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Folk Dance Scene

May/June, 1984

Volume 19, Number 3



UNIVERSITY OF THE PACIFIC

1984

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1984

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Jaap Leegwater

dances of BULGARIA

Marianne Taylor

dances of ENGLAND

Steve Kotansky

dances of ITALY

Ercument Kilic

dances of AZERBAIJAN - TURKEY

Jerry Helt

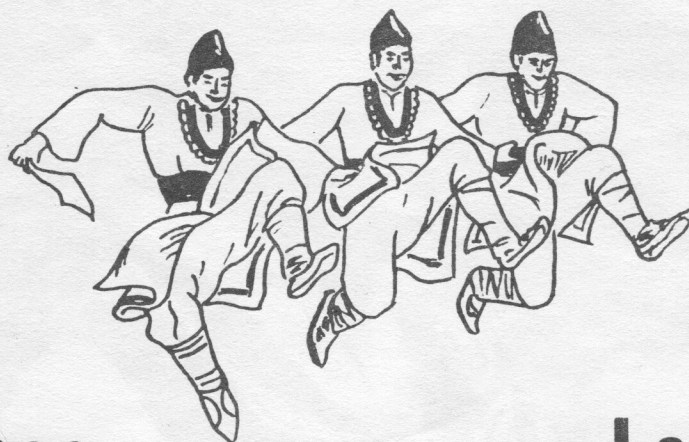
AMERICAN squares

Ya'akov Eden

dances of ISRAEL

Susan Cashion

dances of MEXICO



Gusztav Balazs*

HUNGARIAN GYPSY
dances

John Pappas

dances of GREECE

Lambert Knox

AMERICAN rounds

Grace Nicholes

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folk singing

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May/June, 1984
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Folk Dance Scene

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

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In this issue...

Music, Dance and Song of Bulgaria

Guest Editor: Katia McClain

Bulgaria's contributions to the world have tended to be more often cultural than political. Often dominated by its stronger neighbors, Bulgarians have still managed to look at themselves with great pride when listing their cultural achievements, none greater than the wealth and variety of their folk dance, music and song.

When Balkan dancing became the rage in the 1960s and 1970s, many of its enthusiasts discovered the wealth of Bulgarian dance and music. Many Bulgarian dances, *Sopsko Horo*, *Jove Male Mome*, and others, remain staples of the folk dancer's repertoire. And more than a few aspiring folk musicians have attempted to wrestle with the complexities of the *gajda* and *kaval*.

In this issue, we present articles collected by local dancer and Slavic linguist Katia McClain and written by some of the best known American researchers of Bulgarian music, dance and song. Dick Crum gives a brief overview of one of Bulgaria's major dance forms, the *ručenica*. Carol Silverman explains how the Bulgarian government has encouraged the preservation of folk dance and music. Mark Levy describes the contexts for using the Rhodope *gajda*, much different than the more traditionally known Thracian one. And Katia and Jane Sugarman provide a translation of part of an article by Bulgarian folklorist Xristo Vakarelski describing how singing styles are transmitted from generation to generation. Something for every Bulgarian enthusiast.

We've labelled this the "monster" issue of FOLK DANCE SCENE because it is substantially longer than any issue we have previously done. The articles were too good to cut any more than we have, the Calendar of events is extensive (remember, this issue covers two months), and there seems to be just so much going on that we couldn't find ways of making SCENE any shorter. So sit down for a while and find out what is happening in the folk dance scene.

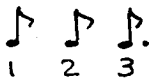
Remember, the next issue covers JULY AND AUGUST and our deadline is June 5.

THE RŮČENICA

by Dick Crum

Rare is the Bulgarian who cannot dance the *rŭčenica* (rutch-in-EE'-tsa). Whether linked with other dancers in a pulsating chain weaving around a dusty village common, or alone, displaying his or her dancing skill for a gathering of friends, or competing with another dancer in a village tavern, the Bulgarian can become transformed moving to the insistent rhythm of this most beloved of all Bulgarian folk dances.

The rubric *rŭčenica* covers several dance forms: there are solo, couple, trio, chain, line and free-for-all versions, performed at all festive occasions, particularly weddings. The common denominator of all *rŭčenica* forms is a quick-quick-slow rhythm pattern conventionally notated in 7/16 meter:



The most common step for the dance, the so-called '*rŭčenica step*', is a simple pattern of three running steps per measure, RLR, LRL, etc. In chain or line forms, series of these steps are used in various patterns to make the whole configuration move gradually to the right (counterclockwise around).

The name *rŭčenica* is derived from *rŭčenik* (rutch-in-EEK'), a rectangular kerchief which is a common costume piece throughout Bulgaria, and is used as a prop in many versions of this dance. The *rŭčenik* also has certain ritual functions; for example, it is worn over one shoulder by important participants in weddings, funerals and other folk ceremonies.

By far the best known forms of the *rŭčenica* are the solo and partner forms, which have achieved a place equivalent to that of a "national dance." Long before World War II the *rŭčenica* could be seen in balletic versions on concert stages (Anatol Joukowsky once showed me a cherished photo of him and his wife dancing it before the king), and was mentioned in literature (the writer Elin Pelin made it a pivotal episode in his well-known short story, *The Windmill*). The artist Mrkvicka portrayed the male *rŭčenica* in two paintings (one of which was reproduced on the cover of *Folk Dance Scene* for the December 1983 issue), and numerous com-

posers produced full concert works based on its rhythms and themes. Bulgarian children learned regimented group versions of it in schools and performed it at special patriotic programs.

Among the rural population, the solo and couple *rŭčenici* are unchoreographed, spontaneous dances based on improvisation, display of skill, and competition. For the men, the dance serves not only to let off surplus energy, but to demonstrate the culturally valued traits of strength, endurance and agility. The *rŭčenica* is considered the supreme male dance. The Dobrudjan men's version, called *rŭčenik*, is very rich; it is performed in strictly defined formations (columns, lines, circles) in a slow tempo, and contains movements imitative of various work processes. When danced as a competition between two, three or more males, the *rŭčenica* can last a very long time, the men gradually removing their coats, jackets and vests. The men's variations entail athletic feats such as leaps, crouches, dancing in "push-up" position on the floor or atop items such as grain containers (*sinici*) or jugs.

The women's style is much more restrained, concentrating on graceful hand and arm movements, delicate flourishing of the kerchief, and, in some versions, mimetic gestures representing such traditionally feminine tasks as the kneading and stretching of dough.

The village versions differ enormously from the stylized forms adapted to the stage; for one thing, tradition forbade a young man and woman to dance the *rŭčenica* unless they were close relatives. The "cute" flirtation elements (kissing behind the kerchief, snaring the girl with the young man's sash) seen in many staged versions are pure fantasy, and do not portray the true character of the original village dance. At most, a young village man and woman would engage in playful competition during a couple *rŭčenica*. An important feature of the couple *rŭčenica* is that there is never (well, hardly ever!) any physical contact between the dancers. In any case, the couple form is pretty much restricted to relatively small family gatherings--rarely is it seen at a large public event (in a village square, for example).



Ručenica, a Thracian couple, Koprivstica Festival, 1976. All photos by Katia McClain.

Weddings were and still are the best opportunity to observe the *ručenica*. Besides being done informally many times at the wedding celebration (which used to last several days), the *ručenica* is also the form used in most of the ritual-dance moments of the wedding scenario. For example, as the groom's friends are giving him his ritual shave, his mother circles them with *ručenica* steps, holding a bucket of water with geraniums in one hand, and carrying a young male child in her other arm, as a symbolic act meant to insure fertility and prosperity. The bride's girl friends dance the *ručenica* around her at several moments during the celebration. Also, the wedding procession through the village streets, led by the *peteldzija* (person carrying the ritual live rooster) is done in *ručenica* steps. This ritual association of the *ručenica* is one of the evidences of the dance's antiquity.

Viewed in a broader geographical context, the *ručenica* is the Bulgarian representative of a large family of solo/non-contact couple dances still found today in the Balkans and Eastern Europe--the Russian *pljaska* and *perepljas*, the old Hungarian *ugros*, and the Albanian *shota* are good examples, all pointing to the possible widespread exis-

tence of this kind of individual improvised dance in times past.

Today the *ručenica* is holding its own in Bulgaria against the onslaught of other "imported" Western ballroom dances, even in urban settings. I once saw a group of four Bulgarian diplomats at a formal gathering doff their formal jackets to engage in a 45 minute *ručenica* competition! Also, what might be called the '*Ručenica Waltz*', i.e., the *ručenica* step done in closed ballroom position, has been popular for many years in Bulgarian towns as well as villages.

Among U.S. folk dancers the solo and couple forms of the *ručenica* have become marginal repertory items in the last five years or so; several line or chain *ručenici* have become popular (*Kjustendilska ručenica*, *Gjusevska ručenica*, *Stareska ručenica*, *Horo-ručenica*), and versions of the Thracian *Ručenica for Three* are done by some groups around the country. The notable increase in the number of "improvised" dances now entering the American folk dancer's repertory (as opposed to the pre-packaged fixed routines of former times) may well mean that solo and couple versions of the *ručenica* will gain popularity here.

Collecting Culture

by Carol Silverman

This article is excerpted from "Bulgarian Lore and American Folkloristics: The Case of Contemporary Bulgarian Folk Music" which appeared in *Culture and History of the Bulgarian People*, edited by Walter Kolar (DUTIFA, 1982). I would like to acknowledge the assistance of Mark Levy who contributed many of the ideas and observations presented in this paper.

The Bulgarian government, perhaps more so than other governments of Balkan countries, has taken a serious interest in its nation's folklore. Folklore, in fact, is seen as a tool to serve nationalism, ethnic unity, and pride. The government has created national and regional ensembles and a huge record, radio, and television folk music industry. In addition, the government sponsors many festivals, conferences, research projects, and the publication of numerous materials dealing with folklore.

On the village level, government sponsored *kolektivi*, or collectives for folk music, exist in nearly all Bulgarian villages.¹ These amateur performing groups are composed of people only from that village; they voluntarily join the group and receive no monetary remuneration for performances. *Kolektivi* exist in Bulgaria because of the organizational efforts of the *Tsentura Za Hudozhestvena Samodeinost* (Center for Amateur Arts) which supervises the leadership of the *Kolektivi*, sets the guidelines for their activities, and also sponsors folklore festivals. What do *kolektivi* do? *Kolektivi* meet regularly and rehearse the folk music, songs, dances, and rituals of the recent past, that is, pre-1950s. The result is a staged presentation of preserved folklore. *Kolektivi* may perform in the villages themselves for political holidays or for visiting ethnographers. More frequently, they are sent to regional and national folklore festivals to represent their village. In effect, *kolektivi* reconstruct the songs, music, dances, and rituals which were popularly practiced 30 or 40 years ago. Thus, for example, one village puts together a twenty minute performance of how a 5 day wedding used to be celebrated in their village.

Kolektivi always perform in complete folk costume. Only traditional folk instruments

are played, for "modern" instruments such as clarinet and accordion are not permitted. The reason given is that they are not the authentic instruments once used.² This view is upheld even though many of these Western instruments were introduced into Bulgaria over a hundred years ago. In addition, older villagers often reenact the ritual roles of young boys and girls, because the older villagers are the only people who remember them. For example, women in their seventies act out a spring ritual, *Lazaruvane*, which should be done by unmarried teenage girls.

The *kolektiv* is perhaps the most important means through which folklore is preserved in Bulgaria, albeit through artificial inducement. The existence of the *kolektiv* serves as an impetus for the elder villagers to remember and revive songs, dances, and rituals which used to be a part of their lives and which they would have otherwise probably forgotten. Furthermore, through the induced context of the *kolektiv*, folklore is transmitted to the younger generations. For example, most young Bulgarians do not practice harvest rituals as part of their normal lives; however, through the *kolektiv* they are educated about them and often learn how to execute them for performance purposes. Similarly, the audience at festivals, which consists of urban and rural dwellers, is educated by seeing reenactments of folklore.

FOLK FESTIVALS

Kolektivi are most visible at folklore festivals, where participation is carefully screened with an eye to "authenticity." Folk festivals are, then, "living museums" of rural dance, music, and costume traditions of the recent past (Dunin 1977:15). The festivals also have a competitive aspect. Every performance is evaluated by a panel of judges, comprised of folklorists, ethnomusicologists, and ethnographers. The criteria include authenticity, execution, and technical ability. Each performer and each *kolektiv* receives a score, and the best performers go on to compete in national festivals.

Festivals in Bulgaria consist of more than the staged performances of *kolektivi*. In addition to *kolektivi*, solo singers and instrumentalists also perform. It is inter-



Koleda, a recreated ritual, Koprivstica, 1981.

esting to note that at festivals, solo singers rarely sing unaccompanied, even though traditionally, unaccompanied singing was the rule in most parts of Bulgaria. Instead, a *gudulka* player, or a small band of folk instruments (*gaida*, *kaval*, *gudulka*, and *tambura*) accompanies the singer. Perhaps solo singers are fearful of singing alone in front of large festival audiences; the accompaniment may give them confidence. Unfortunately, the accompanists may not be from the same locality as the singer, and they may have never seen each other prior to the festival. Furthermore, some singers are not used to singing with an instrument, and don't sing with the same intonation as the instrument.

Along with the scheduled events taking place on stage at a festival, a great deal of music-making takes place off stage. With hundreds of singers, dancers and musicians gathered at the festival site, it is not surprising to hear music from every corner of the fields and forest. The staged performances are often stiff and short, but off-stage, the same villagers may sing and dance a song for 30 minutes from sheer exuberance. Informal music-making increases appreciably at night, when scheduled performances are over and villagers can relax. Performers are usually in a festive mood; perhaps they are

motivated by the immense quantity and quality of fine music. Certainly the festival is a prime time for the swapping of tunes and the expansion of a musician's repertoire, perhaps more so than in the past, when there were no regional or national festivals but only local saints' day celebrations.

The atmosphere at these festivals is truly electric; not only are there as many as six stages from which to hear music, but there are also hundreds of informal jam sessions to listen to. The music at these jam sessions may be of a different order than the music which is performed on stage. First of all, there is no panel of judges to screen authenticity. Thus, off-stage music tends to veer away from the more traditional, preserved music heard on the stages and instead approximates the music which occurs in village contexts (such as weddings). For the folklorist, then, the festival presents a fascinating combination of both contemporary music-making and re-enactments of past music-making.

SCHOOLS

Besides festivals, one of the most important government sponsored activities has been the establishment of folk music schools. The two principal folk music secondary schools,

continued on p. 6

continued from p. 5

located in Kotel (Sliven district) and Shiroka Luka (Smolian district), were established over 10 years ago. There are also smaller folk music programs in many other high schools and separate programs for folk dance. On the college level, the Vissh Muzikalno-Pedagogicheski Institut (Institute of Higher Musical Education) exists in Plovdiv.

The idea behind the schools was to train musicians and singers of the future by transmitting the music in a formal setting. The schools prepare students for ensemble, radio, or television work in folk music, or teaching folk music. What happens at a folk music school? First students receive full training in the history and formal aspects of folk (and classical) music. They learn how to read music, sight sing and play, and tackle an elaborate system of exercises to master technique. Exercises, whether vocal or instrumental, are usually accompanied by piano. The playing of the piano is a requirement in all folk music schools.

Second, students study one major instrument or voice. The singers are usually female and the instrumentalists males, as was the case traditionally in villages. However, there are a few exceptions to this pattern--male singers and female *tambura* and *gudulka* players are not rare, and there are even a few female *kaval* and *gaida* students. Currently, there is a female *gaida* teacher at the Vissh Institute in Plovdiv. The instruments taught are the traditional folk instruments (*gaida*, *gudulka*, *kaval*, *tambura*) to the exclusion of the Western European folk instruments violin, clarinet, accordion, etc.

The decided emphasis in all schools is Thracian music. This is in keeping with the Thracian emphasis in the ensembles and in the radio and recording industries, to be discussed below. The Thracian influence can be felt more strongly among instrumentalists than singers. Although singers learn a good sized Thracian repertoire, they are also encouraged to learn songs of the region from which they come.³

The transmission process at the schools consists primarily of the students learning from notated music collections; less fre-

quently they learn from phonograph or taped recordings, or directly from their teachers. This process, of course, differs greatly from the traditional village transmission process where there was no notated music involved, and the young learned by observation and imitation and by being part of the general music milieu.⁴

ENSEMBLES

After the Second World War, national and regional ensembles were formed by recruiting some of the best folk musicians and singers from villages and towns. Perhaps most famous is the Durzhaven Ansambul Za Narodni Pesni I Tantsi (State Ensemble for Folk Songs and Dances) founded by Filip Kutev and Ivan Kavaldzhiev in 1951. For the first time on such a large scale, musicians and singers from all parts of the country were combined into one group; Rhodope singers sang with Dobrudzhan singers; Strandzha musicians played with Shope musicians. A few years later, the Bulgarian radio orchestra and chorus were formed; in addition, another radio group, composed of Western European instruments, was formed to play folk music. Some of the founding members of the ensembles are still performing, but many have retired and their places are gradually being filled with schooled musicians and singers. Perhaps in another generation the ensembles will consist entirely of schooled musicians.

From their very inception, ensembles did not play village music. Rather, ensemble music consists of arrangements of village tunes (or composed tunes) for large groups of instruments. Likewise, songs are either arranged in multi-part harmonies for a chorus of approximately 30 singers, or else performed solo with an instrumental arrangement. In general, rather than "preserving" folk music as the festivals do, the ensembles are seen as important agents in the popularization of folk music.

From the very beginning, there was a marked emphasis on Thracian music in the ensembles. This occurred probably because virtually all of the ensemble organizers were Thracians themselves.⁵ In fact, Thracian music has come to be the "national" music of Bulgaria. Whenever a solo singer is recorded by Bulgarian radio (whether she is Rhodope, Shope, or Thracian), the accompaniment usually consists of Thracian instruments playing a Thracian interlude. Furthermore,

this Thracian emphasis is perpetuated through the schools. This situation, I believe, contributes to a standardization and homogenization of folk music along with a marked loss of regional styling.

The influence of the ensembles on Bulgarian folk music should not be underestimated. First, the ensembles have created a class of government-sponsored professional musicians. Perhaps inevitable with the creation of professionals is that villagers begin to see themselves, and are seen by others, as inferior. Second, the ensemble aesthetic is transmitted to young musicians through the folk music schools. Third, the

certs. The greatest percentage of folk music records produced consists of solo singers or musicians with radio orchestra accompaniment. A few records of village music are released and a few radio programs of village music are produced, but these are far outnumbered by records and programs of ensemble music. Naturally, the Bulgarian public, and the international public, become accustomed to hearing music in ensemble form, and, thus, public taste is molded. Today, what many Bulgarian people consider folk music is what the ensembles perform rather than what the villagers perform. This emphasis on ensemble music, along with the emphasis on Thracian music,



Dancer from Pirin Ensemble, Sofia, 1981

ensembles have fostered the development of a "star system" among musicians and singers. That is, the soloists of the ensemble become models for young musicians and singers throughout the country. Fourth, ensemble music also affects non-schooled village and town musicians. Thus we should not be surprised to hear wedding bands in the Rhodopes playing local songs but with Thracian interludes.

Musical tastes and aesthetics are shaped by the ensembles because of their high visibility. Ensemble music is widely distributed through the mass media on records, on the radio, on television, and in con-

both contribute to the formation of one Bulgarian "national" music rather than regional musics.

To summarize, government sponsorship of folklore has produced a fascinating array of phenomena. On the one hand, one may observe the traditional village folklore of the recent past preserved by *kolektivi* at folklore festivals in staged demonstrations which are judged for authenticity. On the other hand, one may observe an ensemble performance of composed harmonized songs or stylized rituals with attention to popularization and theatricality rather than

continued on p. 16

THE RHODOPE GAJDA

by Mark Levy

This article is excerpted from "Contexts of Gajda (Bagpipe) Playing in the Rhodope Mts. of Southern Bulgaria," which will appear in Proceedings of the Third Bulgarian-American Scholarly Conference, edited by Fred Chary (AAASS, 1984).

Bagpipes are found in great variety throughout Asia, North Africa, and Europe. In Bulgaria, the *gajda* continues to play an important role in music-making events. The following comments focus on the roles and functions of *gajda* playing in both traditional and contemporary village life in the central Rhodope Mts. Data were gathered during research trips in 1976 and 1979-80. First, I shall discuss those contexts for music-making which were most common before the socialist revolution of September 9, 1944. Then, we shall see how these have continued, changed, or have been replaced by different contexts during the post-war period. This division between "past" and "present" reflects the native categories of Rhodope villagers, who speak of situations and events *predi deveti* or *sled deveti*, i.e., before or after "the ninth."

In the Rhodopes, the *gajda* is played primarily by Christian males and has a close association with shepherding. The instrument is most commonly played alone or in pairs, often to accompany solo or group singing.

In most areas of Bulgaria, there has traditionally been a separation between male and female realms with respect to daily work, ritual, and leisure activities. This in turn is reflected in differences between male-dominated instrumental music, and female-dominated singing. In the Rhodopes, however, there is a closer association between instrumental and vocal music than in other parts of the country. Men have a comparatively greater role in singing here. In addition, there is a tradition of men and women singing together in unison, a rare or unknown phenomenon in other areas. As a result, one of the main functions of the *gajda* in the Rhodopes is to provide accompaniment for singing. This role is reflected in the instrument's repertoire, which consists mainly of instrumental ver-

sions of song melodies, with only a few genres which are not based directly on songs.

In Thrace, the *gajda* was an integral part of calendrical rituals during the pre-war period. Since agriculture was not as widespread in the Rhodopes, such rituals were less important. Furthermore, the absence of the village males for half of the year, while they grazed the sheep along the Aegean coast, prevented them from participating in winter and spring rituals. The *gajda* was, however, indispensable at weddings, social gatherings involving eating and drinking around the table, village Saint's Day festivals, dancing on Sundays, while tending sheep, and at work-parties and name-day celebrations.

WEDDINGS

Weddings were an extremely important context for music-making. The *gajda* player (*gajdar*) was generally hired and paid by the groom's family, with a second musician sometimes engaged by the bride's side. It was desirable to have more than one *gajdar*, for there were often simultaneous activities in different locations. Even in a single location, the cacophony of different songs being played and sung at the same time contributed to the festive atmosphere.

While the most important rituals and festivals took place on Sunday, preparations for the wedding would occupy the preceding week. *Gajda* music and singing accompanied such activities as the preparation of the dowry and the ritual shaving of the groom. On Sunday morning, there were processions through the village to announce the wedding and gather the important relatives and guests. The *gajdari* lead the procession, playing slow songs in free rhythm. The procession eventually made its way to the bride's house, where the bargaining and payment for the dowry took place.

Next followed the most important and emotionally intense moment of the wedding, the departure of the bride from her parents' house to become a member of the groom's family. *Gajda* playing accompanied the ritual *klanene*, in which the bride bowed to her family, asking for their forgiveness.

Throughout the banquet which followed, the wedding guests sang with the *gajdari* while sitting at long tables. One song followed another, sometimes initiated by a guest, sometimes by a *gajdar*.

After the banquet, there was a dance (*horó*) in the village square with music provided by the *gajdari*. While the preceding wedding activities were intended for invited guests only, the *horó* was open to the entire village. Various members of the wedding party took turns leading the line: parents, godparents, uncles, etc., and finally the groom and bride.

In larger villages, there would sometimes be more than one wedding on a particular Sunday. In the afternoon, participants from each wedding would converge at the village square and have a combined *horó*, resulting in as many as five or six *gajdari* playing together simultaneously.

After the *horó*, the bride's family departed, and the groom's family continued the festivities. Later, processions accompanied various relatives and guests as they returned to their homes.

Another important context for *gajda* playing was the village Saint's Day festival (*subor*). Once a year, each village celebrated the feast day of the patron Saint after which its church was named. A *gajdar* would know when and where the important Saint's Days were held in his region and would travel to them to participate in the festivities. Some festivals lasted for two or three days.

In general, these festivals were opportunities for those who had moved away from the village to return and see relatives and friends once again. It was also a time for shepherds and masons, who spent a good part of the year away from the village, to look for potential brides. In many homes, a lamb was slaughtered and roasted over an open fire. Later in the day, everyone gathered at a designated meadow. Some *gajdari* accompanied singing around the periphery of the dance area, while others provided music for the *horó*. In the evening, there were work-parties in various homes and gatherings at the local taverns, many involving music. While some Saint's day festivals were celebrated locally, others attracted participants from all over the Rhodopes.



Guđulka player, Koprivstica, 1981

I have shown that an important part of both the wedding and festival was the time devoted to the dance, or *horó*. Before the war, the *horó* also took place regularly on Sundays after church, and sometimes in the evenings outside the tavern. The majority of Rhodope dance songs are intended to accompany the commonly done *pravo horó* in duple meter. Singing was done by the entire dance line or only by those at the head of the line (i.e., near the *gajdar*). The decision to change from one song to another was made by one of the *gajdari* or one of the dancers.

After a number of dance songs, the *gajdar* began playing the purely instrumental improvisatory music called *sitnez*, whereupon the dancers began moving more vigorously, swinging their arms and shouting. After a while, the *gajdar* would initiate a return to more dance songs, at which point the line once again moved more sedately. The hours-long *horó* was thus punctuated by numerous changes in mood and energy.

While the shepherds were away during the winter, and at other times during the year, the villagers would frequently gather at evening work-parties (*mezii, poprelki, sedenki*). These were important times for

continued on p. 10

Gajda

continued from p. 9

socializing and courtship among unmarried men and women. As the women worked (at spinning, sewing, embroidery, lacework, tobacco stringing, etc.), they would sing together in small groups. During the course of the evening, bachelors might join the gathering, with those who could play bringing *gajdi* or other instruments. A number of musicians today say that they learned a good portion of their song repertoire at work-parties following along while the women sang. The gathering would often end with a *horo*.

Up to this point, I have described the most important contexts of *gajda* playing in the Rhodopes during the pre-war period. It should be noted that within these varied contexts, there were three major distinct activities associated with the *gajda*: playing at the table, for dancing, and for processions. These three activities were imbedded in multiple contexts. For example, table music occurred at weddings, on name-days, at taverns, etc.

PRESENT CONTEXTS

While some traditional contexts of *gajda* playing continue to the present in much the same form, others have changed dramatically, and still others have been replaced by newly-created contexts. With respect to past events, *gajdari* usually mention weddings, Saint's Day Festivals, and the Sunday dance as being most important. On the other hand, they also speak of banquets, concerts, and government-sponsored ceremonies and festivals. Let us now turn to these contemporary contexts.

Although weddings remain the most important village context for music and dance throughout Bulgaria, in the Rhodopes the *gajda* has virtually disappeared from this event, replaced by amplified bands of clarinet, saxophone, accordion, electric bass, and trap drums. This music differs dramatically from the that of pre-war *gajda* playing.

Whereas the *gajdar* played almost exclusively local songs and dance music, the contemporary bands perform a more varied repertoire. In addition to the local songs, they play Thracian, west Bulgarian, Macedonian, Serbian, Greek, and Gypsy music, as well as contemporary songs com-

posed in a "folk" style, and Western popular music.

At some Rhodope weddings, one or more *gajdari* are hired in addition to the band. This is done for variety's sake and to please the older guests. Whereas formerly the *gajdar* was from the same or a neighboring village, nowadays semi-professional bands are hired from a nearby urban center.

While the most important Saint's Days are still celebrated in the Rhodopes, the music has changed a great deal. As at weddings, amplified bands are usually hired to play for dancing. Travelling Gypsy bands consisting of clarinet, accordion, and brass instruments may also be present. The *gajda*, however, still plays a role. At one village festival in 1980, for example, a sudden downpour forced the band to pack up their equipment and leave. At that point, a *gajdar* began playing, and those who remained danced and sang around him. In this *horo*, there was much more interaction between the musician and dancers. The *gajdar* played in the center of the circle, while earlier the band had been off to one side. With the *gajda*, the dancers themselves sang; earlier, only members of the band had sung through the sound system.

Today, the motivation for holding festivals is often secular rather than religious. Eastern Orthodox holidays are being replaced by government-sponsored celebrations. For example, the regional Saint's Day celebration at Rozen is now a government-sponsored festival held to commemorate significant historical and political events. At such contemporary festivals, there are formal staged presentations by village folklore collectives and professional ensembles, in addition to informal music-making throughout the area.

A few *kolektivi* have been organized which consist entirely of Rhodope *gajdari*. A group of 100 players, organized by the local Cultural Committee, first appeared in 1961 at the Rozen festival. In 1972 and 1979 at that festival, an orchestra of 300 *gajdari* accompanied a mixed chorus of over 3,000 singers. This contemporary phenomenon of mass folk music performance parallels the strong feeling of unity which is generally promoted at commemorations of political events, where enormous groups march and sing together.

The higher-pitched Thracian *gajda* has adapted well to the changing melodic and harmonic demands of the contemporary music. With its incorporation into the ensembles, its intonation has become standardized, repertoire expanded, and new playing techniques developed. The Rhodope *gajda*, on the other hand, has generally been excluded from the ensemble movement. Its larger size, lower pitch, less stable intonation, and less strident timbre have resulted in its being less adaptable to change than its Thracian counterpart. The absence of Gypsy players in the Rhodopes has perhaps contributed further in making this tradition more conservative and less innovative. Even the professional ensemble established in the Rhodopes has an orchestra of Thracian instruments. At concerts, the Rhodope *gajda* is restricted almost exclusively to accompanying as a solo instrument.

Because it has not adapted to the demands of contemporary music, the Rhodope *gajda* is considered by many to be old-fashioned and obsolete. This is especially the sentiment at the folk music schools, which have been established as part of a national effort to disseminate folk music to young people. At schools in the Rhodopes, pupils prefer to study the Thracian, rather than the Rhodope *gajda*. Thracian classes are taught by younger schooled musicians, who focus on the contemporary, ensemble-influenced music. In Rhodope classes, local songs are taught by older unschooled village *gajdari*. At the Siroka Luka school, where every *gajda* pupil is required to study both traditions, Rhodope songs are often played with Thracian styling and ornamentation.

Very few of the pupils studying Rhodope *gajda* continue playing in later years. This is also true of those who participate in the folk music "study groups" throughout the region. As a result, older Rhodope players are not being replaced by younger ones. The opposite is true in the Thracian tradition, where young people are actively learning the new music in schools throughout the country.

In conclusion, there have been many changes in Rhodope village life and contexts of music-making during the post-war period. Some contexts, such as the work-party, no longer exist. In others, such as the wedding *horó*, the *gajda* has been replaced by (often amplified) Western instruments.



Musical group, Koprivstica, 1981

In many "table" situations, on the other hand, *gajda* playing is still found. The contemporary phenomena of government-sponsored folklore collectives, staged festivals, and folk music schools are newly-created and did not exist at all in the past. In general, many music-making events are less communal and participatory in nature than formerly, with stage situations exhibiting a much greater role distinction between performer and audience.

Perhaps the greatest motivation for the continued importance of the Rhodope *gajda* is its regional symbolism. While Thracian-type ensemble instruments are homogeneously found throughout the country, the Rhodope *gajda* and its repertoire are uniquely associated with a particular region. Pride in the instrument is linked with similar feelings toward the local dialect, crafts, costume, and history. However, the *gajda* is not merely a museum piece which promotes nostalgia, but is still a vital element in both informal and formal contexts.

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LEARNING TO SING



Žensko Horo (women's dance), Koprivštica, 1981

by Jane Sugarman

What follows is an English translation of an excerpt from "Muzikata v Života na Rodnoto Mi Selo: Bitovi Materiali ot s. Momona Klisura, Pazardzisko" (The Music in the Life of My Native Village: Materials on the Lifestyle of the Village of Momina Klisura, Pazardzik region). The article was written by Xristo Vakarelski, one of Bulgaria's most famous ethnographers. In this portion of the article, Vakarelski describes the ways in which singing is taught to the youth of his native village, located in Central West Bulgaria near the town of Pazardzik.

LEARNING TO SING

Learning how to sing happens imperceptibly in the course of everyday life. First the children--young boys and girls, learned to sing through a series of games accompanied by little songs.

When learning to sing the musical setting was always important. The village dances provided one instance. Everyone participated in these dances: men and women, young and old, poor and rich. Young children

were almost always with their mothers. The youth had their dance line separate from the dance line of the adults. These children's *horos*, which were according to age, took place in small groups, and were accompanied only by the songs of the young girls. The imitation of the grownups was the most noticeable feature of these young people's *horos*. Songs were sung for them which were also performed in the adults' *horo*. Very often this happened simultaneously, when a couplet sung by the older girls was immediately repeated by the young *pesnopoiki* (lead singers).

Another opportunity for learning singing was provided by the various work forms during which singing was possible. Often a mother could be seen, sitting and mending, sewing, spinning or finishing up some other quiet housework, with her young daughter next to her helping in some way and simultaneously repeating her mother's song. The mother would sing a verse or couplet; the girl would repeat it. The training given by her mother was among the most important a girl received. In the training, she learned all types of songs belonging to the women's repertoire: dance songs, harvest songs, songs for grape-gathering, St. George's Day songs, and so forth.

continued on p. 16

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PLUM GOOD BRANDY

by Gloria Harris

When I was wondering what Bulgarian dish I could tell you about, I thought of all the interesting and delicious Bulgarian foods I had eaten: *Tarator*, the cold, tangy soup of yoghurt, cucumbers, garlic and dill; the popular *Kiopolu*, an eggplant and green pepper spread; *Kebabche*, lightly seasoned grilled sausages of veal and pork; and *Banitsa*, fragile layers of filo dough with a filling of goat's cheese, parsley, fennel and chives. From a favorite book, I decided on the exotic-sounding *Purzheni Chushki Sirene*, fried peppers stuffed with cheese.

In the adjacent text of the book I read that in Bulgaria, when the summer plums are ripe, it's time to make *Slivova*. I read that families from miles around lug their plum harvest to an old but working still in the countryside where the fruit is emptied into huge vats to ferment. In about a month, the bubbling mash is enclosed in yet another vat and boiled; the vapors are carried off through copper tubing and cooled; the steam relaxes into droplets of pure white *Slivova*. The stuff is 94 proof. (Whatever that means.)

There was a picture of the still and one of some men in a plum orchard, seated at a small table sampling the newly distilled brandy. Wondering what the flavor might be, I suddenly remembered...in the basement was a virgin bottle of *Slivova*, never been touched...why here was real ethnic Bulgarian substance that I could taste and critique while preparing the *Chushki*. I marketed for peppers and the cheese, assembled everything needed on the kitchen counter, dusted off the interesting bottle and got a wine glass from the cupboard. I poured a trickle of the clear, crystal liquid into the glass, raised it to my nose for aroma...it smelled rather like the whiskey fumes from by Grandfather's shot glass; so where was the plum essence? Perhaps it was for the tongue to tell so I sipped the *Slivova*...no

PURZHENI CHUSHKI s SIRENE Fried Peppers Suffed w/ Cheese

6 med. size Italian finger peppers or small Mexican mild green peppers	Freshly ground black pepper
6 oz. brynza cheese or substitute feta cheese	½ C all-purpose flour
3 oz. pot cheese or ricotta	2 C soft fresh crumbs made from home-made-type white bread, finely pulverized in blender or finely shredded with a fork
1 egg plus 1 egg slightly beaten	Vegetable oil for deep frying.

Roast peppers over flame on top of stove. When charred black, put in plastic bag for five minutes. Under running cold water, rub off peel. Cut off stems and remove seeds, leaving peppers intact.

Rub cheese through sieve into bowl with spoon. Add eggs and pepper, beat til smooth. Use pastry bag and fill peppers with cheese stuffing. Dip each pepper in flour then beaten egg, then bread crumbs. Pat crumbs firmly so they adhere. Refrigerate 30 minutes. Fry peppers in hot oil til richly and evenly brown. Drain on paper towels. Serve immediately as first course or accompaniment to drinks. Serves 3.

(Use rubber gloves if deseeding Mexican peppers.)

plum taste, but tiny tremor tingled through my upper lip and into my nostrils. How funny! Maybe the next sip will be plum-my...no, not yet...maybe the next. I began to char the peppers, peel them, and remove the seeds, meanwhile evaluating the *Slivova*. I mashed and beat the cheeses, tasted again for a familiar fruit flavor...beat the eggs, observed the faint buzz on the lip...This was a lot of fun, spooning the cheese mixture into a pastry bag, piping it into the peppers, studying the brandy. The radio was playing some really great Miller music and I sang some of the good old tunes. I executed some hot steps through the kitchen into the dining room and back. I decided I had missed my calling as singer with Miller's band. Oh! There!...did I savor some plum taste?...or not?

There is a saying in Bulgaria: "The *Slivova* knows how to talk, how to sing, how to cry." It also knows how to dance and stuff peppers. And it got me sidetracked. I wrapped the cheese-stuffed and crumb-coated peppers in wax paper and put them in the ice box (pardon me, the refrigerator) until later. Next day I deep-fried them in the to a glorious

continued on p. 16

Culture

continued from p. 7

authenticity. And simultaneously, one may observe the direction of folk music without government sponsorship--that is, the formation of professional wedding bands including Western European instruments.

Whereas *kolektivi* stress the conservative elements of folk music, wedding bands tend to stress the innovative. And ensembles stress another type of folk music, one which is emerging as the "national" music of the country.

FOOTNOTES

1. *Kolektivi* also exist in towns and in neighborhoods of large cities. Besides *kolektivi* for folk music, there are others for rock music, classical music, acting, etc.
2. This description of *kolektivi* coincides exactly with Elsie Dunin's description of *izvorne* (original source) groups which perform at folklore festivals in Yugoslavia. See Dunin 1977.
3. In addition to Thracian music, Rhodope music is also stressed in the Shiroka Luka school because of the school's location in the Rhodopes, but the instrumentalists tend to play Rhodope songs with Thracian ornamentation.
4. Besides the folk music secondary schools, another place where young people can learn folk music is the *kruzhek*, or folk music club, which exists for the primary and secondary grades. At these after-school clubs, students receive instruction in folk instruments by local or schooled musicians.
5. I wish to thank Lauren Brody for this information.

Sing

continued from p. 13

Mothers also taught their young daughters out in the fields during harvest season. A young mother would go out and sing harvest songs with her small daughter, who was barely able to wield a scythe, "so that she could learn to harvest." The mother would sing loudly and strongly, although no

longer a young girl, and the fragment of the song would be repeated by the little girl. With her weak voice she would try nevertheless to sing like her mother. Those in the vicinity would listen to the song and perhaps sing back, which encouraged the working singers.

Sedenkas (work parties) which took place at the beginning of autumn, were a third occasion for learning. The young women would sing *sedenska* songs, "so that the village would echo," while the smaller girls would listen and help with the singing. The same conditions for learning existed at the *tluki*, that is, community work sessions held in homes during the fall and winter evenings. At these women's gatherings, the young girls and children sang all sorts of songs while husking corn, spinning, and knitting dowry items for brides-to-be.

There were also various other more individual occasions for learning which the older girls preferred. Such an instance was the seasonal coming of the *rumanki*, also known as the *zhatvarki* (harvesters), from the *dolni sela* (lower villages)--Semchinovo, Saitovo, Varvara, Kovachovo, Akandzhievo, Menenknovo, Karamusal, Karabunar, and so on--where the harvesting took place earlier; or from the *gorni sela* (upper villages)--Vasilitsite, Golak, Gabrovica, Ochushite, etc.--where the harvest came later. It was to these who came to the homes of the *chorbadzhi*, that the young girls gathered in the evenings to listen to the songs of these outsiders and to memorize them. In this manner songs spread through our villages. The older girls and the women who were better singers, naturally, had similar interests.

à la carte

continued from p. 15

golden brown. They were beautiful. Wes and I tasted one together and they were so good we each finished off another before dinner. The crunch of the *Chushki's* golden coat, the soft mellow taste of the green pepper and the flow of the salty warm white cheese inside, was a miracle of texture, color and taste. The little extra time involved in preparation is well worth it. (P.S. I think I know now what 94 Proof means.)

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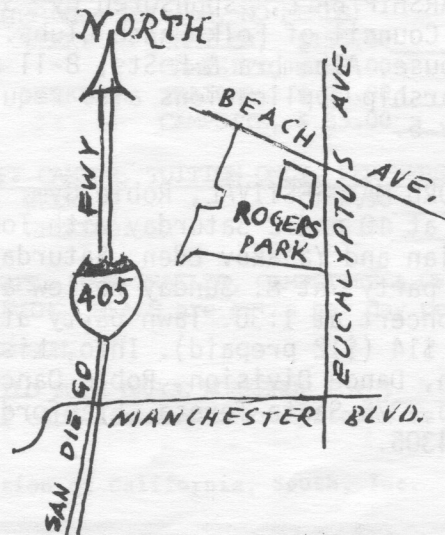
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- 4-6 SKANDIA AT SOLVANG. Friday eve preparty, Saturday workshops at 10 & 2, Skandia Ball on Sat. eve, Sunday workshop at 10. All at Veterans Auditorium in Solvang. Info, Dan Matrisciano, PO Box 1786, Goleta, CA 93116. (805) 688-3397.
- 5-6 SCOTTISH HERITAGE FAIRE AND GATHERING, 4th Annual, sponsored by Scottish Heritage Club, at Devonshire Downs, Northridge. Pipe bands, dance competitions, Scottish fiddlers, country dancing. Athletic events for both men and women. Refreshments, booths, Opens 8:30 am both days. \$6, \$4 for jrs and srs, \$2 for kids, under 6 free. Info (818) 899-3236.
- 5 CINCO DE MAYO. There must be lots going on in LA, but no one has told us.
- 5 SCHOLARSHIP BALL, sponsored by Sacramento Council of Folk Dance Clubs. Clunie Clubhouse, Alhambra & F Sts, 8-11 pm. Scholarship applications also required by May 5.
- 5-6 STANFORD MAY FESTIVAL, Roble Gym. Workshops at 10 and 2 Saturday with Tom Bozigian and Ya'akov Eden. Saturday night party at 8. Sunday review at 10. concert at 1:30. lawn party at 2:30. \$14 (\$12 prepaid). Info, Lisa Codman, Dance Division, Roble Dance Studio, 375 Santa Teresa, Stanford, CA. 94305.
- 6 MUSIC-AND-DANCE-ON-THE-GRASS, Sunset Canyon Recreation Center, UCLA. 11 am-6pm. Outdoor performances of a variety of ethnic groups plus some general dancing. Free! Food and drink available. See ad this issue or contact Jorge Estrada, 279-1909, 825-4401 for info.
- 6 "BRAZILIAN CANDOMBLE AND CARNAVAL COSTUMES" lecture at UCLA Museum of Cultural History, by Daniel Crowley of UC Davis and Mikelle Smith Omari of UCLA. In conjunction with exhibition at the museum on this topic. 39 Haines Hall, UCLA. For time, call 825-4361.
- 10-13 KHADRA CONCERTS, 10-11 at Laney College Theatre, 900 Fallon St, Oakland, 12-13 at Palace of Fine Arts, Lyon at Marina, SF. Show 8 pm each night. Tickets \$9-12. Premiering suites of Polish, Scottish and French Canadian dances. Also performing Russian Quadrilles and Georgian material. For more information, Ellen Dale (415) 376-2578. Khadra is just back from a two week stay at EPCOT Center in Florida.
- 12 "I" BALL, Blue Dolphin, Berkeley, hosted by Berkeley Folk Dancers. Reservations, (415) 527-0127.
- 12 TAMBURITZAN CONCERT, Cupertino. Info (408) 257-9555.
- 12-13 CALICO SPRING FESTIVAL, 12th Annual, at Calico Ghost Town. Bluegrass and country music, clogging exhibitions, & other old time activities. Sat. from 9-8, Sun. 9-6. \$3, Jrs. \$2, under 5 free. Calico is off I-15, N of Barstow. Info (619) 254-2122.
- 13 DUQUESNE UNIVERSITY TAMBURITZAN CONCERT, Fontana High School Auditorium, 9453 Citrus Ave, Fontana. 3 pm. Tickets \$5-8. Info (714) 877-4436.
- 13 ROSE FESTIVAL, Veterans' Memorial Building, Santa Rosa. 1:30-5:30 dancing. \$2. Sponsored by Santa Rosa Folk Dancers.
- 19 BARR PARTY, Brockton School, 1309 Armacost, W.L.A. 7:30, \$3.50. For info, see ad or call 202-6166.

- 19-20 JAPANESE CULTURAL WEEKEND, at Bowers Museum, 2002 N. Main, Santa Ana. Dance, music, food and craft demonstrations. 11-5 both days. Info (714) 972-1900.
- 20 MORE THE MERRIER AND SOUTH BAY FOLK DANCERS FESTIVAL, Rodgers Park, 400 Beach Ave, Inglewood. Council meeting at 11, dancing from 1:30-5:30. \$2. Info 831-4421, 325-5497, or see ad this issue. Official Federation event.
- 20 CELTIC HARP CONCERT by Sylvia Woods, Wilshire Ebell Club Lounge, 4400 Wilshire Blvd. 7:30 pm. \$8 for tickets. Info (318) 247-4177.
- 20 ENSEMBLE INTERNATIONAL CONCERT of international folk dance, music and singing. Community Center Theatre, 550 E. Remington, Sunnyvale. 2 pm. Tickets \$5, \$4 for seniors. Info, (408) 395-8026.
- 25-28 STATEWIDE 1984, "Bavarian Holiday." Sacramento is hosting this year, headquartered at Sacramento Inn with most events taking place at Sacramento Memorial Auditorium and Robertson Dance Studio. Friday: Registration 4-6, 7-10; Warm-up party 8-11:30 (Robertson) and afterparty 11:30-1:30. Saturday: Registration 10-12, 1-1:30, Institute 1:30-4:30, Festival 8-11:30, afterparty 11:30-1:30 (all at Aud.). Sunday: Installation Brunch 10-12 (hotel), Concert 1-3, Festival 3-5:30 and 8-11:30, afterparty 11:30-1:30 (all at Aud.) Preregistration price \$20 (by May 10) or \$28.50 with Brunch. Added event is Kolo Party in separate room Saturday and Sunday at 8. Registration to Leona Faoro, 7361 22nd St., Sacramento, CA 95822. Hotel reservations at Sacramento Inn (Federation has block of 100 rooms reserved) direct to hotel at Arden Way & the Freeway, Sacramento, CA 95815. Rooms are \$39 sngl, \$40 dbl. Hotel info, (916) 922-8041. Statewide information, (916) 421-8833.
- 25-28 ROYAL SCOTTISH COUNTRY DANCE SOCIETY INSTITUTE WEEKEND at Solvang. Info, Lillian Goldstein, 821-1872, 306-6570.
- 26 VIENNESE BALL, sponsored by Skandia. Second annual. Live music, dress up for the event. Wilshire Ebell Ballroom, 4401 W. 8th St, LA. 7:30-midnight. \$12.50. Waltzes, polkas, quadrilles, etc. See ad this issue for more details. Reservations to Skandia, c/o The Gift Box, 17163 Ventura Blvd, Encino, CA 91316.
- 26 OSSIAN CONCERT at McCabe's Guitar Shop, 3101 Pico Blvd, Santa Monica. Scottish traditional music. Info 828-4405.
- JUNE
- 1 AMAN CONCERT as part of Ojai Festival, Festival Bowl, Ojai. 8:30 pm. Performance by Aman's 21-member chamber ensemble. Info, Ojai Festivals, PO Box 185, Ojai, CA 93023. Tickets \$5-\$12.50. (805) 646-2094.
- 2 SKANDIA SUMMER DANCE, Women's Club, 121 S. Center, Orange. 3-5 pm workshop, evening dance from 7:30. Info, (714) 892-2579, 533-8667, 533-3886.
- 3 BALKAN WORKSHOP AND DANCE at the Folk Dance Cafe in San Diego, 2927 Meade Ave. Afternoon workshop (1-4) with Dick Crum, Eastern European dinner at 5, evening dancing to Miamon Miller's orchestra Fuge Imaginea from 6:30. Info, (619) 281-KOLO (Wed-Sat).
- 3 FUGE IMAGINEA CONCERT in Balboa Park prior to evening event at Folk Dance Cafe. Sponsored by Center for World Music. 2:30 pm.
- 8 FUGE IMAGINEA CONCERT of Eastern European music at Morgan-Wixson Theater, 2627 Pico Blvd, Santa Monica. 7:30 and 9:30 pm shows. Virtuoso musicians Miamon Miller, Alexander Eppler, Michael Alpert, Stuart Brotman and Mikhail Shneider. \$6 in advance, \$7 at door. Reservations to 2518 Kansas Ave, #6, Santa Monica 90404. 829-4254. See review of Fuge in our April 1984 issue & ad in this issue.
- 9 INTERNATIONAL RENDEZVOUS 10th ANNIVERSARY PARTY with music by Nama orchestra. LA Valley College Field House, 5800 Ethel, Van Nuys. 8-midnight. \$5. Info (818) 787-7641. See ad this issue.

continued on p. 27

MENDOCINO FOLKLORE

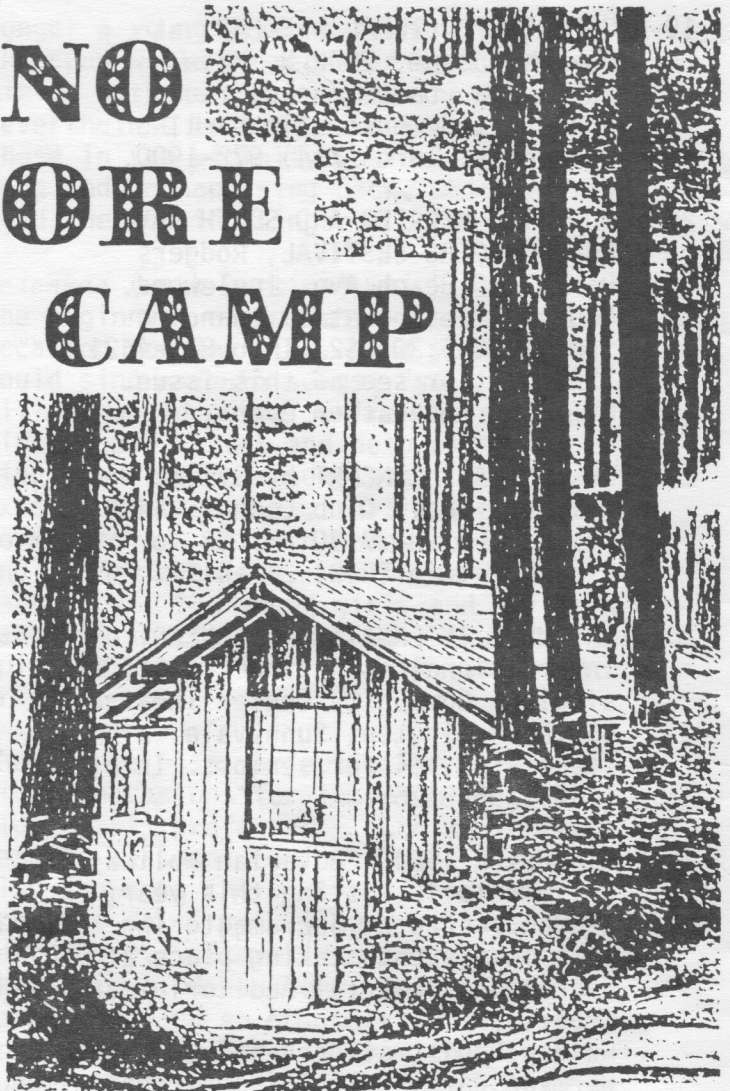
JUNE 23 -
JULY 1, 1984

CAMP

TEACHERS

SUSAN CASHION...Mexican
SHARRON & ARMAND DENY...Swedish
JAAP LEEGWATER...Bulgarian & Dutch
DEAN & NANCY LINSOTT...International

JOIN US! For daily dance teaching sessions, ethnic crafts, singing, music, nightly dance parties, delicious cuisine. Special party days highlight a different nationality complete with traditional meals, costumes, decorations and traditions!



TENTATIVE COSTS of camp, including meals, lodging and tuition:

Couples (2 to a cabin)	\$290 each
Singles (3-4 per cabin)	\$275 each
Work Scholarships*	\$145 each

*A limited number of work scholarships are available. Those wishing to apply should write as soon as possible for more information.

DEPOSITS of \$50 per person will be accepted beginning Feb. 1, 1984. Deposits are fully refundable until April 15th and partially refundable until May 30th.

APPLICATION

Please detach and mail with your \$50 deposit per person to:

Mendocino Folklore Camp
40 Glen Drive
Mill Valley, California 94941

Make checks payable to Mendocino Folklore Camp.

26

Mr. Ms. _____

Address _____

Phone _____

Deposit Enclosed _____

_____ Single _____ Musician

_____ Couple _____ Work Scholarship

CALENDAR

continued from p. 25

- 9-10 FUN IN MARIN, Mill Valley Festival. Saturday workshop at Park School in Mill Valley with Grace Nicholes. Scandia advanced class that evening at Park School with Dean and Nancy Linscott. Sunday festival at Park School.
- 12 FUGE IMAGINEA (a busy June) playing for dancing at Ashkenaz Folk Dance Coffeehouse on San Pablo Ave. in Berkeley. Info (415) 525-5054.
- 14 FUGE IMAGINEA CONCERT at Julia Morgan Theater, 2640 College Ave., Berkeley 94704. 8:15 pm. Tickets \$6.50/\$7.50. Info, (415) 548-2687.
- 15-17 IDYLLWILD FOLK DANCE WORKSHOP WEEKEND
15-22 IDYLLWILD FOLK DANCE WORKSHOP WEEK at ISOMATA camp in Idyllwild. Sponsored by Folk Dance Federation of Calif, South. Teaching this year: Sunni Bloland (weekend), Tom Bozigian, Jas Dziwanowski, Graham Hempel, Yves Moreau (weekdays only), Vicki Maheu. See ad this issue or contact Fran Slater, 556-3791 for information.
- 16 NEVENKA CONCERT, of Eastern European vocal music by Trudy Israel's group. At the Intersection, 2735 W. Temple St., LA. 9:30 pm. Music from British Isles as well as traditional Yugoslav, Bulgarian and Hungarian songs accompanied by folk musicians. Info, 386-0275.
- 16 QUEBECOIS MUSIC by Denis Pepin and Lisa Ornstein as part of House Concerts series, 4401 Trancas Pl., Tarzana, CA 91356. 8 pm. \$6. Reservations, (818) 342-SONG.
- 16-24 BALKAN MUSIC AND DANCE CAMP, in Mendocino Woodlands Camp #2, sponsored by E. European Folklife Center at U. Oregon and directed by Mark Levy (see his article in this issue). Intensive workshops on Balkan folk instruments, singing and dance with top musicians on West Coast, including Alex Eppler, Ed Leddel, Mark Levy, Stewart Mennin, Marcus Moskoff, Miamon Miller, & others. Dances this year by Bob Liebman. \$250 for week including lodging and food. Registration or enquiries to Mark Levy, 3150 Portland St, Eugene, OR. 97405. (503) 344-4519, 686-4877.
- 22-24 SANDOR TIMAR WORKSHOP sponsored by Karpatok Hungarian Folk Ensemble. Sandor's only West Coast teaching appearance in 1984. He is Artistic Director of Hungarian State Ensemble and a world-renowned ethnographer. Also teaching will be his wife Böske and Andor Czompo. Lorin creve dance cycle will be taught. Friday and Saturday night Táncház with live music by Karpatok Orchestra. Live music will also accompany teaching sessions. Held at United Hungarian House, 1975 W. Washington Blvd, LA. \$45 for entire weekend. Karpatok Orchestra also plans to have a recording of Lorin creve cycle ready for institute. For more info, see ad this issue or call (213) 995-7215.
- 23- MENDOCINO FOLKLORE CAMP, with 7/1 Susan Cashion, Sharron and Armand Deny, Jaap Leegwater, Dean and Nancy Linscott teaching. \$275-\$290 for the week, including meals, lodging, tuition. See ad this issue or contact Mendocino Folklore Camp, 40 Glen Drive, Mill Valley, CA 94941.
- 23-24 SUMMER SOLSTICE DULCIMER & TRADITIONAL MUSIC FESTIVAL, at Greystone Park in Beverly Hills. Sponsored by Calif. Traditional Music Society, C & E Weissman. Over 100 workshops on folk instruments, dance and singing. Emphasis on the dulcimer. Performances, food and craft booths as well as workshops. Admission \$10 per day, 8:30-5:30. Info (818) 342-7664.
- 26,27 KODO CONCERTS, as part of Olympics Arts 29 Festival. Traditional drumming from Sado Island in Japan. Performing at Japan America Theatre, 244 S. San Pedro, LA. Concerts all at 8 pm. Tickets \$7-\$15.
- 29-30 AMAN CONCERTS as part of Olympics Arts Festival. At Pasadena Civic Auditorium. 8 pm both nights, \$7-\$15. Premiering California Heritage Suite, 5 segments of California dance history, choreographed by Robin Evanchuk. Tickets for Kodo and Aman available thru Olympics Arts Festival brochure available from 1st Interstate Bank branches, or call 741-7777.

continued on p. 29

ANNUAL Folk Dance FAVERIUM FESTIVAL May 12, 1984

Saturday eve.
8:00 - 12:00
p.m.

Donation

Guests \$4.00

CENTER MEMBERS
\$3.50

REFRESHMENTS

Exhibition
by "TANZA"
Billy Burke, Dir.

DOOR PRIZE



VALLEY CITIES JEWISH COMMUNITY CENTER

JOHN SAVAGE FOLK DANCE DIRECTOR

13164 BURBANK BLVD. VAN NUYS

MEMBER FOLK DANCE FEDERATION SOUTH



calendar

continued from p. 27

Around the Country

MAY

- 4-6 OAK RIDGE, TENN., Balkan workshop w/ Martin Koenig, (615) 483-7251.
- 4-7 EASTBOURNE, ENGLAND, 9th Eastbourne Folk Festival.
- 5-6 ENNIS, TEXAS. Ennis Polka Festival.
- 6 DENVER, Tamburitzan concert.
- 12-13 PETERBOROUGH, ONTARIO, Peterborough English Weekend Workshop. (705) 743-0512.
- 18-21 WATERLOO, ONTARIO, Ontario Folk Dance Camp w/ Jaap Leegwater and Conny Taylor. (416) 493-3815.
- 18-20 BLACK MOUNTAIN, N.C., Black Mountain Spring Festival. (704) 669-2456.
- 19 NEW YORK, NY, Tanchaz at Hungarian House w/ Magyars & Kotanskys. (201) 836-4869.
- 25-28 SEATTLE, Northwest Folklife Festival (see April issue), (206) 625-4410.
- 25-28 TULSA, Tulsa Memorial Day Weekend institute w/ Billy Burke. (918) 747-4341.
- 25-28 WHEELING, W. VA. Olgebay Folk Dance Camp.

JUNE

- 1-30 TORONTO, International Festival celebrating sesquicentennial anniversary. Includes Caravan'84, city-wide folk festival, June 22-30.
- 1-8 HENDERSONVILLE, NC. Blue Star Israeli 8-15 camps, 2 weeks, directed by Ya'akov Eden. (704) 692-3591.
- 10-14 RHINEBECK, NY, Yiddish Folk Arts Institute, (212) 535-6700 x 15.
- 15-17 MUKWONAGO, WISC. Chicago Folk Dance Council sponsored weekend.
- 17-23 CORVALLIS, OREGON. Oregon State Univ. Camp. (503) 754-3718.

A concert of folk music from Eastern Europe

Fuge Imaginea

with

*Miamon Miller
Alexander Eppler
Michael Alpert
Stuart Brotman
Mikhail Shneider*

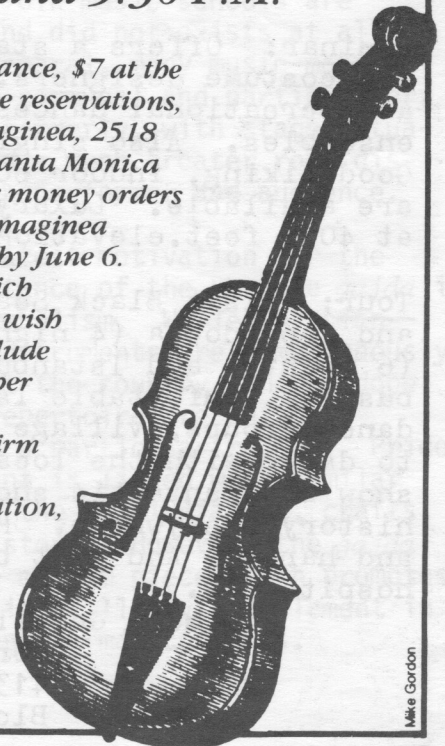
Friday, June 8, 1984

at the beautiful

Morgan-Wixson Theater
2627 Pico, Santa Monica

*Performances at
7:30 and 9:30 P.M.*

Tickets \$6 in advance, \$7 at the door. For advance reservations, write to Fuge Imaginea, 2518 Kansas Ave. #6, Santa Monica 90404. Checks or money orders payable to Fuge Imaginea must be received by June 6. Please specify which performance you wish to attend and include your phone number should it become necessary to confirm your reservation. For more information, please telephone (213) 829-4254.



Mike Gordon

Bora Özkök presents:

6th Annual



Limited to:

45 people - seminar

35 people - tour

TURKISH DANCE SEMINAR followed by

TOUR OF TURKEY - 1984

July 7-14: Seminar at Lake Abant

July 15- August 5: Tour of Black Sea, Eastern, Central, Southwest,
West, Northwestern Turkey and Istanbul.

Prices reduced 35% from 1982:

Seminar: 8 nights \$390.00

Tour : 21 nights \$990.00

Either event may be attended seperately. To secure your space please send a fully refundable \$100.00 deposit as soon as possible. (Both events were sold out in 1983 by the month of May, as people from seven different countries attended.)

Flight: New York - Istanbul - New York via KLM regularly scheduled flight at \$890.00.
Depart from New York on July 6 - Return to New York on August 5, 1984.

Total Price:	Seminar plus flight:	\$1280.00	8 nights
	Tour plus flight:	\$1880.00	21 nights
	Seminar and Tour plus flight:	\$2270.00	29 nights

The prices include: Round trip KLM flight trip to Turkey, lodging and 3 delicious meals a day throughout, teaching, lectures and performances. Flight from East Turkey to West Turkey, plus all land travel, entrance fees to museums, shows and much more.

Seminar: Offers a staff of 12 teachers, musicians, professors, and costume designers. Always live music. Performance as well as recreational dances taught. Performances by visiting ensembles. Also singing, parties, picnics and village visits. Good hiking, indoor pool, sauna, tennis, cycling, table tennis are available. Luxury hotel at a remote and beautiful mountain lake at 4000 feet.elevation. Cool summer days and nights.

Tour: Visit Black Sea and Eastern Turkey (7 nights), Ankara and Cappadocia (4 nights), Mediterranean and Aegean region (6 nights) and Istanbul (4 nights). Private air-conditioned bus for comfortable land travel. Many performances by local dance groups, village visits, possible weddings, many chances to dance with the locals. Great parties, and picnics. Rug show and fantastic shopping bargains. Beautiful scenery and history everywhere. Many museums including the Topkapi museum and harem. And last but not least, the wonderful Turkish hospitality.

For more detailed brochure write to:

Bora Özkök

413 W. Howe

Bloomington, Indiana 47401

(812) 336-2514



1st Annual

Mid America Folk Dance Conference

AUGUST 12 - AUGUST 19, 1984, at

UNIVERSITY OF WINDSOR, WINDSOR, ONTARIO, CANADA

Across the river from DETROIT, MICHIGAN, U.S.A.

1984 Staff

- DENNIS BOXELL** : Balkan & Assyrian dances
 - ANDOR CZOMPO** : Hungarian dances
 - MOSHIKO HALEVY** : Israeli dances
 - JERRY HELT** : American Squares, Contras
 - BORA ÖZKÖK** : Turkish dances
 - plus
 - NICHOLAS HILFERINK** : Romanian dances
 - and **ALISON SNOW** : Turkish dances
- } in
Special
Workshops



Prices: (In U.S. dollars. Add 25% if paid in Canadian funds)

DOUBLE OCCUPATION: \$308 **TUITION ONLY:** \$148
SINGLE OCCUPATION: \$338 **TUITION plus MEALS:** \$248

Tuition Only: Full time required. Includes classes, activities, syllabus and parties. No part time attendance except for Saturday night party. **Tuition plus Meals:** Includes everything except lodging. **Single & Double Occupation** All centralized washroom facilities.

Prices Include:

Daily classes by teachers, live music, request record parties, daily dance reviews, 3 good meals / day cafeteria style, Sat. night party, cookies & refreshments, singing sessions, performance material & special workshops, lectures & culture sessions, movies, slides, all taxes, tips & gratuities, dance description booklet, picnics and dance parties.

Facilities:

Beautiful wooden dance floor with mirrors, all air-conditioned modern single or double rooms, daily linen & maid service, sauna, beautiful modern Olympic-size pool, tennis courts, weight room, indoor / outdoor track, volleyball & basketball courts, nice campus with a river front.

Reservations / Cancellations:

A \$40 U.S. deposit required upon booking. Balance due July 10, 1984. A 50% - \$20 loss of deposit for cancellations after July 10. No penalty for cancellation prior to July 10.

How To Get There:

From west of Detroit: Take I-94 E. to I-96 S. to Ambassador Bridge to Canada. After bridge, turn right onto Huron Church Rd. Take Huron Church Rd. to Wyandotte and turn right. Go to Vanier Hall to register.

From south of Detroit: Take I-75 north to Ambassador Bridge exit. After bridge, follow directions above.

From Canada: Take Hwy. 401 west into Windsor. Stay on 401 until it becomes Huron Church Rd. Follow it until Wyandotte, turn right. Vanier Hall to register is on the left.

Note: On the Detroit river front, there will be ethnic festivals with ethnic food and entertainment during the weekends of Aug. 10-12 and Aug. 17-19.

Application Form: A deposit of U.S. \$40 is enclosed.
Please reserve for _____ person(s):

- Double Occ.
- Single Occ.
- Tuition only
- Tuition plus Meals

**MID AMERICA
FOLK DANCE CONFERENCE**
 Bora Özkök
 413 W. Howe St.
 Bloomington, IN 47401
 (812) 336-2514

Name _____

Address _____

Phone _____ Age _____

Roommate name _____

Signature _____

Do you smoke? Yes No

LETTERS TO THE EDITORS

I have enjoyed your articles on "The Future of Folk Dance, A Roundtable." As I myself have given thought to this issue, I find it valuable to gain the insight of those individuals more deeply involved in this activity.

Knowing that the influx of new people is small...I believe that some changes would help.

1. Cafes need to provide less smokefilled environments.
2. Clubs and cafes need to have general dancing start in the early evening and continue through the later part at least some of the time. Not everyone wants to take classes and, for those of us who enjoy at least three hours of dancing, it starts too late and ends too late.
3. Provide a list of general dances being done on a blackboard (in order) so that we can copy down the names.
4. Provide general dancing in the parks, malls, or other non-dancing and non-ethnic environments to introduce new people to the fun of the sport/art.
5. Create an attitude that "this is an alternative to the singles bar."
6. Introducing folkdancing in the schools or senior centers ignores the majority of the population looking for wholesome activity. Continue at those places but get into the health clubs and other places where aerobics have taken over. There is a group of people out there ready to get hooked but it has to be marketed.
7. It is wonderful to watch good performing companies but frustrating not to be able to get up on stage afterwards and do some general dancing with them. Perhaps create more performing companies for those individuals who want to enjoy and show-off folk dancing but not try to become "professionals."
8. Make some tapes/cassettes of some of the year's more popular dances so that it isn't necessary to buy an extensive number of records.
9. Recognize that many people love dancing for the movement with music, the complexity of rhythms and steps and are not interested in molding into an ethnic community that thinks the dance is only for them. In the U.S. is it still appropriate to have men's and women's dances?

...Perhaps in the long run there is only a limited number of people interested in this activity. I do believe though that more people would get involved if shown how much fun it is and how simple it is.

...I have often started doing my own folk dancing -- making up my own rhythms and steps -- on camping trips and only wished that more people knew some songs or felt free to "jam." Perhaps this atmosphere of creativity should be rekindled by truly creating a new dance among today's folk. Traditional patterns, styles, and music should be retained and preserved but new choreography should also be encouraged.

Nancy Sue Pearlman
Los Angeles

...There are many merchants of folk dance who are perhaps struggling to make a living. My opinion is to consolidate (them) in one general store...like a department store (with) each hav(ing) their own department. Bora (could have) his shop making folk dance shoes...Marge her costumes and accessories...John Filcich his record department, Leo Stower his classical recording department, (possibly) a folk museum, a health food store-restaurant.

That way many unhappy lonely folk dancers will be employed, and will be given a chance to become active, needed, wanted in something of interest.

Rose Parker
Los Angeles

*There was a young girl from Darjeeling,
Whose dances were very revealing,
Not a murmur was heard,
Not a sound, not a word
But the eyebrows were hitting the ceiling.*

PEOPLE, PLACES AND THINGS

1984



MUSIC, DANCE, FOLKLORE, COSTUMES, PARTIES

AUG. 25th, 26th & 27th

in

LOS ANGELES

PEOPLE, PLACES, AND THINGS

FEDERATION NOTES: Because of rising costs, associate members of the Folk Dance Federation will receive Council meeting minutes only if they will pay \$3 per year for postage...The Federation is planning a Balkan festival on August 25-26 (see ad this issue), with teachers likely to be Atanas Kolarovski and Jaap Leegwater...A reminder that May 15 is the deadline for camp scholarship applications, printed in March SCENE. Criteria are commitment to continuing service to folk dance groups, dedication to folk dancing as evidenced by past record, financial need...The Federation, in conjunction with the City of Culver City, will be putting on an international folk dance festival at Veterans' Memorial Park on July 29, the day after the opening of the Olympic Games.

CAMPS: News is still trickling in on the plethora of folk dance camps you have to choose from this summer. For instance:

The 9th Annual Oregon State University workshop will be held in Corvallis from June 17-23 and will feature Andor Czompo, Ulla Beckman, Ya'akov Eden, Jaap Leegwater, Bob Erny, Marty Roberts and Sandy Simowitz as teachers. Cost is \$98 tuition plus \$75-85 for room and board. Info from Sue Spinney, Langton Hall, Physical Education Dept., Oregon State University, Corvallis, OR 97331 (503) 754-3718.

A new camp, the New Mexico Camp, will take place at Armand Hammer United World College, 5 miles from Las Vegas, N.M., on August 3-5. Graham Hempel will be teaching. The setting is reported to be wonderful and provides a close, yet attractive alternative to camping in California. If it works well this year, it may be expanded to a full week next year. Contact person is Alice Van Camp, 2722 Santa Monica SE, Albuquerque, NM 87106. (505) 268-7426.

One change caused by the Olympics is a change of venue for the Santa Barbara Symposium. The location has been changed to the campus of Cal Poly, San Luis Obispo for this year only due to scheduling conflicts with the Olympic Games. Dates will be August 28-Sept 2, activities will be the same as if the camp were in Santa Barbara, and the teaching staff (while still tentative) is likely to

include Tom Bozigian, Mihai David, Ya'akov Eden, Bora Gajicki, and Jaap Leegwater. More details will be in next SCENE issue or from Tom Bozigian at 467-6341.

Another new camp this season is the Yiddish Folk Arts Institute, a 5 day event (June 10-14) in upstate New York which will focus on Yiddish folk arts, language and culture. Staff will include some familiar names (Michael Alpert, Lauren Brody, Carol Freeman) to west coast dancers and others expert in various aspects of the field. For info, contact YIVO Institute, 1048 Fifth Ave, NY, NY 10028. (212) 535-6700.

While we generally don't like to editorialize on upcoming events, the SANDOR TIMAR workshop coming up in June looks to be something special. In addition to it being his only known teaching appearance in this area, the Lorin creve cycle he is teaching at the three day workshop (see ad this issue) is not scheduled to be taught anywhere in the country this year. As the driving force behind the Hungarian State Ensemble which whirled through Los Angeles in February, Timar is not to be missed.

AMAN has announced a new directoral team to replace Ya'akov Eden, who resigned for health reasons in January. Don Sparks, a talented dancer, singer, musician and director will become Aman's Artistic Director along with Founding Artistic Director Leona Wood. And, fulfilling the post of Executive Director (responsible for the business aspects of Aman and oversight on long range artistic matters) will be (gulp) Mitchell Allen, SCENE co-editor.

PEOPLE: Miriam Lidster won the 1983 National Dance Association Heritage Award for her contribution to dance. She received the award at the AAHPERD conference in March...Lil Carson, Laguna Folkdancers President, turned 70 in April...Federation past President Jesse Oser has retired after many years in the paper business...Hollywood Peasants weekend in Highland Springs is planned for May 11-13 this year...Myrtle Hoppe, a SCENE subscriber from Minneapolis invites us all to join her club, the Sundowners, when in Minnesota. The club is the 2nd oldest in Minneapolis and meets on 2nd and 4th Saturdays of the

month at Waite Park Recreation Center. Myrtle is an original member of the club, which is 37 years old...An article in the San Diego Int'l FD Club Newsletter discovered by Cyril Shedlo indicates that folk dancing is a pretty healthy activity, according to some Swedish researchers. Women use an average of 90% and men 70% of their maximum aerobic power...Alice and Archie Stirling of San Diego will be teaching workshops in Bakersfield and El Centro soon...Ed Feldman celebrated his 2nd 40th birthday in March.

Richard Geisler, who is making a habit out of producing SHEET MUSIC for popular folk dances has just sent us his catalog of available tunes. There are well over 100 dances in his catalog and he will "transcribe to order" any other tune you would like. For a copy of his catalog, write him at 15181 Ballontree Lane, Grass Valley, CA 95945 and enclose a self-addressed, stamped envelope.

While we believe that the whole world will be focusing on Los Angeles this summer, there is a lot going on in Canada too. The Toronto International Festival will run the entire month of June and will include some high powered arts entertainment (rivaling our Olympics Arts Festival) in celebration of the 150th birthday of Toronto and 200th of Ontario. Part of the festival will be the city-wide Caravan, a giant festival of folk arts, food and performance. Canada will also be hosting the Third International Folklore Festival at Drummondville, Quebec and other locations. The Festival will include the Korean National Dance Company, Rutherford County Square Dancers of Tennessee, Resovia Saltans (Polish), Gruppo Folkloristico Valle Dei Templi Agrigento (Sicily), Nice la Belle (France)

and groups from other countries will participate. The Festival will be in Drummondville from July 6-15 and other locations in Canada from July 16-23.

TOURS : As spring brings the swallows to Capistrano, it also brings us news of summer camps (see above) and tours. Ads for tours that will take the folk dancer practically anywhere can be found in this issue. News comes to us of still other tours: to Greece being led by Athan Karras and Trudy Bronson (info 546-5481), a winter tour of China through the Pacific Asia Museum (info (818) 793-1466), and a textile tour of Turkey through the Textile Museum in Washington, 2320 S Street, NW, Washington, DC 20008.

MUSEUMS: Also at the Textile Museum in Washington is an exhibit of folk costume from the Holy Land, running from June 8-September 23. The 50 costumes from the private collection of Mrs. Widad Kawar of Amman, Jordan will be accompanied by old photos from the Semitic Museum at Harvard depicting native Palestinian dress...A former Textile Museum exhibit of Greek island embroidery is now residing at the Craft and Folk Art Museum, across the street from the La Brea tar pits and will remain here until May 13.

The BASQUE STUDIES Program at U. Nevada Reno is again sponsoring a study abroad program in Basque Country for people with an interest in Basque language, history and culture. Programs range from the summer to a

continued on p. 36

P A R T Y P A R T Y	FOLK DANCE PARTY		P A R T Y P A R T Y
	SAT. - MAY 19 TH - 7 ³⁰ P.M.		
	BROCKTON SCHOOL		
	1309 ARMACOST W.L.A		
	HOSTED BY		
	BEVERLY & IRWIN BARR		
	\$3- INC. REFRESHMENTS		
CALL 202-6166 FOR INFO			

INTERNATIONAL RENDEZVOUS



Presents

N A M A

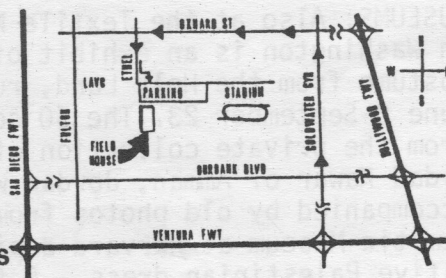
Playing at our
tenth anniversary
party on **SATURDAY**
JUNE 9TH.

DANCING, LIVE MUSIC, & EXHIBITIONS

8:00 P.M. TO MIDNIGHT. ADMISSION \$5.

Refreshments
available.

LAVC Field
House, 5800
Ethel, Van Nuys



FURTHER INFO: 787-7641

P,P,T

continued from p. 35

full year. For info, Carmelo Urza,
U. Nevada Library, Reno, Nevada
89557-0012. (702) 784-4854.

So you're going to Statewide this year. If you decide to take the long drive up to Sacramento, be ready; that town will be bursting with entertainment, and it won't all be folk dancing. Memorial Day weekend is the time that Sacramento holds its annual Dixieland Jazz Jubilee, now in its 11th year. Emperor and Empress for this year's events are Bob and June Crosby. There will be somewhere between 75 and 100 jazz bands playing around town over the weekend, and, if last year's pattern holds up, almost 200,000 attendees to the festival. For someone with an interest in jazz as well as folk dance, that weekend could probably be as close to heaven as you'll get on this planet. If your tastes don't run to jazz, you should either acquire one or expect crowds of jazz fanatics everywhere you go. It could be an interesting mix of music. Maybe they'll all come folk dancing?

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--Mildred Walter

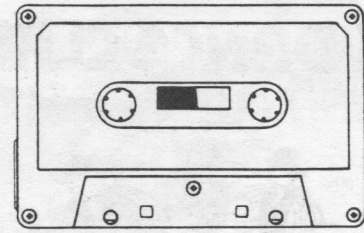
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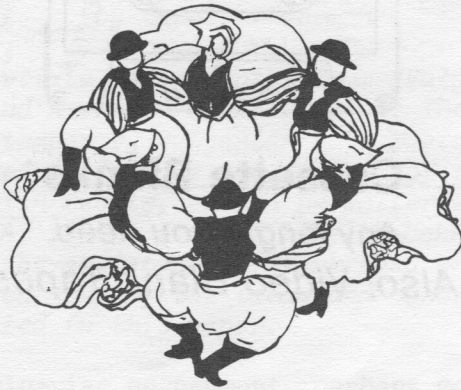
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 1 - 4 PM

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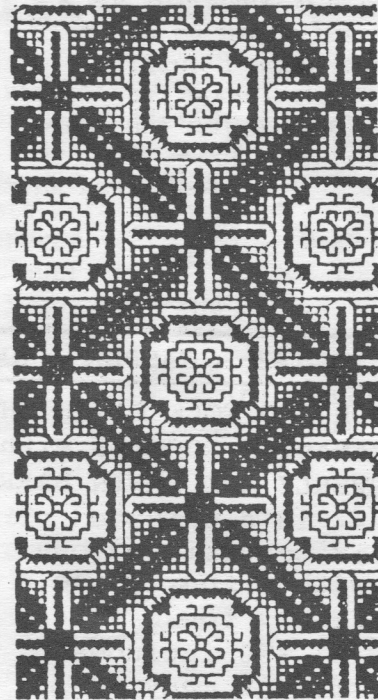
7 pm Beginners (no experience required)
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about the guest editor

KATIA McCLAIN is a Ph. D. candidate in the Slavic department at UCLA, specializing in Bulgarian. Although primarily a linguist, she has also conducted folklore research on Bulgaria. She coordinated two Bulgarian events at UCLA: Bulgarian Culture Week in 1981 and the Month of Bulgarian and Romanian Culture in 1983. Katia has been to Bulgaria herself 5 times and will return to work on her dissertation there next fall on an IREX fellowship.

Other contributors include:

DICK CRUM, well-known to all as a Balkan dance specialist, whose research, teaching and choreographies have had a strong impact on our knowledge and love of Bulgarian dance.

CAROL SILVERMAN is a folklorist teaching at the University of Oregon. A specialist on Balkan singing styles, she has a Ph.D. from University of Pennsylvania, is on the staff of the Balkan Music and Dance Camps, and is a founding member of the Zenska Pesna vocal ensemble. She too has taken 5 research trips to Bulgaria.

MARK LEVY directs the Eastern European Folklife Center which sponsors the Balkan Music and Dance Camps each year. He is also a Ph.D. candidate in ethnomusicology at UCLA and the Outreach Coordinator at the Russian and East European Studies Center at U. Oregon, as well as a virtuoso *gajda* player and teacher.

JANE SUGARMAN is a graduate student in ethnomusicology at UCLA and a specialist in Balkan singing styles. She has recently returned to Los Angeles after a 2½ year stay in Yugoslavia doing research on Macedonian and Albanian singing.

REMEMBER

There is NO June issue.

The next issue will cover

July and August.

Deadline: JUNE 5, 1984

our thanks to

Katia McClain, who is learning how hard it is to be an editor. Besides finding the articles, editing the articles, checking the Bulgarian translation and taking all the photos, this is no little task!...a superb job, Katia! Her contributors deserve equal acknowledgement for their interesting insights into the world of Bulgarian folklore. Our thanks to Dick, Carol, Mark and Jane for their contributions. We highly recommend Gloria's recipe column this month, pay particular attention to her techniques for preparation. We also would like to thank those who have been sending us letters to publish--we get around to them as we have the space for it. Do not despair if it takes a month or two. Things do get read and published. Our thanks also to the entrants in our limerick contest, long may they live. To last month's mailing crew, Dave Cohen, Marvin and Bea Pill, Perle Bleadon, Ed Feldman and the Culver City RSVP, our thanks, as well as the Culver City Post Office, which has made their job so much easier. Finally, a thanks to Kwik Kopy printing for quickly and professionally helping us out of our printing jam this month. Thanks, Richard.

on the cover

A budding young *gajda* player at the Koprivstica Festival, 1981. Photo is by Katia McClain.



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At a Glance

- | | | | |
|-----------|--------------------------------------|------------|-------------------------------------|
| May 4-5 | Southwest Dance Workshop, Riverside | June 3 | Fuge Imaginea Concert, San Diego |
| May 4-6 | Skandia at Solvang | June 8 | Fuge Imaginea Concert, Santa Monica |
| May 5-6 | Scottish Faire, Northridge | June 9 | Int'l Rendezvous Party, Van Nuys |
| May 5 | Cinco de Mayo | June 9-10 | Marin Festival |
| May 5 | Scholarship Ball, Sacramento | June 12 | Fuge Imaginea Music, Berkeley |
| May 5-6 | May Festival, Stanford | June 14 | Fuge Imaginea Concert, Berkeley |
| May 6 | Music & Dance on the Grass, UCLA | June 15-17 | Idyllwild Weekend |
| May 6 | Brazilian Costume Lecture, UCLA | June 15-22 | Idyllwild Week |
| May 10-13 | Khadra Concerts, Oakland & SF | June 16 | Nevenka Concert, LA |
| May 12 | Berkeley "I" Ball | June 16 | Quebecois Music, Tarzana |
| May 12 | Tamburitzan Concert, Cupertino | June 16-24 | Balkan Music Camp, Mendocino |
| May 12-13 | Calico Spring Festival | June 22-24 | Sandor Timar Workshop, LA |
| May 13 | Tamburitzan Concert, Fontana | June 23- | |
| May 13 | Rose Festival, Santa Rosa | July 1 | Mendocino Folklore Camp |
| May 19-20 | Japanese Cultural Weekend, Santa Ana | June 23-24 | Summer Solstice Festival, B. Hills |
| May 20 | S. Bay & More the Mer. Fest., Ing. | June 26-29 | Kodo Concerts, LA |
| May 20 | Celtic Harp Concert, LA | June 29-30 | Aman Concerts, Pasadena |
| May 20 | Ensemble International Concert | July 4 | Dance on the Slab, Santa Monica |
| May 25-28 | Statewide, Sacramento | July 6-7 | Hungarian Workshop, San Diego |
| May 25-28 | RSCDS Weekend, Solvang | July 14-22 | Baratsag Camp, Mendocino |
| May 26 | Viennese Ball, LA | July 20-22 | Festival of Masks, LA |
| May 26 | Ossian Concert, Santa Monica | July 28 | Olympics Opening Ceremonies |
| June 1 | Aman Concert, Ojai | July 29 | Culver City Festival |
| June 2 | Skandia Summer Dance, Orange | July 29- | |
| June 3 | Balkan Workshop & Dance, San Diego | Aug. 5 | Scandia Camp |

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