hall, Balboa Park	(619)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	(619)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. Tching 9 pm. Party nite, last Tues. of each month. Dark June 14
SKANDIA SOUTH (all Scandinavian)	Fri 7:30 Sat 10, 2, 8 5/21 Sun 10 5/22	Skandia Weekend at Veterans Memorial Auditorium, Solvang, California	(213)343-5425 Dan (213)981-1833 Bunny	Pre-party Friday night, 3 workshops Sat and Sun, Skandia Ball Sat night.
SOUTH BAY FOLK DANCERS	Friday 7:15-10:30 pm	ROLLING HILLS ESTATES, Community Room of Courtyard Mall, 550 Deep Valley Dr. Location subject to change. Call first.	(213)377-6127 Elayne (213)539-5867 Roberta (213)375-0946 Jim	Last Fri. of the month is party nite
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 7:30-10:30 pm	VENTURA, Loma Vista Elem School, 300 Lynn Drive	(805)642-3931 (805)985-7316	3rd Annual Festival, Sat. 7/23 at 1 pm Mihai David and Dick Oakes, Inst More details in July issue of SCENE.
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	WEST HOLLYWOOD, Plummer Park, Fuller at Santa Monica Blvd.	Josephine Civello, Director	All request program. Teaching at 8:30 Refreshments, inter & adv dances
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 teach Hopak and something new from recent institute. Early tching 7:30, set dance review.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	WOODLAND HILLS, Woodland Hills Rec Ctr. 5858 Shoup Ave.	(213)368-1957 Jill Michtom	May 6, 8:30 pm. Dave Slater tching basic square dance calls. Rest of month 8:30 7:30, dances to be on Statewide Prog
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.

CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
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.	Dark 6/21 for Idyllwild Folk Workshop; otherwise come & join us for a great eve of learning & dancing.
WESTWOOD CO-OPERATIVE FOLK DANCERS	Thursday 8-10:45 pm	WEST L.A., Emerson Jr. High School, Boys Gym, 1670 Selby Ave.	Bea Pilli (213) 391-7491, Frank Howe (213)996-4028	May tching Sirba Pe Loc & Czardas "Z". June tching to be announced.
WHITTIER CO-OP FOLK DANCERS	Saturday, 1st, 4th & 5th of the month 7:30-10:30 pm	WHITTIER, Sorensen Park, 11419 Rosehedge Drive	(213)692-2496	Teaching 7:30-8 pm, followed by program and requests.

## Non-Federation Clubs

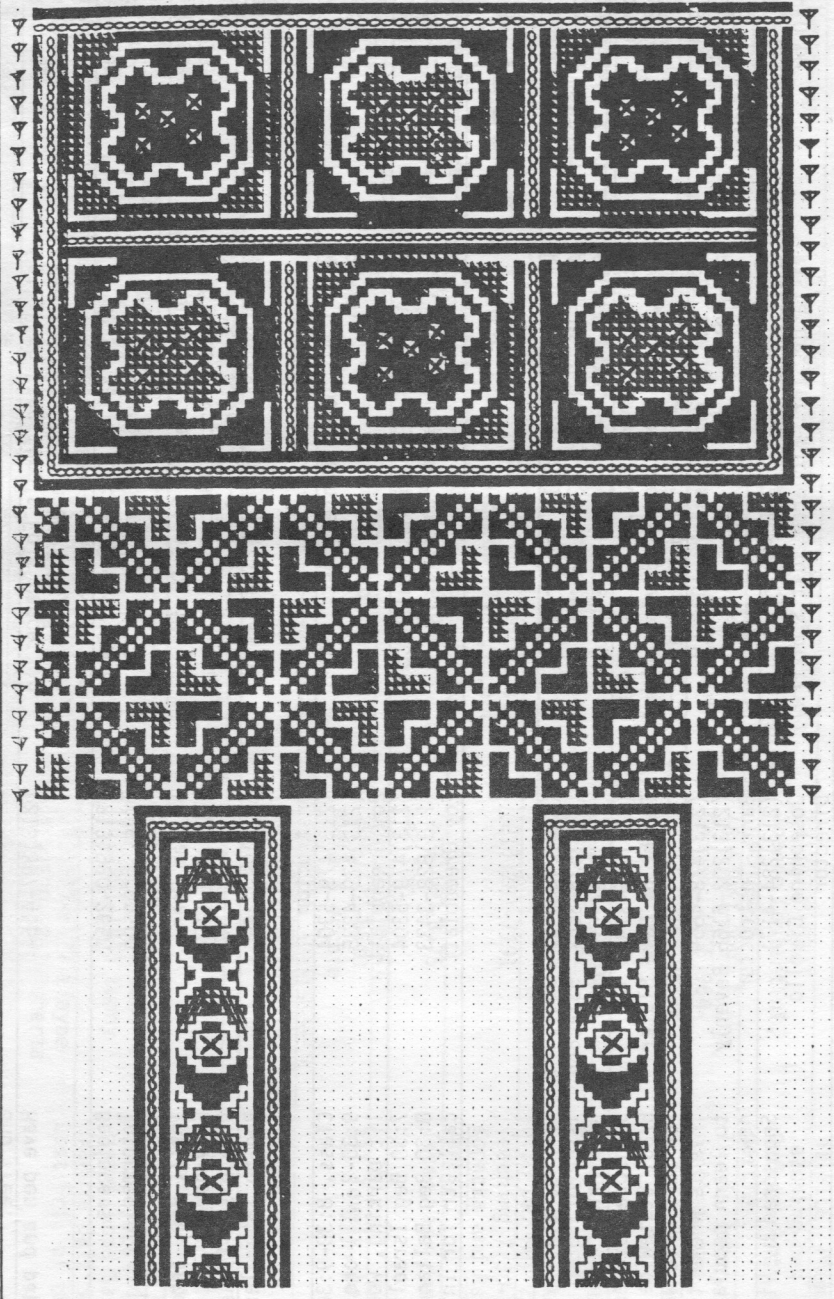
BESEDA	Friday 8 pm-12 am	WESTWOOD, UCLA Campus, Womens Gym, Room 200.	(213)477-8343 ask for Linda	Teaching 8-9 pm with dancing by req until midnight. Beg to adv, int'l, and free.
CALSTATE NORTHRIDGE FOLK DANCE CLUB	Thursday 7-10 pm	Call Rich Langsford's Folk Dance Fun Line for information on folk dancing 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
TEMPLE B'NAI DAVID	Wednesday 7:15-10 pm	LOS ANGELES, Temple B'nai David, 8906 Pico Blvd. 1 Bl. west of Robertson Blvd.	Miriam Dean (213)391-8970	Int'l, Beg, Inter. Easy dances 1st hour Al'Hanisim-Israeli
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.
DANCE CENTER WEST	Friday 8:30-?	WEST L.A., Dance Center West, 2339 Pontius	(213)479-5304 (213)479-4335 Edy Greenblatt	Class, 8:30-9:30. Request dancing, 9:30-? All one price, \$3.75. Well lit parking, wooden floor.
BAY CITIES JEWISH COMMUNITY CENTER	Tuesday 7:30-8:15 8:30-9:30	ISRAELI SANTA MONICA, Bay Cities Jewish Comm Ctr, 2601 Santa Monica Blvd.	(213)479-5304 (213)828-3433 Edy Greenblatt	7:30 Beg Israeli Folk Dance 7 wk cl 8:30 Beg Balkan Dance, 7 wk class call Ctr for Info re prices

## Beginner's Classes

BEGINNING SCANDINAVIAN FOLK DANCE	Mondays 7:30 Wednesdays 7:30 Monday 7:30-10 pm Tuesday 8-10:30 pm	RESEDA, Rec Ctr 18411 Victory Blvd. ANAHEIM, Cult Ctr 931 N. Harbor Blvd. CULVER CITY, Peer Gynt, 3825 Watseka WEST L.A., Emerson Jr. High Sch, Selby Ave., N. of Santa Monica Blvd., behind Mormon Temple. Parking in sch yard. WEST L.A., Temple Isatah, 10345 W. Pico Blvd.	(213)343-5425, 981-1833 (714)533-8667, 533-3886 (213)599-2516 Dick (213)556-3791 Taught by Dave Slater (213)478-4659 (213)202-6166 Beverly Barr, Instructor	See Skandia flyer in back of March issue of SCENE for full schedule. Barn Dance changed to Nov. 5. Sponsored by Westwood Co-op. Dark 5/30, Statewide Fest & dark 6/20 for Idyllwild Workshop. This is where the newer dancer can go to learn popular dances, both old & new.
EAGLE ROCK, Vista Dr. (nr. Figueroa just S of Frwy)	Thursday 8-10 pm	EAGLE ROCK, Eagle Rock Rec Ctr, 1100 Eagle Vista Dr. (nr. Figueroa just S of Frwy)	(213)284-4171 Josephine Civello Director	Sponsored by Virgileers.

*please turn page for more club listings*

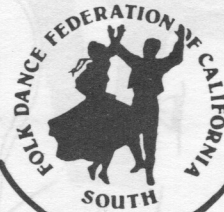
CLUB NAME	MEETING DAY/TIME	LOCATION	CONTACT/INSTRUCTOR	SPECIAL INFORMATION
	Thursday 7:30-9:00 pm	THOUSAND OAKS, Conejo Community Ctr., at Dover & Hendrix	(213)498-2491 Gene Lovejoy, Instructor	
	Thursday 7:30-10 pm	CULVER CITY, Sierra Room of Veterans' Memorial Bldg., 4117 Overland Ave.	(213)559-8474 (h) (714)952-6336 (w) Jim Ulrich, Instructor	Line and couple dances. Lots of variety. All dances taught 4 weeks, then practiced 6 weeks. Soft-soled shoes only. After class Join Narodni Dancers. 6/9 last nite at HILL. Phone for new loc & sched.
	Thursday 7-8 pm	LONG BEACH, H11 Jr. High Sch Gym (special activities room), 1100 Iroquois Ave.	Henrietta Bemis, Instructor (213)435-3111 (213)281-7191	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.		
	Sunday 7-10:30 pm	LAGUNA BEACH, Laguna Beach High Sch Girls Gym, Park Ave. at St. Anns	(714)553-8667, 545-1957 494-3302	Taught by Ted Martin.





# Statewide '83

# VIVA VENTURA



## Schedule of Events

### FRIDAY, MAY 27, 1983

- Registration, 5-7pm, Motel 6
  - Registration, 8pm-12 mid
  - Pre-Party, 8pm-12 mid
- } Knight's of Columbus Hall

### SATURDAY, May 28, 1983

- Registration, 9am-12 noon, Motel 6
  - Institute Registration, 1-1:30pm
  - Institute, 1:30-5:30pm
  - Registration, 7-10pm
  - Evening Festival, 8-11:30pm
  - Afterparty, 12 mid-2am, Ventura College Small gym
- } Ventura College Large gym

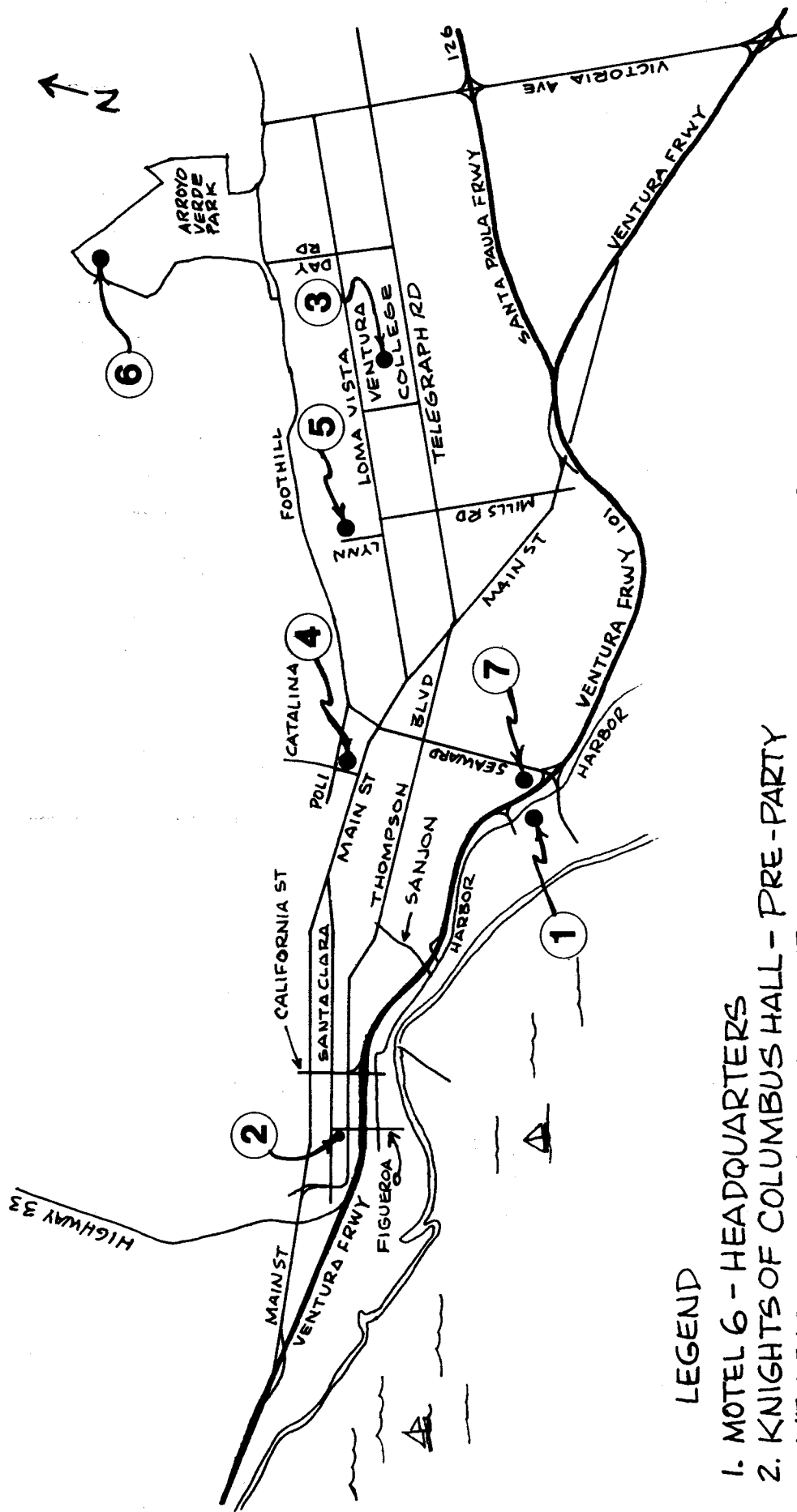
### SUNDAY, MAY 29, 1983

- Installation Brunch, 10:30-12 noon, Loma Vista School
  - Concert, 1-3pm, Ventura High School Auditorium
  - Afternoon Festival, 3:30-5:30pm
  - Registration, 7:30-10pm
  - Evening Festival, 8-11:30pm
  - Afterparty, 12 mid-2am, Ventura College Small gym
- } Ventura College Large gym

### MONDAY, MAY 30, 1983

- Outdoor Dancing and B-B-Q, 12 noon, Arroyo Verde Park

*Sponsors: Folk Dance Federation of California South, Ventura College  
and the Ventura College Dance Club*



LEGEND

1. MOTEL 6 - HEADQUARTERS
2. KNIGHTS OF COLUMBUS HALL - PRE-PARTY
3. VENTURA COLLEGE - INSTITUTE, FESTIVALS AND AFTERPARTIES
4. VENTURA HIGH SCHOOL - BRUNCH
5. LOMAVISTA SCHOOL - BRUNCH
6. ARROYO VERDE PARK - B-B-Q AND DANCING
7. CITY OF VENTURA'S VISITORS CENTER



# Statewide '83

# VIVA VENTURA



## STATEWIDE 1983, VENTURA, CALIFORNIA MAY 27, 28, 29, 30, 1983

### REGISTRATION FORM (All prices are per person prices)

<u>Event</u>	<u>Pre-Registration</u>	<u>Amount</u>	<u>Late Registration</u>
<b>All Dancing</b> (Includes Afterparties)	\$8.00	_____	\$10.00
<b>Institute</b> (Steve Kotansky Instructor)	\$4.00	_____	\$5.00
<b>Sub-Total</b> (Total package \$12.00)		_____	
<b>Afterparties Only</b>	\$2.00 ea.	_____	\$2.50 ea.
<b>Concert</b>	\$2.00	_____	\$2.50
<b>Installation Brunch</b>	\$6.00	_____	\$6.00
<b>B.B.Q.*</b>	\$6.50	_____	\$6.50
<b>Friday night warm-up party</b>		FREE	
<b>Grand Total</b>		_____	

\* tri-tip  chicken

**Pre-Registration Deadline May 10, 1983  
No refunds after May 10, 1983**

Name on badge \_\_\_\_\_

Name on badge \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Club Affiliation \_\_\_\_\_

Mail registration with check or money order made out to STATEWIDE 1983 to:

Frances Slater, 1524 Cardliff Ave., Los Angeles, CA 90035

Phone: (213) 556-3791

Sponsors: Folk Dance Federation of California South and Ventura College



**Statewide '83**

# VIVA VENTURA

*Sunday*



*May 29, 1983*

**The CONCERT**

**featuring**



**Dunaj**

**Westwind International Folk Ensemble**

**Kopachka**

**Polski Iskry**

**Seljan Dance Ensemble**

**Zdravitsa**

**Ethnic Express**

**Billy Burke's Youth Ensemble**

**Steve Kotansky**

**James Lomath's Scottish Dance Ensemble**

**1 pm to 3 pm**

**VENTURA HIGH SCHOOL AUDITORIUM**

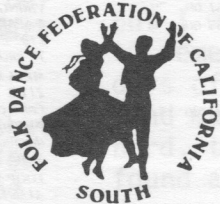
**2155 East Main Street**



# Statewide '83

# VIVA VENTURA

Dance



Dance

## The PROGRAM

ERSKO KOLO  
 COUPLE HASAPIKO  
 BELA RADA  
 VOSSARULL  
 ASHREI HA'EISH  
 KOROBUSHKA  
 ALI PASA  
 FEIAR MED VALS  
 HORA SPOITORILOR  
 SWEETS OF MAY  
 PROMOROACA  
 ADA'S KUJAWIAK #3  
 GODECKI CACAK  
 PIRINSKA IGRA  
 SARDANA  
 MACHAR  
 HORA FETELOR  
 CSARDAS "Z"  
 VLASHKO  
 POSTIE'S JIG  
 SYRTO  
 DODI LI  
 DOSPATSKO ORO  
 DE DOI DIN BANAT  
 LESI  
 SQUARES  
 NEBESKO KOLO  
 HAMBO  
 BALTA  
 GARRY STRATHSPEY  
 TZADIK KATAMAR  
 ST GILGEN'S FIGURENTANZ  
 PREKID KOLO  
 DE-A LUNGUL  
 DRMES IZ ZDENCINE  
 KOR CSARDAS  
 ORIJENT  
 TEHUANTEPEC  
 BATUTA DE LA ADINCATA  
 POLYANKA  
 AT VA'ANI  
 SONDERHONING

TARINA DE LA ABRUD  
 LAST WALTZ  
 VRAPCHETO  
 SAVILA SE BELA LOZA  
 MASQUERADE  
 BELASICKO  
 SIAMSE BIERTE  
 JOSHUA  
 BAL IN DA STRAAT  
 SWEET GIRL  
 2-4-6 ZWEIFACHER  
 OLAHOS  
 DOUBLE SIXSOME  
 SARAJEVKA  
 SCANDINAVIAN POLKA  
 RUSTEMUL  
 SLEEPING KUJAWIAK  
 MORAVAC  
 SETNJA  
 ROROSPOLS  
 ALLY ALLY  
 SANTA RITA  
 RACA  
 VE DAVID  
 VARI HASAPIKO  
 POLHARROW BURN  
 JOVE MALE HOME  
 CIULEANDRA  
 SALTY DOG RAG  
 BAVNO ORO  
 RACHEL  
 STRUMICKA PETORKA  
 CORRIDO  
 ISTE HENDEK  
 MICHAEL'S CSARDAS  
 SITNA ZBORENKA  
 WATTENTALER MASOLKA  
 TROPAANKA (MARCUS')  
 DIVCIBARSKO  
 DEBKA OUD  
 LA BASTRINGUE  
 LAZ BAR

BEKESI PAROS  
 CIMPOI  
 TRIP TO BAVARIA  
 RAVNO ORO  
 VRTIELKA CSARDAS  
 VRANJANSKI CACAK  
 EREV SHEL SHOSHANIM  
 ZALNA MAJKA  
 MILANOVO KOLO  
 ROAD TO THE ISLES  
 HORA DREAPTA  
 JIANA DE LA JINA  
 HOREHRONSKY CSARDAS  
 SWEDISH-FINN MIXER  
 HAROAH HAKTANA  
 PICKING UP STICKS  
 KAPUVARI VERBUNK  
 SNURRBOCKEN  
 ARMENIAN TURN  
 ELVIRA  
 ALUNELUL DE LA GOICEA  
 ZILLERTALER LAENDLER  
 BOSMAT  
 VRANJANKA  
 DEDO MILE DEDO  
 HOPAK  
 TINO MORI  
 ADA'S KUJAWIAK #1  
 BRIUL DE LA FAGARAS  
 ITALIAN QUADRILLE  
 POV RATENO  
 DOUDLEBSKA POLKA  
 DJURDJEVKA  
 INHERREDSPOLS  
 BAZTAN DANTZA  
 LA FAIRA DA STRADA  
 ALUNELUL  
 TANGO POQUITO  
 GODECKI CACAK  
 1314  
 SWEDISH FAMILY WALTZ  
 FAREWELL TO AUCHTERADER



# VENTURA'S MOTELS

All Rates Minimum  
S 2P1B 2P2B

<b>HOLIDAY INN</b>	(260 Units)	Summer \$61 69 79		
450 E. Harbor Blvd.	648-7731	Winter 55 60 70		
<i>On the beach at Hwy. 101 &amp; Calif. St. View rooms, pool, sauna. Free parking. Revolving restaurant, lounges, nightly entertainment. Conference facilities. Some Kings &amp; Suites.</i>				
<b>PIERPONT INN</b>	(80 Units)		42 46 52	
550 Sanjon Rd.	643-6144			
<i>On Pierpont Bay overlooking the Channel Islands. Spacious dining rooms, lounge, pool. Tennis at adjacent racket club. Rooms with color TV phones, balconies. Suites available. Banquet facilities.</i>				
<b>BEST WESTERN INN OF VENTURA</b>	(75 Units)	Summer 38 42 44		
708 E. Thompson Blvd.	648-3101	Winter 35 36 40		
<i>Color TV, 24-hour switchboard. Pool, Spa. Coffee shop adjacent. One block to fishing pier and beach.</i>				
<b>MIDWICK HOTEL &amp; APARTMENTS</b>	(44 Units)		35 45 55	
540 E. Santa Clara St.	643-2151			
<i>"Old world charm, new world convenience." Downtown location, 3 blocks from beach. Furnished apartments, weekly &amp; monthly rates. Deluxe guest rooms with phone, courtesy coffee, color cable TV. Credit cards accepted.</i>				
<b>VAGABOND MOTOR HOTEL</b>	(82 Units)		34 45 46	
756 E. Thompson Blvd.	648-5371			
<i>Pool, playground, footbridge to ocean, beach and pier. Cable color TV, air conditioning, king &amp; water beds, 24-hour coffee shop. Close to Fairgrounds.</i>				
<b>VENTURA BEACH TRAVELODGE</b>	(37 Units)		31 36 41	
929 E. Thompson Blvd.	648-2557			
<i>Family rooms, queen &amp; king beds, heated pool, dual direct phones, cable color TV. In room coffee. Major credit cards accepted. Near beaches.</i>				
<b>VENTURA BEACH HOUSE</b>	(20 Units)	Summer 30 34 40		
1220 E. Thompson Blvd.	643-2127	Winter 26 30 36		
<i>In-room cable color TV, radio, phone. Large heated pool. Soft water. "AAA." Few blocks to beach. Major credit cards accepted.</i>				
<b>WHITE CAPS MOTEL</b>	(18 Units)	Summer 30 30 35		
1612 E. Thompson Blvd.	648-4924	Winter 20 20 25		
<i>Color TV, water beds. Weekly rates available. Some kitchens. Near beaches. Major credit cards accepted.</i>				
<b>SHORES MOTEL</b>	(20 Units)		28 30 32	
1059 S. Seaward Ave.	643-9600			
<i>Walk to beach. Color TV. Restaurants nearby. "AAA." Master Card and VISA accepted.</i>				
<b>SILVER SANDS MOTEL &amp; APARTMENTS</b>	(21 Units)		22 26 28	
3215 E. Main St.	642-6751			
<i>Family units and studio. Indoor pool. Color TV. Adjacent to shopping center.</i>				
<b>CIRCLE W MOTEL</b>	(25 Units)		25 and up	
3075 E. Main St.	643-6427			
<i>Color TV, telephone in each room. Kitchen units available. Restaurants and shopping center nearby. Credit cards accepted.</i>				

<b>VIKING MOTEL &amp; APARTMENTS</b>	(15 Units)	Summer 21 and up		
2107 E. Thompson Blvd.	643-3273	Winter 18 and up		
<i>TV, kitchen units available on a weekly basis.</i>				
<b>META MOTEL</b>	(19 Units)		20 and up	
211 E. Thompson Blvd.	643-8481			
<i>Cable color TV, suites and kitchenettes available. Walking distance to beach, restaurants, Mission, downtown. Close to bus depot and Fairgrounds. Major credit cards accepted.</i>				
<b>LOOP MOTOR LODGE</b>	(25 Units)	Summer 20 22 28		
3135 E. Main St.	642-8430	Winter 18 20 25		
<i>Near Buena Ventura Fashion Center. Adjacent to restaurant. Color TV, carpets, some tub showers. Weekly rates available. Major credit cards accepted.</i>				
<b>MISSION BELL MOTEL</b>	(24 Units)		1850 1850 2150	
3237 E. Main St.	642-6831			
<i>Weekly rates, some kitchens, TV, carpets, cafe. Near Buena Ventura Fashion Center. VISA and Master Card accepted.</i>				
<b>CITY CENTER MOTEL</b>	(30 Units)		18 22 24	
837 E. Thompson Blvd.	643-6153			
<i>Close to beach, pier and downtown. Some king &amp; queen beds. Kitchenettes, family rooms. Coffee shop nearby.</i>				
<b>TOPPER MOTOR HOTEL</b>	(24 Units)	Summer 18 20 25		
1694 E. Thompson Blvd.	643-4552	Winter 16 18 20		
<i>TV in each room. Family &amp; weekly rates. Some kings. Refrigerators.</i>				
<b>OCEAN VIEW MOTEL</b>	(19 Units)		20 and up	
1690 E. Thompson Blvd.	648-2494			
<i>Close to beach, bowling alley, restaurants, liquor store. Color TV. Commercial, daily and weekly rates. Kitchens, family rooms. Credit cards accepted.</i>				
<b>REX MOTEL</b>	(18 Units)	Summer 21 and up		
2406 E. Thompson Blvd.	643-5681	Winter 18 and up		
<i>Close to restaurants and shopping center. Kitchenettes, color TV, carpets, FM radio. Credit cards accepted. Commercial, daily and weekly rates.</i>				
<b>CRYSTALODGE MOTEL</b>	(20 Units)		16 18 22	
1787 E. Thompson Blvd.	648-2272			
<i>Near beach, bowling alley, cable color TV. Suites with living room-bedroom kitchenette. Daily, weekly and commercial rates. Near shopping center.</i>				
<b>MOTEL 6</b>	(200 Units)		1595 1995 2295	
2145 E. Harbor Blvd.	648-3366			
<i>Pool, TV. Close to restaurants. Walk to beach.</i>				

## Rates All rooms are subject to 7% occupancy tax.

The rates quoted in this directory are furnished by each establishment listed. Many motels offer a variety of accommodations at several price levels. Rates shown are minimum. Please check with the establishment of your choice for exact current rates.

**STATE PARKS** - For Information call 654-4616

**McGRATH STATE BEACH** - Off Harbor Blvd., 170 camping sites, restrooms, showers, cooking and laundry facilities. Fee: \$5.00, \$3.00 day use.

**EMMA WOOD STATE BEACH** - Two miles north of Ventura on old Highway 101. 150 camping sites, restrooms. Fee: \$3.00

**COUNTY PARKS** - For Information call 654-3975

**CAMP COMFORT** - 17 miles from Ventura off Highway 33, located at 11969 No. Creek Rd., Ojai. 211 picnic tables, BBQ grills, restrooms, playground and game equipment rental available. 20 spaces available with electric hookups. Fee: 5.50 Advance reservations required.

**FARIA BEACH** - North of Ventura off Highway 101 at 4350 West Pacific Coast Highway. BBQ grills, picnic tables, restrooms and showers. Camping permitted year round, 61 spaces, no hookups. Fee: \$7.00

**FOSTER** - 7 miles from Ventura off Hwy. 33 at 438 Casitas Vista Road. 187 picnic tables playground, hiking trails, badminton, volleyball, softball, horseshoes, restrooms plus area for tents and trailers. Camping permitted year round. Fee: \$4.50

**HOBSON BEACH** - North of Ventura off Hwy. 101 at 5210 West Pacific Coast Hwy. BBQ grills, 30 picnic tables, restrooms and showers. Camping permitted year round, 33 spaces, no hookups. Fee: \$7.00

# CALENDAR

## APRIL

- 30 TANCHAZ, sponsored by Karpatok Hungarian Folk Ensemble. Workshop at 7, Tibor Toghia and Katalin Christopher teaching Szekely cycle. Dance party at 9 with Karpatok Orchestra. International Institute, 435 S. Boyle Ave., Boyle Heights. Workshop \$2, party \$4, both \$5.
- 30 INTERMEDIATE-ADVANCED DANCE FESTIVAL, Burlingame Recreation Center, 8-11:30. Federation North event. Live music with Kopachka Band. \$4.

## MAY

- 1 MUSIC-AND-DANCE-ON-THE-GRASS, 11th Annual at UCLA. 11 a.m.-6 p.m. Dance performances by many UCLA and other local groups, live music, dancing, ethnic food and drink or bring your own picnic lunch. Free.
- 1 MAY FESTIVAL at Stanford University. 9 a.m.-6 p.m. Guest teacher Peter Angelov from Bulgaria. Singing workshop (Bulgarian) with Bonnie Brown and Peggy Datz. Concert with Khadra, Ballet Folklorico de Stanford, Kitka Singing Ensemble. Live music. Info, Lisa Codman, (415) 497-1234.
- 1 LIVING NATIONAL TREASURES OF JAPAN exhibit closes today at Doizaki Gallery Of Japanese American Cultural and Community Center, 244 S. San Pedro St, LA. Includes ceramics, textiles, metal work, papermaking, and other folk arts. \$4. Reservations, call 628-2725.
- 1-2 TRAVELING JEWISH THEATRE, Schoenberg Hall, UCLA, 7:30 Sunday, 8 Monday. Performing "A Dance of Exile", based on Spanish Kabbalistic Tradition. \$10, \$4 for students. 825-9261.
- 5-7 AMAN CONCERTS, Center for World Music, San Diego.
- 7-8 CALICO SPRING FESTIVAL, 10th Annual. Bluegrass and Country music. Clogging exhibitions, other folksy types of things. Sat. 9-8, Sun 9-6. \$3. Held in Calico Ghost Town, off I-15. Info, (619) 254-2122 or (714) 888-6078.

7-15 NATIONAL PRESERVATION WEEK, celebrated at Heritage Square, 3800 Homer St, off Pasadena Fwy. and Ave. 43. Demonstrations of restoration work and folk crafts. \$1. Info, 485-2433.

- 8 MOTHER'S DAY, take Mom out dancing...
- 8 PLANTATION BALL, sponsored by Skandia. Recreating pre-Civil War ball with 10 piece brass orchestra. An evening of waltzes, polkas, schottisches, quadrilles and Virginia Reel. 7-11 pm. Miles Playhouse, Lincoln and Wilshire Blvds., Santa Monica. See flyer in April SCENE. Info 981-1833.
- 10-15 DANCE THEATRE OF HARLEM at Pasadena Civic Auditorium. L.A. premiere of several numbers including Balanchine's SQUARE DANCE. Info, 304-6161.

13-14 AMAN CONCERTS at Beverly Theatre, Wilshire Blvd. at Canon, Beverly Hills. Premieres of 3 new suites--Mezoseg Suite choreographed by Sandor Timar, Nihon Odori from Japan--including a women's parasol dance and martial arts men's dance choreographed by Leona Wood and Miyoko Komori, and new Slavonian Suite by Dick Crum. Also Mexican, Bulgarian, Central Asian, Cretan. 8 pm. Tickets \$7-21. Info 274-6755.

13 THEATRE FLAMENCO OF SAN FRANCISCO, performance at Cal State Sonoma Student Union.

14 HAVERIM FESTIVAL, Valley Cities Jewish Community Center, Fulton & Burbank, Van Nuys. 8-midnight. \$4, \$3.50 for Center members. Info, 786-6310.

14 KHADRA CONCERT, Zellerbach Hall, Berkeley. 8 pm. All Eastern European material. New suites from Hungary (Karikazo) and Czechoslovakia (Budes Moja) choreographed by Lisa Codman. Also dances from Poland, Ukraine, Caucasus, Romania. Tickets \$5.50-\$11. (415) 642-9988.

15 SOUTH BAY FESTIVAL, sponsored by South Bay Folkdancers. South High School, 4801 Pacific Coast Highway, Torrance. 1:30-5:30 pm. Council meeting at 11 am. See ad this issue.

- 19 ODESSA BALALAIKAS CONCERT at Ambassador Auditorium. Guest artist Emanuel Sheynkman playing balalaika with the group. Premiere of Sheynkman's arrangement of Tchaikovsky's The Seasons for balalaika ensemble. 8 pm. Tickets \$12.50-\$10.50. Info, 304-6161.
- 20 SUKAY, music of the Andes on guitar, flute, drum and charango (an armadillo shell mandolin the ad says!) Gersten Pavillion, Loyola Marymount University, 8:30 pm. \$6. Info, 649-3057.
- 20-21 SKANDIA AT SOLVANG. Weekend of Scandinavian dancing and workshops. Veteran's Memorial Auditorium, Solvang. Friday, 7:30, pre-party. Saturday workshops at 10 and 2, Sunday at 10. Skandia Ball Saturday night at 8. Info, 343-5425 or 981-1833.
- 21 SUKAY, performing at Center for World Music, San Diego.
- 22 ROSE FESTIVAL, Santa Rosa High School Girl's Gym, 1235 Mendocino Ave., Santa Rosa. Also, annual Federation North meeting.
- 27-30 **VIVA VENTURA! VIVA VENTURA! VIVA! VIVA!** Annual Statewide Festival in Ventura (how did you know?). Friday pre-party 8-midnight at Knights of Columbus Hall. Saturday Institute 1:30-5:30 with Steve Kotansky. Festival 8-11:30 and afterparty. All at Ventura College Gym. Sunday Installation Brunch 10:30, Concert 1-3, Festival 3:30-5:30 and again 8-11:30. Afterparty, most at Ventura College Gym. Monday dancing outside and barbeque at Arroyo Verde Park, noon. See advertisements in this issue for a lot more detail than we can fit in here. See you all there!
- 27-30 **BUTTON BOX CONTEST** at Slovene Hall, Fontana. 8425 Cypress Ave. Info, (714) 829-9718.
- 27-30 **RIKUD ISRAELI DANCE CAMP**, Brandeis-Bardin Institute in Simi Valley. Teachers are Dani Dassa, Gershon van Ammerkate, Margalit Oved, Vicki Cohen. See April SCENE for more details. Info, Judi Dassa, 838-4812.

27-30 **REUNION OF UCLA FOLK DANCERS OF THE 1950s.** Oldies but goodies night at UCLA Women's Gym Room 200, sponsored by UCLA dance club Beseda. Free, refreshments. 8-midnight. Additional events planned for rest of the weekend. Maybe a step slower after 30 years, but...Info: Ella 384-2278; Elsie 474-8663; Lucien 348-7787 and re Friday night, Linda Kahn 477-8343.

29 **BALINESE DANCE AND PUPPETRY** performance at UCLA. Sponsored by Dance Dept, Ethnic Arts Associates and Center for Performing Arts. Location unknown. Balinese village will be recreated on campus and house parade, food and traditional Wayang Kulit (puppet show). Info, The Associates, Box 126, 308 Westwood Plaza, LA 90024.

## JUNE

4 **HMONG COSTUME LECTURE**, "The Making of Pa Ndau", Lotus Folk Art Center, 3701 India Street, San Diego. 1 pm. \$3. Info (714) 574-6686. Street fair.

4-5 **DENNIS BOXELL WORKSHOP.** Afternoon workshop on Saturday, 1-6. Teaching both old and newer Balkan material. West Hollywood Playground, 647 San Vicente Blvd, W.L.A. Saturday evening party at the Intersection, 2735 W. Temple, LA--probably with live Bulgarian music. Sunday workshop for teachers at 2pm at the Intersection. Teaching techniques, question-answer with Dennis, refreshments. Limited enrollment for Sunday workshop. For further info or reservations, phone John Hertz 384-6622 or Sherry Cochran 424-8998.

5 **DANISH PICNIC: GRUNDLOVDAGEN.** Held in Long Beach, organized thru Skandia. For info, 343-5425.

11 **AVAZ SPRING CONCERT**, Wadsworth Auditorium, UCLA, 8:30 pm. Much new material for the company. Two new Uzbek numbers, 2 new Iranian numbers, plus a revival of Kraljice which is a celebration of the Whitsentide ritual, and a new Hungarian suite portraying "dunantul" or "dancing out" (the door). The program will exhibit the "contextual" or rather, a slice of life of the different suites portrayed. Info 825-9261.

- 11 HMONG COSTUME LECTURE, "What to Do with the Pa N dau Now That You Have It," Lotus Folk Art Center. 1 pm. \$3. Info, (714) 574-6686.
- 12 PHOENIX FESTIVAL, UCLA Women's Gym, Room 200, 1:30-5:30. Donation requested. Free parking. Pre-festival meeting at noon, brown bag lunch, for group leaders. Attempt to find common ground between different generations of dancers in L.A. Will this attract both older and younger dancers? Come and find out. See ad this issue, or call Dana 907-0801 or Laura (714) 892-9766.
- 17-18 LAS VEGAS SPRING FLING, Clarck High School. Caller Mike Sekorsky, rounds by Adam and Margie Arnot, exhibitions by Ethnic Express Int'l Folkdancers. Contact Frank and Carolyn Afost, (702) 870-0515.
- 17-19 IDYLLWILD WORKSHOP WEEKEND and 17-24 IDYLLWILD WORKSHOP WEEK. Federation sponsored camp held at ISOMATA camp of USC. Staff this year, Sunni Bloland (Romanian), Una O'Farrell (Irish), John Pappas (Greek), Rosie Pena (Mexican), and Vicki Maheu (reteaching dances). See ad this issue with order form. Info from Fran Slater, 556-3791.
- 18-24 SCANDIA CAMP MENDOCINO, at Mendocino Woodlands Camp #1. Scandinavian dancing all week. Teachers: Goran & Inger Karlholm, Harledalen & Medelpad, Roo Lester, Ingvar Sodal. Much more info in April SCENE. Info, Nancy Linscott, (415) 383-1014.
- 18-26 BALKAN MUSIC AND DANCE CAMP, Mendocino Woodlands Camp #2. Mile long list of instructors for everything Balkan from dance and singing to Romanian fiddle and Bulgarian tupan playing. Info, Mark Levy (503) 342-4130. Lots additional info in April SCENE.
- 19 MARIN FESTIVAL, Redwood High School, Larkspur. See LET'S DANCE for further details as they appear.
- 19 FATHER'S DAY. Take Dad out dancing...
- 23-26 ISRAELI FOLK DANCE INSTITUTE, Cal Poly San Luis Obispo. Guest teacher, Shlomo Mamman. For more info, see April SCENE or call David Paletz, 398-5737.
- 25-7/3 MENDOCINO FOLKLORE CAMP, at Mendocino Woodlands Camp #1. Staff: Andor Czompo (Hungarian), Ya'akov Eden (Israeli), Bruce Sagan (Music), Wendy Zukas (Singing), Yvon Guilcher (French), Roo Lester (Crafts). For more info, see April SCENE or contact Nancy Linscott, (415) 383-1014.

## Around the Country

### MAY

- Apr 29 - May 3 EASTBOURNE, ENGLAND  
8th Eastbourne Int'l Folk Festival. Sixth Form College. British Isles dances, American clogging, Bulgarian. Dancing, crafts, music. Info, 7 Victoria Dr., Eastbourne, BN20 8JR, UK
- 1 MINNEAPOLIS  
Saltari May Day Party; live music and performances. (612) 724-9932.
- 1 CLEVELAND  
Performance of Slovene Folklore Institute performing group, Ohio Theatre. (216) 523-1755.
- 6 DENVER  
Duquesne University Tamburitzans performance. Cherry Creek Theatre, 8pm.
- 7 LONDON, ENGLAND  
Margery Latham Memorial Dance, Porchester Hall. 7-11 pm. Live music, food, exhibitions. Info, Will Green, 90 Wells Wy, Camberwell SE 5, London, England.
- 7-8 ENNIS, TEXAS  
Ennis Polka Festival, 20 polka bands, Czech food, entertainment.
- 8-14 RUTHERFORD COUNTY, TENNESSEE  
International Folkfest '83. Performances by groups from Armenia, Mexico, France, Czechoslovakia as well as Rutherford Co. Square Dancers and Cripple Creek Cloggers. Performances in Tullahoma, Nashville and Murfreesboro. Info, Steve Cates (615) 896-3559. (Ed. Note: The foreign troupes are available for touring.)

- 14 DALLAS  
Greek dance workshop with Athan Karas, Northwood Comm. Centr. Info Perry Zidow, (214) 699-8487.
- 14-15 PETERBOROUGH, ONTARIO, CANADA  
Peterborough English Dancers Spring Weekend Workshop. (705) 743-0512.
- 20 WASHINGTON, D.C.  
Spring Benefit for Textile Museum. Caravan Through Saudi Arabia. (202) 667-0441
- 20-23 ISLINGTON, ONTARIO, CANADA  
Ontario Folk Dance Camp with Dick Crum and Ralph Page. Info Dale Hyde (416) 236-2272.
- 20-22 ARLINGTON, VIRGINIA  
7th Biennial N. Virginia Folk Festival. T. Jefferson Comm Center. Art, food, music, dance, games. (703) 558-2161.
- 27-30 TULSA, OKLAHOMA  
Tulsa IFD Memorial Day Camp, Camp Takatoka, Chouteau, OK. Ron Wixman teaches. Info, V. Rickel, 1023 E 17th, Tulsa 74120
- 27-30 DETROIT  
Detroit FD Spring Camp, Echo Grove Camp, Leonard, MI. A. David, D. Crum, B. Chang teaching. Info, Ben Chang, (313) 643-0197.
- 27-30 WHEELING, WEST VIRGINIA  
Oglebay Folk Dance Camp. International and American Dancing. (304) 242-7700.

## CLASSIFIEDS

VESELO SELO FOLK ART CENTER, 719 N. Anaheim Blvd., Anaheim. Phone (714) 635-7356 or 879-8093. Folk dancing and lessons 6 nights per week. Schedule variable. Call Studio for information.

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.

FOR SALE: WIRELESS MICROPHONE SYSTEM  
Vega Orator Model 71/72, \$475. Factory reconditioned. Sells for over \$1000 new. (213) 340-5011 after 6 p.m.

27-30 CAPON BRIDGE, WEST VIRGINIA  
Buffalo Gap FD Camp. Teachers Andor Czompo, Dick Crum, Jerry Helt. Info Mel Diamond, (301) 871-6233.

27-30 SEATTLE  
Northwest Folklife Festival. Traditional American and ethnic music and dance from 25 countries. Crafts, concerts, films, ethnic food, dancing, PLUS the Northwest Liars' Contest and Shepherds' Extravaganza. Info, Scott Nagel, (206) 625-4410.

### JUNE

3-5 CHICAGO  
Chicago FD Council June Camp at Beber Camp, Mukwanago, Wisconsin. Local teachers. New location. Info, Sanna Longden, 1402 Elinor Pl, Evanston, Ill. 60201.

3-10 HENDERSONVILLE, NORTH CAROLINA  
10-17 Fred Berk's Israeli Folk Dance Workshops and Seminars. Blue Star Camps in Blue Ridge Mtns. (704) 692-3591.

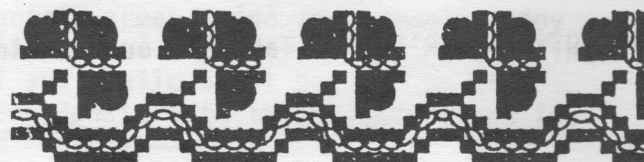
5-11 HINDMAN, KENTUCKY  
Appalachian Family Folk Week, Hindman Settlement School. Traditional American music, dance, singing, crafts. Info, Mike Mullins (606) 785-5475.

17-18 SEATTLE  
Polish Dance Workshop with Ada Dziewanowska, Lincoln Arts Center. Info, Marilyn King, (206) 784-1193.

19-25 CORVALLIS, OREGON  
8th Annual OSU Folkdance Workshop at Oregon St. U. Teachers: Andor Czompo, Ada Dziewanowska, George Tomov, Jaap Leegwater. Info, Kathy Kerr, Dept of Phys. Ed, OSU, Corvallis, 97331.

24- CAMBRIDGE, MASSACHUSETTS  
July 1 Pinewoods Camp, sponsored by Folk Arts Center of N. England. Teachers: Dick Crum, Tod Whittemore. Info, Marianne Taylor (617) 491-6084.

EDITORS' NOTE: More information on many of the camps listed in the Calendar can be found in the April 1983 issue of SCENE.



# People, Places, Things

Did you know there was a Grammy given for Best Ethnic or Traditional Folk Recording? Winner this year was Queen Ida and the Bon Temp Zydeco Band. Zydeco music comes from Creole groups in southwest Louisiana--there are very few of them left. Queen Ida and the band members now live in the S.F. area. Another band nominated for this award was Klezmerim, who play traditional East European Jewish music.

As long as we're on the subject of Romania this month...the Apple Chill Cloggers, formerly the U. North Carolina Clogging Club, have been selected by the Friendship Ambassadors Foundation of N.Y. to represent the U.S. in Romania in the summer of 1984 as part of a cultural exchange program.

THE LIBRARY SHELF: Some things that you might want to look into...BASQUES TO BAKERSFIELD by Dr. Mary G. Paquette is available from the Kern County Historical Society PO Box 141, Bakersfield, CA 93302 for \$11... if you are interested in Philippine dance, Alemar Bookstore in NY (34 W. 32nd St, NY 10001) carries lots of titles, including Alejandro's PHILIPPINE DANCE for \$42.50 and Aquino's PHILIPPINE FOLK DANCES, a 6 volume set for \$40...AMERICAN SQUARE DANCE magazine has just released two new books for squares fans, CALLERS GUIDEBOOK TO COMPLETE CHOREOGRAPHY (Hoadley, \$15 + \$2 post) and MAINSTREAM SQUARE DANCING, \$1 + 50¢ post... R.R. Bowker in New York has released a catalog of AMERICAN FOLKLORE FILMS AND VIDEOTAPES, Vol. II, \$39.95 + \$3...the Center for Southern Folklore has developed a volume, published by McGraw-Hill, called LOCAL COLOR: A Sense

of Place in Folk Art, describing the lives of 9 folk artists...Not a book, but certainly of interest to many of us is the film produced by the Ethnic Folk Arts Center in NY entitled THE POPOVICH BROTHERS OF SOUTH CHICAGO, depicting the lives and music of this well-known tamburitza band. Available in 16 mm and video--rentals from \$65-125 and purchase \$300 for video and \$695 for film. EFAC, PO Box 315, Franklin Lakes, NJ 07417. ...PCR: Films and Video in the Behavioral Sciences has a large collection of tapes to rent, many of them ethnographic, about 1300 in all. Catalog is free--Tom McKenna, Mg. Editor, Penn State U AV Services, Special Services Building, University Park, PA 16802.

## MUSEUM NEWS:

Treasures from the Shanghai Museum opens May 4 at the Asian Art Museum in SF. July 9 is the opening of a Hungarian Folk Art Exhibit at the New Jersey State Museum in Trenton. Runs through January. The Vesterheim Norwegian-American Museum in Decorah, Iowa is running courses all summer on Norwegian folk crafts (rose-maling, woodworking, weaving, needlework, etc.) They will be hosting an exhibit of Folk Arts of Iowa this fall. The Ukrainian Museum in New York (203 2nd Ave) is small but has a good collection of pieces donated by immigrants. Standing exhibits cover embroidery, weaving, metalwork, wood carving, egg painting, and ceramics. Many thanks to Donna Hurst for most of the above information. *continued on next page*

## Let's Dance

The magazine of International Folk Dancing 10 issues per year - \$7.00



the where - when - how & who of - - - International Folk Dancing in the West. For researched dance write-ups in bound volumes - FOLK DANCES FROM NEAR AND FAR Per volume - \$6.00 set of 8 - \$45.00 (add \$1.00 for postage)

Folk Dance Federation of California, Inc. 1275 "A" St., Rm 111, Hayward, CA 94541 Office hours on Wed. 415/581-6000 1983 Costume Calendar--\$4.00 + postage



## Folk Dance Scene

Circulation Department  
1524 Cardiff Ave.  
Los Angeles, CA 90035

Enclosed please find a check for the amount of \$5.95 (\$10 foreign), for a one-year subscription to **Folk Dance Scene**, to begin with the NEXT regular mailing.

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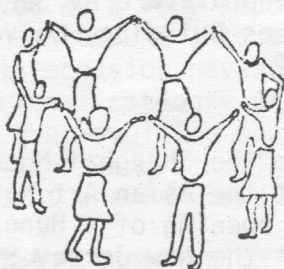
City \_\_\_\_\_

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For those interested in Armenian studies, note that the UCLA Research Library has possibly the best collection of material on Armenia in the country, including over 16,000 books and 200 old manuscripts. The 14th-18th century manuscript collection is the largest in the U.S. Also in the collection are lots of 19th and 20th century newspapers, archives and microforms. Thanks, Elsie...

FOLK DANCE FEDERATION NOTES:  
By-Laws and Standing Rules have been

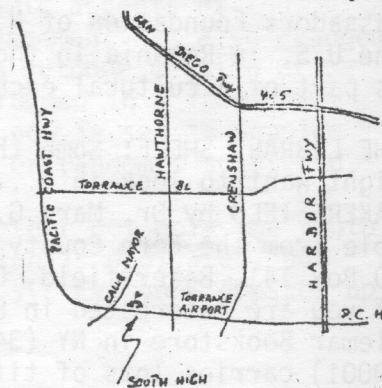
reviewed and revised this spring... The University Folk Dance Co-op in Las Vegas has changed its name to Eden Co-op...the Phoenix Festival (see inside front cover for details) taking place next month is the product of a committee of people seeking to encourage involvement of the younger generation of potential dancers in Federation related activities...at the last Council meeting the nominating committee did just that, with the present board running for re-election; however they are still looking for a nomination for the office of Treasurer.



THE  
**SOUTH BAY  
FOLK  
DANCERS**

HOST THE 3<sup>RD</sup>

**SOUTH BAY FESTIVAL**



SUNDAY, MAY 15<sup>TH</sup>, 1983,

1:30 P.M. UNTIL 5:30 P.M.

SOUTH HIGH SCHOOL

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EXHIBITIONS

ADMISSION \$2.00

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FOLK DANCE FEDERATION  
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Council Meeting @ 11:00 a.m. in Teachers Lounge



**Old Time Folk Dancing**

**May 14** ◀ **TWO SATURDAYS** ▶ **June 11**

PLUMMER PARK  
7377 Santa Monica Bl. Hollywood

8:00 til 10:45 p.m.

Hardwood Floor Ample Parking

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# ANNUAL Folk Dance HAVERIM festival

MAY 14, 1983  
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VALLEY CITIES JEWISH COMMUNITY CENTER  
JOHN SAVAGE FOLK DANCE DIRECTOR  
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# The Last word

Well, how do you like it. We've been wanting to make SCENE look like this since the day we took over a year ago. As editors, we feel better about a magazine that looks like a magazine. We hope you agree.

Next step? Look below. We have the services of Jim Fogle to put the mailing list on computer and cut down a large percentage of the drudgery work associated with SCENE.

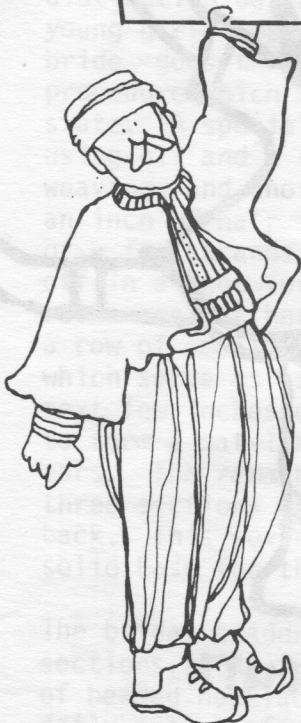
## on the cover

The beautiful sketch on this month's cover (be sure you follow it all the way around to the back cover) is by Leslie Brotman, a long-time folk dancer and resident of the Bay Area. The sketch is taken from a photo Leslie snapped in 1970 in the town of Sapinta, in Maramures (the north-western part of Romania.) The scene is at a wedding--see Diane Freedman's article about that in this issue.

# our thanks to

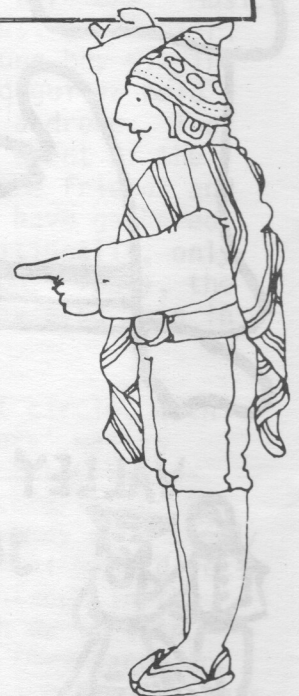
*an awful lot of people this time around. Our contributors delivered superb articles on time!--Diane Freedman, Sunni Bloland, Anca Giurghescu, Miamon Miller, Leslie Brotman, Gloria Harris, Mihai David. Lots of people provided help and information--Gail Kligman, Marty Koenig, Donna Hurst, Tony Shay. Paul Pritchard, for kindly letting us hold his superb article for the next issue. Walt Metcalf for overnight turnaround on titles and cover designs. Last month's collating crew: Frank Howe, Marvin and Bea Pill, Emily Berke, Frank and Elsa Havlac, Dan Matrisciano, Phil Leeds, Fran Slater, Ruby Nerenbaum, Rose and Howard Parker, Perle Bleadon, and captain of the crew, Ed Feldman. The RSVP volunteers for their assistance. And, a special thanks to Fran Slater, our circulation manager, who, due to the fact that we are being computerized (see below), is losing about 90% of a job that I'm sure she's delighted to pass on. She's done fabulous work for us and we hope she'll stay on the SCENE staff in some capacity.*

## An IMPORTANT ANNOUNCEMENT Please Read!



Effective with this issue of FOLK DANCE SCENE, is a change of address for our Circulation Department. All new and renewal subscriptions, or other matters pertaining to subscriptions should be addressed to:

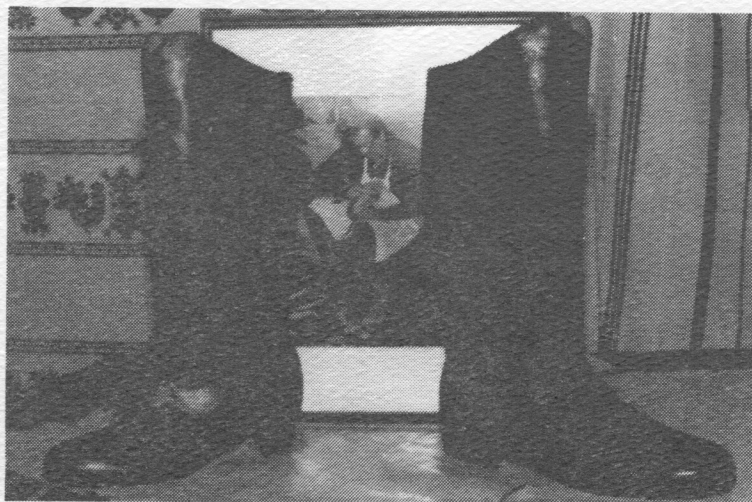
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TO: FOLK DANCERS IN CALIFORNIA  
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Please come and see the nice handmade boots and shoes, even if you don't want to buy now. This is the one chance in a lifetime to see Mr. Fazekas' craftsmanship in California.

I will be staying at the following hotels. Hope to meet you!

- SAN FRANCISCO: Best Western Americana Motor Lodge, 121 7th St. at Mission, 94130. (415)626-0200. July 4, 5, 6, 7, 1983.
- BERKELEY: Best Western Berkeley House Motor Hotel, 920 University Ave. 94710. (415)849-1121, July 8, 1983.
- REDWOOD CITY: Best Western Sundial Motel, 316 El Camino Real, 94062. (415)366-3808, July 9, 1983.
- PALO ALTO: Best Western Flamingo Lodge, 3400 El Camino Real, 94306. (415)493-2411, July 10, 1983.
- SAN JOSE: Best Western Inn, 455 South 2nd Street, 95113. (408)298-3500. July 11, 1983.
- SANTA CRUZ: Travel Lodge Santa Cruz, 525 Ocean Street, 95060. (408)426-2300. July 12, 13, 1983.
- MONTEREY: Best Western Magic Carpet Lodge, 1875 Fremont (n. end) Seaside, 93955. (408)899-4221. July 14, 15, 1983.
- SAN LUIS OBISPO: Best Western Royal Oak Motor Hotel, 214 Madonna Road, 93401 (805) 544-4410. July 16,17, 1983
- SANTA BARBARA: Best Western El Patio Motor Hotel, 336 W. Cabrillo Blvd., 93101. (805) 965-6556. July 18,19, 1983.
- VENTURA: Travel Lodge Ventura Beach, 929 E. Thompson Blvd., 93001. (805)648-2557. July 20, 21, 1983.
- LOS ANGELES: Best Western Executive Motor Inn, 603 S. New Hampshire Ave. 90005. (213)385-4444. July 22, 23, 24, 25, 1983.
- SANTA MONICA: Travel Lodge Santa Monica, 1525 Ocean Ave., 90401. (213) 451-0761. July 26, 27, 1983.
- LONG BEACH: Best Western Beach and Oceanaire Motel, 4217 E. Ocean Blvd., 90803. (213)439-0949. July 28, 29, 30, 1983.
- RIVERSIDE: Best Western of Riverside, 10518 Magnolia Ave. 92505. (714) 684-6364. Aug. 3, 4, 1983.
- SAN DIEGO: San Diego State University Folk Dance Conference, Teacher-Leader Workshop. California State University. Aug. 7 - 14, 1983.
- PALM SPRINGS: Best Western Cambridge Inn, 1277 S. Palm Canyon Drive, 92262. (619)325-5026. Aug. 15, 16, 1983.
- LOS ANGELES: Best Western Executive Motor Inn, 603 S. New Hampshire Ave., 90005. (213)385-4444. Aug. 17, 1983.

