



# Folk Dance Scene

MAY/JUNE 1985

VOLUME 20 NUMBER 3



# RETURN OF THE PHOENIX

SUNDAY, JUNE 2 1:00 - 5:00 PM

WEST HOLLYWOOD RECREATION CENTER

WOOD FLOOR

\$4 ADMISSION

FREE PARKING

INT. - ADV. TEACHING BY THEA HUIJGEN



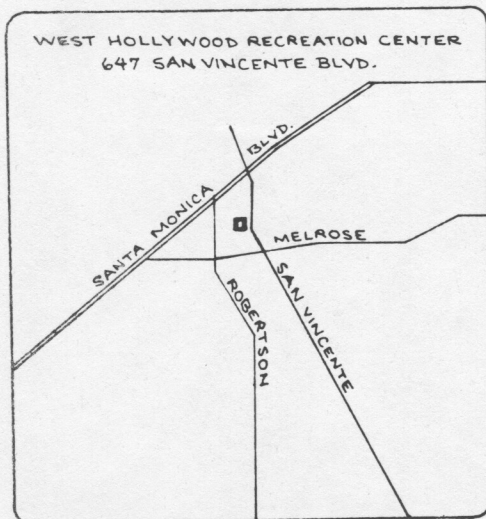
THE PROGRAM WILL INCLUDE THESE DANCES:

Ali Ali  
Ashrei Ha'eish  
Balta  
Belasičko Oro  
Čamčeto  
Četvorka  
Debka Oud  
Dedo Mili Dedo  
Derhule  
Dobrudžanska Pandela  
Dospatsko Horo  
Gavotte D'Honneur

Gjuševska Rūčenica  
Hasapiko  
Hora Spoitorilor  
Imate li Vino  
Invirtita din Luna - Turda  
Körcsárdás  
Kritiko Syrto  
La Bastringue  
Lipa Ma Marýca  
Mairi's Wedding  
Mari Mariiko  
Moja Diridika

Oláhos  
Ovčepolsko Oro  
Polka Od Przeworska (5&)  
Postupano  
Rørospols  
Rustemul  
Schioapa  
Sirba pe Loc  
Sitna Zborenka  
Šanderhoning  
Šopsko Horo  
Strumička Petorka

Syrto  
Székely Friss  
Szennai Karikázó  
Teen  
Tetovsko Oro  
Tubarosa Csárdás  
Vlaško Horo  
Vossarull  
Vrtielka Csárdás  
Vulpiuța  
Zajko Kokorajko  
plus YOUR REQUESTS



Interested dancers and leaders from all groups  
are invited to attend a pre-festival meeting to  
discuss cooperation between folk dance groups

12 Noon Brown Bag Lunch

FOR MORE INFORMATION:

Laura (714) 892-9766

Sherry (213) 836-7219



MAY/JUNE 1985  
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# Folk Dance Scene

Editor \_\_\_\_\_ MARVIN SMITH  
Co-Editor \_\_\_\_\_ TERI HOFFMAN  
Arts Editor \_\_\_\_\_ WALTER METCALF  
Circulation \_\_\_\_\_ JIM FOGLE  
Food Editor \_\_\_\_\_ FAY WOULK  
Business Manager \_\_\_\_\_ ROBERT MORIARTY  
Assembling \_\_\_\_\_ ED FELDMAN  
Trouble Shooter \_\_\_\_\_ FRANCES SLATER

Editorial Office:  
1841 S. Arlington Avenue  
Los Angeles, California 9001  
Business Office:  
22210 Miston Drive  
Woodland Hills, California 91364

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Folk Dance Federation of California, South Officers (1983-1984)

|                         |                       |
|-------------------------|-----------------------|
| President               | Lila Aurich           |
| Vice President          | Marshall Cates        |
| Treasurer               | Karen Fink            |
| Recording Secretary     | David Bornstein       |
| Corresponding Secretary | Elsa and Frank Havlic |
| Director of Publicity   | Wendy Wetzel          |
| Historian               | Kayso Soghomonian     |

Federation Information: (213) 306-7898

from the Editor:

*APATHY- If there is anything that the folk dance world should be afraid of it's apathy. Webster defines apathy as; lack of interest or concern.*

*It should be thought of as a disease that has reached epidemic proportions and a cure must be found before folkdancers become an endangered species.*

*Dear Sir:  
This is to notify you that Silverado Folk Dance Club has closed as of April 1985 due to low membership. Please remove the club from the club lists, and make a statement that we have closed.*

*Eleanor Gilchrist, Secretary*

**NOW FOR SOME GOOD NEWS!**

*Good news! We now have a calendar editor. ALL CALENDAR MATERIAL must be sent to FRANCES SLATER 1524 Cardiff Ave. L.A. 90035.*

*Items to be announced must be received by Fran 6 1/2 weeks prior to publication*

*Any salespersons out there? We need persons to solicit ads on commission for the SCENE. Make a little money for yourself and help us grow.*

*Another way you can help is to give a gift subscription to someone you love, or like or would like to like or....only \$4.00 for five issues.*

*You might also write an article for SCENE.*

**BUT NO MATTER WHAT, DO WHAT YOU CAN TO HELP NOW**

*Marvin Smith*  
editor.

1

**COVER PHOTO: "with this ring....."  
by Marvin Smith**



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## IMPORTANT INFORMATION

Due to the non-profit nature of this magazine, we cannot take responsibility for issues lost in the mail or arriving late. Please complain to your post office about these problems. If you wish replacements, send one dollar (\$2 foreign) with request.

HELP!!  
WE NEED AN ADVERTISING  
MANAGER

Person needed to solicit ads and/or coordinate "sales people". Position can either work on a 'commission per ad sold' basis (15-20% per ad) or can be a tax deduction. If interested, call Marvin Smith (213) 735-05335, Teri Hoffman (213) 653-2923 or Fran Slater (213) 556-3791.

### NEW CALENDAR EDITOR

Send all items you want to have in the Calendar Section to FRAN SLATER, 1524 Cardiff Ave., L.A. 90035. All items to be announced must be received by Fran 6 1/2 weeks prior to publication.

### COMING IN FUTURE SCENES:

July/August - AMERICAN  
September - MEXICAN  
October - RUSSIA  
November - SOUTH PACIFIC  
December- HOLIDAY CELEBRATIONS  
January - AFRICA

If you have any expertise in these areas, we would like to hear from you. We're always looking for new 'talent' to show off in the Scene.

New special gift subscription package: \$4.00 for five issues.

## THE MARRIAGE OF FIRE

ATHAN KARRAS

Tradition of the village "Holy Wedding" in Greece.

One of the oldest traditions still existing in many villages through out Greece is called The Marriage of The Fire. It happens on Christmas Eve. It is believed to be a remnant of the ancient Greek fireworshipping custom. They place a log from a male tree in the household hearth, or a tree that has a male conotation, and next to it they place a log from a female genus such as wild cherry for instance. A fire is started for luck to the head of the household, and as soon as the fire has risen, it is said that the marriage has taken place. In some instances they would go as far as placing a third log naming it the best man.

A Greek village wedding is a festive occasion in which the whole village takes part. There is music, singing and dancing. The wedding in fact is an important social affair in the community. The wedding songs and dances are not only expressions of joy, but with the magic underftones, are a means of ensuring happiness and prosperity for the newlyweds.

The various stages of the nuptial ceremony are accompanied by magic religious rites such as the adorning of the bride, the preparation of the groom, the processions from the bride's and the groom's home, and the homage paid by the bride to her parents and her relatives.

The bride will kneel before her parents and ask for their blessing, and then go to be received in the new home by the in'laws.

The songs, dances, golden crowns, silver candles and the perfumed groom are poet-

ic expressions and symbols of wealth and prosperity. The company sings, "Bring honey, bring milk, bring sweets for the bride" meaning life will be sweet and the toils and burdens of living will be less toilsome.

Some songs will offer such caution and advice as: "If you see lightning, If you hear thunder, do not leave your chicks unattended"

In Macedonia the bride will kneel three times before the assembled guests, in Naoussa she will also kneel three times to her mother-in-law before she moves into her grooms home.

Dancing at the wedding party will start off with the bride leading the first dance, the groom will lead the next, followed by the best man. The dance will continue until the lead has passed through the parents to all the relatives down the line, only then can the guests join in. During this process it is also common in the villages to pin money on or hand gold pieces to the bride and groom as their wedding gifts. Thus begins the wedding celebration which will go on for several days.



If you're interested in **NEWS OF FOLK DANCE ACTIVITIES**

**CURRENT RESEARCH ON ETHNIC DANCE AND CULTURE**  
**IMPORTANT FOLK DANCE TOPICS**

then you should be reading

# Folk Dance Scene

SCENE is America's largest folk dance publication. Based in Los Angeles, SCENE provides extensive coverage of dance activity, not only in Southern California, but throughout the world. The magazine also brings the best in research on ethnic dance, music, song, costume and culture from some of the leading figures in the folk dance movement. And topics that every folk dancer is interested in--from teaching techniques to the future of folk dancing itself--are highlighted in each issue. As official publication of the Folk Dance Federation of California, South, SCENE also provides coverage of organizational and club activities. In short, SCENE is the one source to go to for information on folk dancing today!

*Recent issues of SCENE have included..*

\*SYMPOSIA with leaders of the folk dance movement like Dick Crum, John Filcich, Athan Karras and others.

\*INTERVIEWS with notable personalities including Sandor Timar, Jaap Leégwater, and Edith Wylie.

\*ARTICLES on wide ranging topics from old time dancing in West Virginia to *gajda* playing in the Rhodope Mountains of Bulgaria.

\*CALENDAR listings of events in Southern California and around the world.

\*RECIPES, reviews of books, records and concerts, costume and embroidery patterns and much more.



## FOLK DANCE SCENE

*Marvin Smith, Teri Hoffman eds.*  
*Editorial Office: 1841 S. Arlington*  
*Los Angeles, California 90019*  
*(213) 753-0535*

Published monthly except for June and August.

\$8.50 for 10 issues (U.S.)

\$15.00 for 10 issues (Foreign)

## ORDER FORM

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CITY \_\_\_\_\_ STATE \_\_\_\_\_ ZIP \_\_\_\_\_

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# Calendar

## CALIFORNIA

### MAY

- 5/2 Westwood Co-op, Armenian Guest Tchr., Emerson Jr Hi, 8pm, L.A.
- 5/3-5 Skandia at Solvang, Vets Aud, Solvang, Wkshps Sat 10am & 2pm, Sun 10am, Sat eve Ball
- 5/4 Sacramento, Scholarship Ball
- 5/5 13th Annual Music-&-Dance-on-the-Grass, UCLA
- 5/5 Armenian Dance Seminar & Party, 9am-10pm, Elks Lodge, Glendale
- 5/5 Santa Rosa "Rose Festival" 1:30-5:30pm, Vets Mem Bldg
- 5/8 7:15-10:30 PM. Arsen Anoushyan & Tom Bozigian team teaching at Laguna. Dances are from the original immigrants of the 1910-1915 era. Gym is at Park & St. Annes. For further info, call (714) 543-5928.
- 5/9 Armenian Wkshop, 7-10pm, Long Bch City Coll., Women's Dance Studio
- 5/10 8 & 10 pm. "An Evening with Silly Wizard", traditional Scottish music, at Mc Cabe's, 3101 Pico Bl., Santa Monica. Call 828-4403 for info.
- 5/11 8 pm. Silly Wizard Concert sponsored by Celtic Music Society, at Servite Theatre, 1952 W. La Palma, Anaheim. Call (213) 430-6963 (eves) for info.
- 5/11 Calico Ghost Town-Music, Clogging & Sq. Dance Hoedown, Don Tucker
- 5/17 8-10 pm. Bulgarian Dance workshop with Jaap Leegwater at Veselo Selo, 719 N. Anaheim, Anaheim. \$4.
- 5/18 2-5 pm. Bulgarian Dance workshop with Jaap Leegwater, \$3.75. In evening, dinner, films & party at additional cost. At Folk Dance Cafe, 2927 Meade Ave., San Diego. Call 281-KOLO eves for info.
- 5/18 Aman, Pierce Coll., 8pm, Wdland Hills
- 5/18 Transylvanian Costumes, 1:30pm, by reservation, J. Hanford 382-3313
- 5/24- Statewide F.D. Festival, "Fiesta Folklorica", Santa Barbara
- 6/2 Phoenix Festival, 1-5pm, West Hollywood Rec. Ctr., W.L.A.
- 6/8 Aman, 8pm, Wadsworth Aud., UCLA
- 6/9 Larkspur "Fun In Marin"
- 6/14-16 8th Huck Finn Jubilee, Victorville, Don Tucker 714/783-3661
- 6/15-21 Skandia Camp, Mendocino, Nancy Linscott 415/383-1014

- 6/21-23 Idyllwild F.D. Workshop, wkend & wk, ISOMATA Campus, Fran Slater 556-3791
- 6/21-28 Armenian Dance, Bozigian Orch., 7-12pm, Elks Lodge, Glendale
- 6/21 Camp Sacramento
- 6/21-23 Mendocino Folklore Camp, Mendocino, Nancy Linscott 415/383-1014
- 6/23 Assyrian Picnic, Bozigian Orch., all day, Magnolia Pk, No Hollywood
- 6/23-29 Historical Dance Workshop, Dominican Coll, San Rafael 415-485-3217
- 6/30 Armenian Picnic, Bozigian Orch, all day, St. James Church, 4950 W. Slauson, LA

### JULY

- 7/4 July 4th "On The Slab" Santa Monica
- 7/4 "Down on the Farm Picnic" & Dance at the Horns' 1:30pm on, Martinez
- 7/21-28 SDSU Folk Dance Conference, San Diego Valerie Staigh, 292-4030
- 7/28-8/11 Stockton F.D. Camp, 2 sessions

### AUGUST

- 8/11-17 Feather River F.D. Wk, H&P Pressnall
- 8/24 Westwind Int'l Folk Ens, auditions, 1pm, Coldwater Cyn Pk
- 8/27-9/1 Santa Barbara Symposium, see ad

### SEPTEMBER

- 9/21 SDSU Inst. & After-Party, Inst. 1:30pm, Party 7:30pm, W. Hollywood Rec Ctr

### OCTOBER

- 10/5-6 Oktoberfest, Kayso F.D., Balboa Pk. Club San Diego, Sat. 1-5pm; Sun. Fed. Council Mtg. 11am; Dance 1-3pm

### OUT OF STATE

- MAY
- 5/3-5 Minnesota, "1985 Festival of Nations" St. Paul
- 5/5-11 Tennessee, "International Folk Fest '85", Murfreesboro
- 5/10-12 Wisconsin, Lake Geneva Spring Folk Dance Camp, Williams Bay
- 5/11 New York, Dance Party, Karl Finger
- 5/12 Colorado, Duquesne Tamburitzans, 7pm Denver
- 5/12-17 N. Carolina, Swannanoa School of So. Music & Dance, Camp Rockmont, Black Mt. College, Grey Eagle 704/669-2456
- 5/17-19 N. Carolina, Black Mt. Spring Festival, Black Mountain
- 5/17-19 Virginia, "Northern Va. Folk Fest", Arlington
- 5/22 New York, Karl Finger's Party Night
- 5/24-26 Michigan, Highland Games & Scottish Gathering

- 5/24-27 Washington, Northwest Folklife Festival,  
Seattle 206/625-4410
- 5/24-27 New York, Weekend at Saugerties,  
Karl Finger
- 5/30-6/2 Virginia, "Greek Fest", Richmond
- 5/31-6/2 Wisconsin, Lake Geneva Scottish  
Weekend, Williams Bay
- JUNE
- 6/9-15 Kentucky, 8th Annual Appalachian  
Family Folk Wk., Hindman, 606/785-5475
- 6/14-16 Wisconsin, F.D.Council of Chicago's  
June Camp, Beber Camp, Mukwanago
- 6/14-21 N.Carolina, Blue Star Camp, Hendersonville
- 6/16-22 N.Carolina, June Dance Wk., Brasstown
- 6/22 Virginia, "Tidewater Scottish Fest &  
Clan Gathering", Norfolk
- 6/23-29 Kentucky, Summer Dance School, Berea,  
T.Auxier 502/875-2487
- 6/24-29 N.Carolina, Recorder Wk., Brasstown
- 6/29-7/5 Maine, Maine Folk Dance Camp
- AROUND THE WORLD
- ENGLAND - MAY
- 5/3-6 10th Annual Eastbourne Int'l Folk  
Festival, tel.0323-642116
- TURKEY - MAY
- 5/15-20 "8th Int'l Marmara Folklore Fest."  
Istanbul, Ali Serdaroglu, tel.358 69  
16 or 358 86 99
- HUNGARY - MAY
- 5/17-19 Szolnok Folk Dance Festival
- CANADA, BY PROVINCE - MAY & JUNE
- Ontario
- 5/3-4 Culturama Ethnic Fest..., Ft. Frances  
807/274-3306
- 5/12-20 Fest. of Spring, Ottawa, 613/238-6231
- 5/17-6/2 St.Catharines Folk Art Fest., St.  
Catharines 416/685-6589
- 5/24-26 Folklore Fest., Thunder Bay, 807/  
625-2929 or 807/345-0551
- 6/7-9 Folklore '85, Kingston 613/376-  
3612 or 613/542-6164
- 6/14-23 Fiesta Oshawa, Oshawa 416-725-1455
- 6/21-23 Northwind Folk Fest., Toronto  
416/598-1995
- 6/22-23 Summer Solstice Fest., Thunder  
Bay, 807/345-7482
- 6/29-7/1 Multicultural Fest., Kitchener,  
519/745-2531
- Manitoba
- 5/28-6/1 Winnipeg Int'l Children's Fest  
Winnipeg 204/475-336
- Saskatchewan
- 5/4 Folic Fest '85, Melville 306/728-2747
- 5/9-11 Vesna Fest. '85, Saskatoon 306/374-  
7675 or 306/373-2022
- 5/11 Folklorama, Swift Current  
306/773-9454 or 306/773-9634
- 6/6-8 Mosaic, Regina, 306/584-4888
- 6/14-16 17th Annual Regina Folk Fest.,  
Regina, 306/695-2783
- British Columbia
- 6/24-7/1 Folkfest, Victoria 604/388-4728
- Prince Edward Island
- 6/28-7/7 Canadian Heritage Festival,  
Charlottetown, 819/994-2046
- Newfoundland & Labrador
- 6/22-23 2nd Annual Burin Peninsular Folk  
Festival, Burin 709/891-1546
- 6/29-30 7th Annual Conception Bay Festival,  
Carbonear, 709/596-7329
- Nova Scotia
- 5/24-26 Festival Acadian de Halifax,  
Halifax, 902/455-1325
- 6/22-23 Celebration '85, Halifax  
902/423-6534
- 6/29-7/1 Festival Acadien de Wedgeport,  
Wedgeport 902/663-2633
- New Brunswick
- 6/27-7/1 Fredericton Summerfest,  
Fredericton 506/452-9426
- 6/28 12th Annual Miramichi Fiddling  
Jamboree, Newcastle 506/622-2450
- Quebec
- 6/7-16 Festival Int'l du Spectacle, Montreal  
514/844-9358
- 6/29-7/8 Festival de la Parente, Petite-Vallee  
418/393-2119 or 418/393-2083
- June Les Isles en Ville, Montreal  
514/281-8736 or 514/768-8881
- June World Jewish Song Festival, Montreal  
514/342-9627
- SQUARE DANCE
- One Week Programs
- Georgia, tel. Dillard 404/746-2134
- 5/5-11; 5/12-18; 5/19-25; 5/2606/1/ 6/2-8;  
6/9-15; 6/16-22; 6/23-29; 6/30-7/6
- Training for Callers & Cuers
- 5/26-27 Missouri, Ark-N-Taw Barn,  
Kansas City
- 6/18-22 Indiana, Promenade Hall, Auburn
- 6/23-27 Colorado, Dance Ranch Callers Collegiate  
Estes Park
- 6/30-7/5 California, Redwood Country Callers  
School, Smith River
- Advanced & Challenge
- Missouri, Kirkwood Lodge, Osage Bch.  
5/19-25; 5/26-6/1; 6/30-7/6; 8/25-31



# INTERNATIONAL FOOD

with **FAY**

A SUMATRAN WEDDING FEAST

Fay Wouk



I once attended a wedding of the Minang Kabau people, from the Padang region on the Island of Sumatra, one of the islands of Indonesia. The wedding wasn't very exciting but the food was exquisite. Bride and groom had traditional dress, in ankle-length sarongs, with the bride in an elaborate gold headdress. The immediate families gathered at the bride's house in the morning to witness the signing of the wedding contract according to Islamic law. Then a short "women's ceremony" was held, apparently pre-Islamic where the bride and groom exchanged rings and flowers. The groom's mother made a speech of congratulations, and the ceremony was over. A buffet was served. Guests arrived off and on throughout the afternoon to congratulate and be photographed with the bride and groom, to leave gifts, and to eat the sumptuous meal.

Padang food is generally recognized as the best in Indonesia, and Padang restaurants are common and popular. The food is rich with coconut milk, and hot with ginger, turmeric and chilis. A number of exotic ingredients are used which are hard to get in America, and not all of which have English names. The recipes are complex, and cooking is a time-consuming process. A wedding feast usually includes rice cooked in coconut milk, singgam ayam (spicy b-b-q chicken), and achar kuning (pickled vegetables). There may also be a variety of meat and chicken curries, vegetables cooked with chilis and coconut milk, and one or more types of fritters.

## Note on Ingredients:

See 1/85 issue of Scene for instructions on how to make coconut milk, or send a self addressed envelope to Fay Wouk, 4107inglewood Blvd., L.A., Ca. 90066. Where chili is called for, use ground cayenne, or grind your own crushed red peppers in a blender, or use the same amount of sambal ulek, an Indonesian chili sauce available at Dewi's Chinatown (in Alpine Plaza, 211 Alpine St) and Dewi's of Orange (1762 N Tustin). I always use sambal ulek myself. If you like hot food, use 2-3 tsp. If you like medium hot, try 1 tsp. If you like it mild, use 1/2 or 1/4 tsp.

Fresh lemon grass is sometimes available at the Bangkok Market, 4804 Melrose, L. A. or Safeway at Santa Monica and Doheney, L.A. Powdered lemon grass is available at Dewi's, but is inferior.

## SINGGANG AYAM (Sumatran Spicy Chicken)

(This recipe traditionally uses a whole spread-eagled chicken, but pieces are easier to work with).

1 chicken, quartered  
2 med onions  
2-3 cloves garlic  
up to 1 T chili  
1 tsp ground coriander  
2" piece fresh ginger  
1/4 tsp. ground turmeric  
salt to taste  
peanut or safflower oil  
1 stalk lemon grass or  
1 tsp lemon juice  
or lemon grass powder  
4 C coconut milk

1. Combine onion, garlic, chili, coriander, ginger, tumeric and salt in a blender. Add enough oil to blend smoothly (1-2 T). Blend til smooth.

2. Spread half the mixture on the chicken. Allow to stand one hour.



Note on Ingredients:

3. Wash lemon grass well, cut to about 8" length, discarding top. Combine rest of spice mix, coconut milk and lemon grass in large pot.

4. Bring to boil. Simmer, stirring occasionally, for about 30 min, until sauce thickens.

5. Add chicken. Cook, and stir occasionally, until chicken is done (45 minutes or so). Remove chicken to a broiler pan.

6. Continue cooking sauce until it is very thick and can coat a spoon.

7. Pour some sauce on the chicken pieces. Broil 8-10 min. Turn pieces. Put sauce on other side, broil 5-10 min. Serve chicken on platter, and extra sauce in a bowl.

#### ACHAR KUNING

(Yellow Sweet-Sour Pickled Vegetables)

1 cucumber  
3 carrots  
2 onions  
5 cloves garlic  
15 green beans  
2 T oil  
up to 1 T sambal ulek or  
chopped red chilis  
1 tsp turmeric  
1 T mustard seed  
3/4 C vinegar  
1/2 C sugar  
1 tsp salt  
3 T chunky peanut butter  
1 T coconut cream or grated  
coconut

1. Peel & seed cucumber. Peel carrots. Cut these and green beans in 2" lengths. Mix in bowl, add turmeric.

2. In wok roast mustard seeds dry (no oil) til they pop. Remove from heat.

3. Heat oil in pan. Add vegetable/turmeric mix. Cook stirring, 2 min.

4. Add other ingredients. Stir until peanut butter dissolves. Cook 15 min. Allow to cool and serve.

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129 E. Anapum, 962-2089

The Biltmore, 1260 Channel  
Dr., Montecito ("classy"),  
969-4140

Bray's Family Restaurant,  
5955 Calle Real, Goleta,  
967-1618

Cafe Suisse, 133 N. Fairview,  
Goleta, 964-2747

Carlitos & Company, 1324  
State St., S.B., 962-7177

Casa de Sevilla, 428 Chapala  
S.B. (expensive), 966-4370

Castagnola Bros. Fish Galley  
205 Santa Barbara, S.B.,  
962-8053

Chase Par & Restaurant, 1012  
State, S.B., 965-4351 (Ital-  
ian)

Cherry Blossom, 3026 State,  
S.B., 682-2210 (Japanese)

China Castle, 1201 Chapala,  
S.B., 962-6602 or 290 Storke  
Rd., #G, Goleta, 968-1308  
(Hunan-zechuan)

Dutch Garden Restaurant,  
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Eggception Omelet & Deli  
House, 1208 State, 965-7942

El Encanto, 1900 Lasuen Rd.,  
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cuisine)

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lo, S.B. 966-4789 (Continen-  
tal, "real good")

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1933

The Plaka Greek Restaurant,  
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ese)

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al, vegetarian)

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# Toward A Dance Literacy

Marvin Smith.

By popular demand (4 letters to the editor) I bring you the first in a short series of articles designed to help you become literate in the language of Labanotation. As explained in the first issue Labanotation is written on a three line staff. This staff represents the body, and the center line divides the left and right sides.

The vertical columns on either side of the center line are used for the different parts of the body.

(1) The columns next to the center line are the support columns. In these columns are written the movements of your supports. The normal supports for the body are the feet so a directional signal in one of these columns will mean a step into that direction. Of course the weight can be supported by the feet, the knees, the hips, the hands or the head, and if so symbols for those parts of the body would appear in the support columns.

(2) Adjacent to the support column is the column for leg gestures. A leg cannot ges-

ture and support at the same time.

(3) The columns immediately outside the three line staff are used for the body (the whole torso).

(4) A direction symbol placed in the fourth column shows movement of the whole arm, moving in one piece.

(5) The next column out from the arm column is used for the hands.

(6) The head is written on the right side, adjacent to the hand column.

The symbols that are placed in these columns are called directional symbols. The basic symbol is a rectangle, and it represents "in place" or no movement. By changing the shape of this basic symbol, we indicate direction. A movement into any direction can be in one of three levels: low, middle, high.

The normal standing position is with the weight on the whole foot, legs straight, but not taut or stiffened. This

written as place middle.

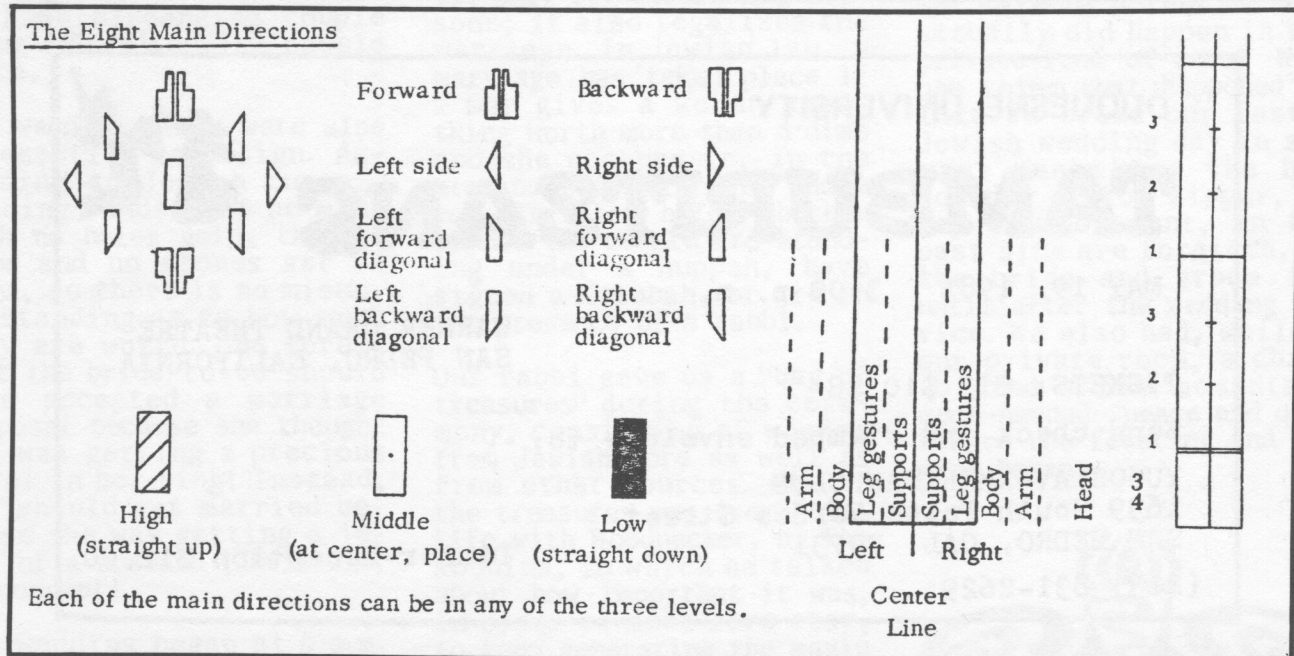
When the body weight is lowered through bending the knees, the level is low.

When the body weight is raised, the support is high and is understood to be on the ball of the foot.

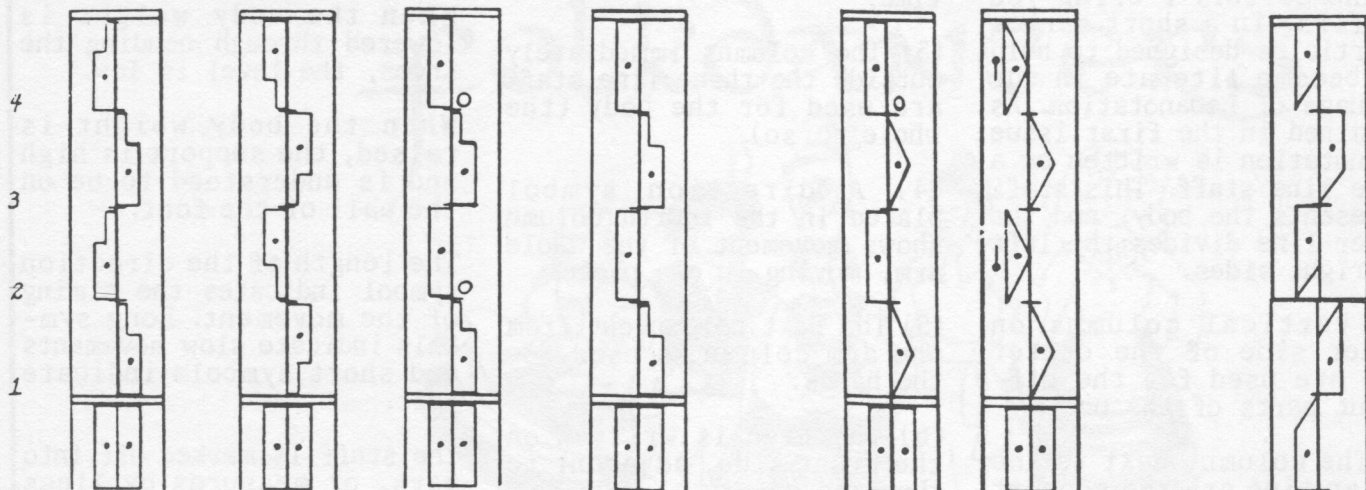
The length of the direction symbol indicates the timing of the movement. Long symbols indicate slow movements and short symbols indicate fast.

The staff is marked off into bars, or measures by lines extending across the staff and beats are marked with short strokes on the center line.

Summary: Direction in space is shown by the shape of the symbol, level is indicated by the shading inside the symbol. Timing is shown by the length of the symbol and the part of the body moving is indicated by placement of the symbol on the staff. Thus, four basic pieces of information are given in one graphic symbol.



Using this information we can now begin our study of supports and steps.



Forward steps,  
a normal walk.

Backward  
steps.

Step forward,  
close with the  
weight on both  
feet.

Step forward,  
close with the  
weight on one  
foot.

Steps to the  
side.

Diagonal steps

note on reading: When the weight is on one foot, the other is free, just clear of the ground, as in ordinary walking.

The black pin is used to show which leg goes in front when the step across is taken.

↓ in front      ↓ in back

Diagonal steps should be taken with the body facing front.

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# REVIEW

JIHAD RACY  
"MUSIC FROM THE ARAB WORLD"

Presented by Fuge Imaginea,  
March 10, 1985

Faye Wouk & Preston Ashbourne

In this concert, Jihad Racy virtuoso of Arabic wind and string instruments, and Suh-ael Kaspar, master of percussion instruments, presented music from Egypt, Lebanon and Iraq.

The show got off to a slow start with some Egyptian improvisations. We had mixed reactions. Fay felt this material was not too accessible to those uninitiated to Middle Eastern music. Preston considered it great music to space out with (just close your eyes and drift away...).

Things picked up when they switched to folk music which included some dance music. The audience got into it with clapping, finger snapping (Middle Eastern style: using both hands) and ululations, the high-pitched calls known as 'zagurut'.

Racy played five wind and three string instruments. The strings were: the Oud (lute) and the Buzuq (bouzouki), a rababah (rebab, an archaic 2-stringed bowed instrument, related to the mediaeval rebec). The wind instruments included: 3 kinds of flutes, the siffayrah, the salamiyah, and the ney; and the mizar, which looked like a snake charmer's pipe, and sounded like an amplified kazoo! He also played the Mijwiz, a double-pipe reed

instrument that sounds a lot like a bagpipe and is played using "circular breathing", a technique whereby the cheeks act as the bag of a bagpipe so that the sound never stops. Truly amazing. It filled the entire auditorium.

Kaspar played five different types of drums: the Riqq, a small tambourine; the Mazhar a big tambourine; the Tar, a big open-backed drum (like a tambourine without the jangles); the Tablah, the "hour glass shaped drum found throughout the Eastern world and the Tabl Baladi, a more 'regular' drum with two sides and a carrying strap. They did a superb all-percussion piece that created

such a strong vibration that an unused Tar took it into its head to roll around the stage in a very interesting manner! Mr. Racy referred to this act as a "drum roll".

The performers were very soft-spoken, so the explanations were hard to understand, but they were very personable in a shy way. They presented an interesting and varied program of good music. They closed with a rousing duo featuring the Mizmar ad Tabl Baladi, which they introduced by saying that outside of Santa Monica it would be done only out of doors. The reason for this soon became obvious; these two instruments pack a real wallop acoustically!

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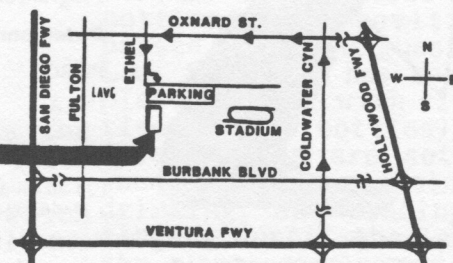
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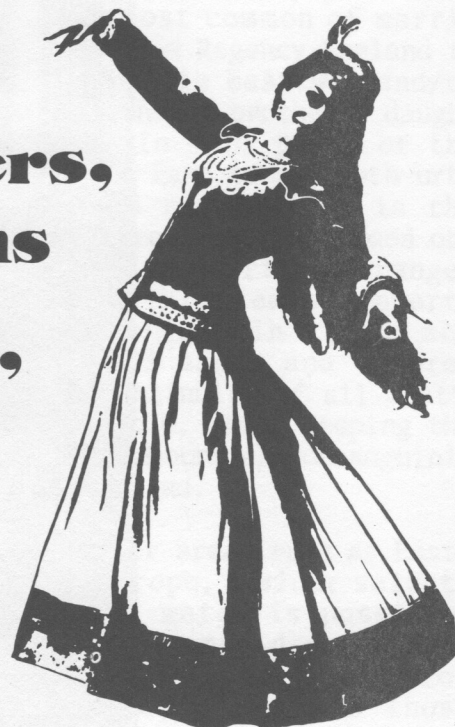
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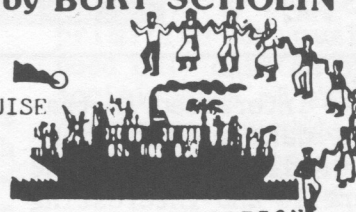
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## WEDDING CEREMONIES & CUSTOMS

Some General Comments

ANTHONY SHAY

For those interested in traditional dancing and folklore, certainly one of the most fertile and interesting areas of research and performance centers on weddings and the many colorful traditions which surround them. It is the rare folk dance company that does not some time in its history stage a wedding.

The underlying reasons for the colorful and often seemingly quaint customs associated with weddings are quite simple. Society pulls out all of its guns, old and new and borrowed and blue, to ensure the success of the institution of marriage,

with all its implications. A wedding symbolizes the union not only of two individuals, but often of two families, clans, tribes, or other social groupings. Depending on the individuals involved, weddings represent a shifting of political, social, economic, and other social power elements. Therefore, the members of society invoke all of the elements, magical and pragmatic, to dramatize the importance of this, the core event in the lives of most members of a society.

The wedding for our purposes does not merely encompass the day of the wedding it-

self. The events preceding and following it may take many years, but in the minds of the people in many societies, not only traditional, non-Western ones, the wedding includes all of this.

For women weddings are generally somewhat more at the core of their existence than for men. This is because men (even in traditional societies) have other interests to pursue. If an urban dweller, a man may have a profession which takes him out of the home, and even villagers may serve in the national army which allows him to see something of the world. However, the women



remain at home. Even in Western society, until World War II, women remained at home devoting all of their time to housework and child-rearing.

For the young girl in many societies the preparation of the trousseau begins very early in life, often as early as five years of age. Much time is expended in its preparation by the girl and her mother and perhaps other female relatives. The family and the girl are judged by society on the quantity and quality of the trousseau, which in most societies is prominently displayed for all to see. Small wonder, be-

ginning to labor on garments and household goods at such an early age, that the wedding and marriage loom large in the minds of young girls.

The first direct step toward the marriage and wedding is the selection of the mate. Romantic love as a basis for marriage is a relatively new Western middle class concept and practice. Other considerations are important elsewhere. Property, wealth, social status, to mention a few elements, and among poorer classes the capacity to work hard and bear healthy children are primary elements. The wealthy and elite of the Western world also still ar-

range marriages. In many parts of the world, the mate is often socially prescribed (the most common of marriages from Regency England to the Middle East was and/or is father's brother's daughter). In many parts of the Middle East today, both urban and rural, this is the preferred, and sometimes obligatory marriage arrangement. This keeps property and wealth in known and trusted hands and ensures the continuity of all that's desirable, while keeping the right amount of consanguinity in mind.

In other areas such as Eastern Europe, a wider selection of mates is possible, and it is the dance event, especially established for the purpose, where those eligible for marriage may dance while the parents observe - and plot. The introduction of a young woman or man into the dance, sometimes called the dancing in, is the signal that he or she is now nubile. For those who may think of this custom as primitive or quaint, one need only cast an eye on the social pages of any big city newspaper coverage of a debutante ball to see that in matters of wedding and marriage, the upper classes in the United States and Western Europe are the most primitive and traditional of all.

In Lika, a large district in Croatia, three such dances were held in conjunction with large market gatherings. These were referred to as zagledač (the viewing of the girls), probirač (the selecting of the girl), and podmorač (who ought to) or the final choosing (see Ivančan:1963).

In many parts of the world,

from Lika to London, no girl in a family could appear at these special formal dance events until her older sister was married off.

There is a misconception regarding these dance events. In some of the literature it is stated that upon marriage a woman could no longer dance. That was true only of these formal dances which were such an important part of the marriage mart. During informal family events or other gatherings, she could continue to do so. Also, in many societies she could continue to dance in such events until the birth of her first child, because until that time, in many if not most societies, a woman is regarded and linguistically referred to as a bride until that event.

Lest one think that this terminology is quaint or primitive, the upper classes as well as the others in Iran, for instance, maintain this formal distinction and refer to daughters-in-law as *arus* or sons-in-law as *damad* until the birth of the child at which point they become "my son's wife" or "my daughter's husband".

As the wedding ceremony itself approaches, so too do the invoking of efficacious customs. These often involve changes in the appearance of the bride, and to a lesser extent, the groom. In most societies the males and females separate (even in our own experience the female friends and relatives have a shower and the groom and his friends have a stag party).

It is at this point in the proceedings that the men's parties, and very often the women's, turn ribald.

The groom's appearance may change somewhat, at least to

the degree that he's shaven. In older societies boys wore special curls or other hair arrangements which are ritually cut either prior to the wedding, or prior to his appearance at a formal dance

The bride must have her hair changed to that of a woman, she wears special garments, also marking her change in status from maiden to woman, and in some societies several changes of garments are made.

In large areas of the Middle East and Africa, elaborate make up is applied to the bride and other members of her party, especially in the use of henna on the hands and feet. Henna is red, and until the pressure of the Catholic Church brought about the use of white (traditionally the color of mourning) bridal clothes were red, a custom that persisted in certain parts of Eastern Europe right up to the twentieth century (see Gušić: 1955, p. 38).

Generally the strictly religious aspects of the wedding ceremony are kept apart from the traditional ones preceding and following. It is only after the ceremony that rice (fertility) is to be thrown and the bride's bouquet tossed.

Dancing is often a part of the wedding festivities. In those societies where proper people do not dance in public, such as Iran or Egypt, professionals are hired in, although dancing is very much a part of the women's, and sometimes the men's, private preparation parties and gatherings.

Dancing can be ribald and allude to the sex act. The *bibirsko kolo* or pepper dance (how do we grind the pepper?) has variants from Den-

mark to Greece and is very old, indeed. Certain dances are for the formal introduction of the bride, groom and in-laws (eg. Janković, 1964, p. 94-95). In our own society, the first waltz is usually led by the bride and her father, who then ritually turns the bride over to her new husband. In Serbia, Croatia, and other areas, the bride will dance with a variety of partners, each of whom must give her money, to help start the new couple in life (Janković:1949, p. 116)

Another reason that the bride is more concerned than the groom is that usually she leaves her home and family to go to his, where she is under close scrutiny by sometimes hostile in-laws. This can be a trying period, filled with stress.

To mark the transfer of the bride from her father's residence, a formal procession is held, usually riding an animal or carriage, with accompanying music and dance.

The particular way in which each nation, town, village, or even family celebrates and marks the wedding and marriage may differ in detail, but these are the general threads that are found in the all-important wedding ceremonies.

---

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1964 Janković, Ljubica and Danica. NARODNE IGRE VIII, Beograd, Prosveta

1949 Janković (etc. as above), NARODNE IGRE V

# Serbian Wedding Customs

## SERBIAN EASTERN ORTHODOX WEDDING

Paula Kunzich

The Serbian wedding ceremony of today is the same one that has been performed since the church began. The only change that I'm aware of is that it is frequently done in English in the U.S. Father Uros Ocokoljich, of the Holy Resurrection Cathedral in Chicago, Illinois, wrote the following description so that guests at a recent wedding could better understand the ceremony.

The marriage ceremony of the Orthodox Church is steeped in ritual and symbolism. All of the acts have special meaning and significance.

### THE RINGS

The Kum (best man) exchanges the rings three times, taking the bride's ring and placing it on the groom's finger and vice versa. The rings, of course, are the symbol of betrothal from the most ancient times. The exchange signifies that in married life the weaknesses of one partner will be compensated for by the strengths of the other, the imperfections of one by the perfections of the other. By themselves, the newly-betrothed are incomplete; together they are made perfect. Thus the exchange of rings give expression to the fact that the spouses in marriage will be constantly complementing each other.

### THE CANDLES

The wedding service begins immediately after the Betrothal Service. The bride and groom are handed candles to hold throughout the service. The candles are like the 5 maidens of the Bible, who

were able to receive the Bridegroom, Christ, when He came in the darkness of the night, because their lamps had enough oil in them. The candles symbolize the willingness of the couple, spiritually, to receive Christ, who will bless them through this sacrament.

### THE CROWNING

This is the climax of the wedding service. The groom and the bride are crowned as the king and queen of their own little kingdom, their home, which they rule with wisdom, justice and integrity.

Some interpret the crowns as referring to crowns of martyrdom, since every true marriage involves immeasurable self-sacrifice on both sides.

### THE COMMON CUP

A Gospel reading which describes the marriage at the Cana of Galilee, attended and blessed by Christ, and at which he converted water into wine to give to the newlyweds, follows the rite of crowning. In remembrance of this, wine is given to the couple, in the common cup. This serves to impress upon the couple that from this moment on they will share everything in life, thereby doubling joy and halving sorrow, because it is shared.

### THE CEREMONIAL WALK

The priest then leads the couple, the Stari Svat (witness) and the Kum in a circle around a table on which are placed the Gospel and the Cross. The husband and wife are taking their first

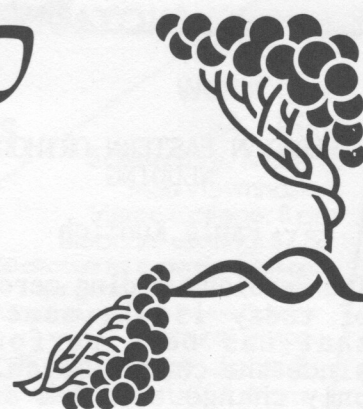
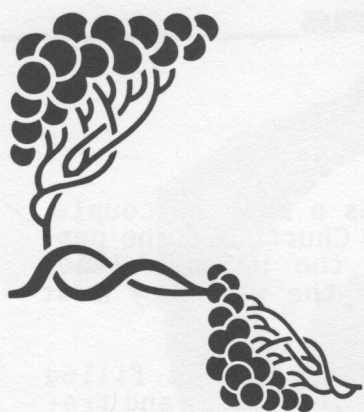
steps as a married couple, and the Church, in the person of the priest, leads them in the way they must walk.

The wedding day is filled with music, dance, and tradition. In the old days, the celebration would last three days. Today, it begins that morning at the bride's home. As the Bride and Bridesmaid are dressing, the Kum, accompanied by the Groomsmen, barter for the Bride on the behalf of the Groom. This tradition dates back to the days of dowries, when property was one of the most important issues of a wedding. In those days the male relatives of the Bride were present during the bartering to protect the Bride and her dowry from being stolen before all "agreements" had been met. Today, the family of the Bride and of the Groom are in attendance (at one wedding, over 200 people arrived at the Bride's home!). The bartering is down with much merriment, and the cost of the Bride is usually the promise of a good home and a loving husband (although at the last wedding I attended, the Father of the Bride accepted a blank, signed check from the Kum). There's food, drink and music for all in attendance. After the barter everyone escorts the bridal party to church.

After the ceremony, the tamburitza music starts again, bottles of Slivovitz are passed among the guests (in L.A., Slivovitz has been replaced by V.O. with ribbons tied on the bottles), and firecrackers are set off. Then there's more eating and drinking, and dancing and singing, until the last of the guests goes home (often after sunrise the next day).

# The Jewish Wedding

Faye Wouk



On the wedding day, bride and groom customarily fast until after the ceremony, recite the vidui (the communal confession recited on Yom Kippur—the Day of Atonement), and go to the mikve (ritual bath). The ceremony is preceded by the signing of the ktuva (marriage contract) by the bride and the groom in the presence of two witnesses who are not family members. The traditional ktuva was an Aramaic document, a legal contract which specified the groom's obligation to support the bride and to provide a settlement in case she is widowed or divorced. The modern ktuva's often a non-sexist declaration of mutual love. The signing of the ktuva may be accompanied by a veiling ceremony, in which the groom lowers a veil over the face of the bride. This traditionally represented imposing a role of modesty and subservience on the bride, and is sometimes omitted for that reason.

The wedding proper begins with the procession. The wedding party enters in the following order: bride's grandparents, if living, groom's grandparents if living, ushers (optional), best man, groom with both parents, bride's maids (optional), maid of honor, bride with

both parents. The rabbi is generally waiting at the chuppa (wedding canopy). The chuppa, which symbolizes cohabitation, is obligatory. During the ceremony, the rabbi, bride, groom, best man and maid of honor stand under the chuppa.

The actual ceremony must be performed before ten witnesses, and consists of two parts, the betrothal and the marriage. In the betrothal ceremony, the rabbi recites kiddush (blessing over wine) and the bride and groom drink from the kiddush cup. The groom then places a ring on the bride's finger and says, in Hebrew, "Behold, with this ring you are sanctified to me according to the laws of Moses and Israel. A double ring ceremony is permissible but not obligatory. The ktuva is often read aloud at this time. In the marriage part of the ceremony, the rabbi recites the seven blessings over another cup of wine, which the bride and groom then drink. Next, the groom traditionally crushes a glass beneath his heel. This is supposed to be a symbol of the destruction of the Temple, but it more likely derives from symbolic breaking of the hymen. At this point, the guests often call out "Mazel Tov" (good luck). The

bride and groom leave the hall (followed by the wedding party) and retire to a room by themselves for a few minutes, to break the fast. This yichud (togetherness) symbolizes consummation of the marriage, and is properly considered the final necessary part of the ceremony.

Other customs are also important in the Jewish wedding. The rings must be of plain gold, with no stones allowed. This was so that the groom couldn't trick the bride into thinking she was getting something of greater value by using a glass stone or other substitute for a gem. In some Orthodox ceremonies the old custom of the bride circling the groom is still used. When the bride gets to the canopy she goes three or seven times around the groom. This could be explained by various biblical verses or could be related to the earlier customs in which three and seven were magical numbers. After the ceremony, there is always a meal, and, of course, dancing. One of the dance customs is for the bride and groom each to sit in a chair and for the chairs to be picked up, each by several of the guests, who then dance the chairs around the room.

# Personalized TRADITION

MEMORIES OF OUR WEDDING  
Michael & Chris Metzger

We wanted a wedding with a "Jewish feeling" and that included the traditions that were meaningful to us. But we also wanted to design the wedding ourselves, so it was personal.

The most engrossing part of the wedding preparations was the writing of the Ketuba, a marriage contract whose origins date back to the time when the Jews lived in Babylon, one purpose of which is to lend dignity to the marriage. We wrote the contract ourselves, and in it promised to love, respect and trust one another, to put our relationship first among all others, but to continue growing, while seeing each other as a gift of God, and as a reminder of the godliness within us. Also in the Ketuba was a promise to provide a home for Chris's son, in which he is loved and cared for. Chris wrote out the Ketuba in English calligraphy, and I wrote it in Hebrew. On the top of the Ketuba, Chris drew (what else?) a folkdancing couple doing a Scandinavian couple dance.

Our wedding rings were also interesting to design. According to Jewish custom, wedding bands must be made with no holes going through them and no stones set in them, so there is no misunderstanding as to how much they are worth. God forbid that the bride-to-be should have accepted a marriage proposal because she thought she was getting a precious jewel in her ring! Instead, she should get married because she was getting a jewel of a husband (Chris did, of course!).

The wedding began at 6 a.m. with a ritual bath called a

mikveh. The mikveh is referred to in the bible as mayim chayim, or "living water", which is taken to mean running rather than stagnant water. Bathing in it is an act of purification. We did, in a pond at 50 degrees at 6 a.m., so it was also an act of courage.

The ceremony itself took place under a "huppah" canopy that we made from my bar mitzvah talis and an Indian lace tablecloth from Mexico. The space defined by the huppah is one of sanctity and specialness. The huppah separates the bride and the groom from the everyday, mundance world when they stand beneath it.

During the service, the bride traditionally walks around the husband a number of times, for it was stated in Jeremiah that "a woman shall court a man". I love being courted, but we decided to be more egalitarian, and danced around each other

Putting the ring on the bride's finger is important not only for ceremonial reasons; it also legalizes the marriage. In Jewish law, a marriage has taken place if a man gives a woman something worth more than a dime and she accepts it, in the presence of witnesses and a vow. This law holds whether or not the couple are standing under a huppah, have signed a Ketubah, or are in the presence of a rabbi.

Our rabbi gave us a "bag of treasures" during the ceremony, consisting of wisdom from Jewish lore as well as from other sources. One of the treasures was from Still Life with Woodpecker, by Tom Robbins, in which he talked about how important it was, in order to make love stay, to keep generating the magic that is so abundant at the

beginning of a relationship, but often seems to quickly vanish.

The service ended with me stomping a wine glass. This act is a remembrance of the grief at the destruction of the original temple, and is so very typical of the joy-within-sadness, sadness-within joy nature of Judaism. Another interpretation of the glass-smashing is that it is irrevocable and permanent, as the marriage should be. Rabbi Hanan commented that in Native American custom, a goblet is also smashed at weddings. If the couple ever should decide that they've had enough and want a divorce, they must first find all of the pieces, and then put the goblet together once more.

After the ceremony, we retreated to a private room for a while. The two witnesses to the marriage contract signing guarded our door for this was traditionally the time that the marriage was to be consummated. Believe me, they weren't going to let ANYBODY bother us. What actually did happen in that private room of ours? Well, one thing that happened was that we broke our fast. A Jewish wedding day in some ways resembles the high holiday of Yom Kippur, the Day of Atonement, in that past sins are forgiven, and the bride and groom fast until after the wedding service. We also had, while in our private room, a chance to find a few moments of much-needed peace and quiet before the feasting and dancing began.



# the LAGUNA FOLK DANCERS



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WEDNESDAY, MAY 8, 7:15 PM

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DANCES, NONE LATER THAN 1915

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INFORMATION (714) 494-7930, 494-3302, 545-1957

## Lech Lamidbar Festival

Fay Wouk, Preston Ashbourne

Saturday, March 16 (breakfast & afterparty 3-17) was the China Lake Dancers Annual Festival, Lech Lamidbar ("Go to the Desert"), held in Ridgecrest. The city (?) is well-equipped, with nice hotels, friendly people, and several dance groups. There are a number of good ethnic and American restaurants to boot! Despite the distance, the drive is scenic enough by itself to merit the trip.

The dance program at the festival was good and varied with enough interesting dances to keep people moving non-stop. Live music for one set by "Crosscurrent" playing Western-style polkas and schottisches, provided nice variety.

In the evening, people came in wonderful ethnic outfits to watch Dunaj perform its latest suites, and to dance and socialize some more.

Sunday, the day after the festival, gave good opportunity for us city folk to enjoy some of the delights of country life. Sunrise was spectacular (yes, some of us actually got up early enough to see it!). The road home to L.A. or Orange County goes past or through a number of interesting sites. The town of Randsburg, noted for its quaint architecture and mining history and ruins and, last but not least, its old time soda fountain, is worth a stop. You also pass Red Rock Canyon State Park, full of deep red, wind eroded cliffs.

If you attended this festival, write the sponsors and let them know how much you enjoyed it (China Lake Dancers), to encourage them to continue it.

### ARMENIAN DANCE COURSE

Tom Bozigian, teacher

8 week course, starting either at:  
 May 6 St. Gregory Armenian Church  
 2215 E. Colorado Blvd., Pasadena  
 or  
 May 14 Immanuel Armenian Congregational  
 Church 9516 Downey Ave., Downey  
 Call (215) 467-6341 for details

### August Camp-New Mexico Aug. 8-11, 1985

at Armand Hammer United World College,

Montezuma, New Mexico

George Tomov—Macedonian, Croatian

Dick Oakes—Balkan

Fri—Sun \$89, Thurs—Sun \$128

Children permitted

For brochure contact Tony Tomei (505) 233-2125,  
 526 Mullen Rd. NW, ABQ, NM 87107

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 619/273-8747



# *more* INFORMATION

## TAMBURITZANS

The internationally and nationally famous Tamburitzans of Duquesne University, under the artistic direction of Nicholas Jordanoff, will be appearing at the Warner Grand Theatre at 6th and Pacific in San Pedro on May 19 at 3 p.m.

The Tamburitzans' production has been linked to a European musical tour. In hundreds of colorful and authentic costumes, the students perform with brilliance, forming a kaleidoscopic impression of the most fascinating and romantic parts of the Balkans and neighboring lands. Dances, rituals, songs, costumes, folklore---all unfold in a brilliant array of color and high speed precision.

This group has the remarkable faculty of summing up the spirit of an entire people in a single performance. Language is no barrier---the situations enacted need no translation. Joy at a wedding, sorrow at death, pride in a plentiful harvest, or the secretive flirtations of a couple falling in love are understood universally.

For further information, call the Yugoslav-American Club in San Pedro at (213) 831-2629. Advance ticket purchase is recommended as seating is limited.

Marilyn Machalicky

### THE PHOENIX FESTIVAL

This festival is named for the mythical bird that, when nearing death, throws itself into flames, out of which a new bird arises.

The folk dance movement in Southern California is currently in the doldrums. The complaints about this have been voluminous, and a few efforts have been made to change it. One of these efforts was instigated by some concerned Federation leaders. They decided to: 1) encourage some younger people to become more involved with the Federation, and 2) try to achieve more unity within the folk dance community. The Phoenix Festival was designed specifically to attract many of the younger dancers that were dancing with groups not affiliated with the Folk Dance Federation.

The first Phoenix Festival was a smashing success. Why? A poll of non-Federation groups showed that the major complaints about ordinary Federation festivals were: 1) a preponderance of fuddy-duddy dances, 2) teasers for every dance, and 3) no room for requests on the program. The Phoenix Festival corrected these deficiencies by having exciting dances, essentially no teasers, and plenty of request dancing.

A meeting was held before the Festival began for leaders and other interested folk dancers to discuss how we could all work together to accomplish more for the folk dance movement. It's easy to criticize the Federation, and a lot of criticism was heard at that meeting. But every organization changes, and the Federation is becoming more and more aware of the need for change. It is actively seeking young people willing to become leaders and initiate change. The Federation can and will change-from within.

We are again planning a pre-Festival meeting of leaders and other interested folk dancers to discuss ways in which all folk dancers can work together to further the folk dance movement in So. California. The meeting will be at 12:00 noon at the West Hollywood Playground. Bring your lunch and have a picnic with us.

There are a few of you who missed the first Phoenix Festival, and you were probably sorry you did. This year's festival is going to be even better (see flyer in this Issue). So be sure to plan on being there!

Laura Sauter & Dave Slater

### KNOW SOMEBODY WHO WANTS TO BE A TAMBURITZAN?

Each year, scholarships are awarded to talented high school students in their senior year who possess the necessary qualifications as singers, dancers and/or instrumentalists. The academic requirements for admission to Duquesne University must also be met.

The Tamburitzans offer a unique and exciting opportunity to travel extensively throughout the U.S., Canada and overseas while performing with the group. Scholarships include tuition, fees, room, board and travel expenses. Any student interested in auditioning for a Tamburitzan scholarship may do so by requesting an application to DUTIFA, 1801 Boulevard of the Allies, Pittsburgh, PA 15219. An audition will then be scheduled at the time the Tamburitzans appear in San Pedro on May 19, 1985.

**FIESTA FOLKLORICA**  
Statewide Information

Just follow University signs from frwy. From the south; take Goleta-Hollister/UCSB exit, becomes C. Ward Mem Blvd, Pass info Kiosk, follow folk dance signs.

From the north; take Los Carneros exit, go R, R on Hollister, L on Los Carneros pass info Kiosk, park in lot 21.

RV's free overnight pkg.  
Motel info: 800-637-0006

Institutes at 12:30

Mon dancing free, optional BBQ 1:30

Registration at Gym starts Fri 7pm, Sat 11:30am and 7:30pm and Sun 11:30am.

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**TENTH ANNUAL**

**Santa Barbara FOLK DANCE SYMPOSIUM**

HELD AT THE UNIVERSITY OF CALIFORNIA

**AUGUST 27-  
SEPTEMBER 1, 1985**

*Dani & David Dassa  
Alexandru David  
Jaap Leegwater  
Tom Bozigian  
Billy Burke  
Ferry Helt*

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1985

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## FOLK DANCE CAMP

**JULY 28 - AUG. 3**

**AUG. 4 - AUG. 10**

**Gary & Susan Lind Sinanian**

Armenian dances

**Jaap Leegwater**

Bulgarian dances

**Alix Cordray** Scandinavian dances

**Jerry Helt** squares

**Sunni Bloland**

**Bora Gajicki**

Romanian dances

Serbian dances

**Camille Brochu**

**Marilyn Wathen**

French Canadian dances

French dances

**Marianne Taylor**

**Lambert Knox**

English dances

American rounds

**Pirkko Roecker**

**Grace Nicholes**

fundamentals of motion

parties & castanets

**Ned & Marian Gault**

basic repertoire



**REGISTRATION:** A deposit of \$25 will reserve a place for you for one week. An additional \$150 must then be deposited by May 1st for each week. No refunds will be made after the May 1st date. Mail to:

Mr. Jack McKay, Director  
Stockton Folk Dance Camp  
University of the Pacific  
Stockton, CA 95211

Scholarship information: Write to Bee Mitchell, 911 Dianna Drive, Lodi, CA 95240.

# — CLUB OF THE MONTH —

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB (SDIFDC) names and is one of the largest groups around.

Originating in 1947, SDIFDC is today still meeting the folk dance needs and desires of the San Diego area dance population - ask any one of our 165 members! During the early 60's the club had 30+ members. After 1966 when the club expanded to 2 classes a week, the membership rapidly grew and reached 274 by '75. Today the club meets one night a week and membership has leveled off to 165. They meet on Wednesday nights in Balboa Park in the Balboa Park Club Building, a spacious ballroom with wood floor provided by the San Diego Park & Recreation Department. The club is also affiliated with the Folk Dance Federation of California, South and the International Dance Assn. of S.D. County.

What makes SDIFDC special? The members say it has to do with a highly successful teaching format in a friendly, relaxed atmosphere in which all the dancers have a feeling of acceptance, and they have a concerned interest in the club. It's not unusual to have 100 dancers on a class night, an involved group of compatible folk of all ages, who work and dance together in a cooperative spirit, dedicated to the promotion and success of the club.

SDIFDC has lots of action! With "any excuse for a party", there are several party dances per year - some to celebrate holidays like St.

Valentine's Day, Christmas, St. Patrick's Day, and a costume party for Halloween! There's a Sadie Hawkin's Day party for Leap Year, complete with costumes and special decorations and "outhouse". Once every summer, they hold an outdoor "Dance Under the Stars" in Balboa Park. In November, they head up to Camp Cuyamaca where the air is crisp and clear, for a fun-filled weekend.

On a class night, a club member occasionally teaches a dance to the group, but the long-time teacher of the group is Alice Stirling who has taught in the group since the early 60's.

SCIFDC has hosted many Federation festivals, has co-sponsored festivals with other groups, and has assisted in putting on Statewide Festivals in San Diego.

Always ready to interest new people in folk dancing and to make folk dancing more visible to the public, the dancers enjoy performing at various civic events, including the County Fair, Park & Recreation programs and benefits, dedications and celebrations. In 1982 the San Diego City Council presented us with a Special Commendation for being a "source of pleasure and entertainment for thousands of people" and making a significant contribution to the City of San Diego.

Some 35 years ago this club originated free Sunday afternoon dancing in Balboa Park. Sunday dancing there's a tradition and folk dancers from many groups are still

there every Sunday entertaining park visitors and having a great time.

We put out a monthly newsletter ("Circle Up") to present current folk dance information, activities and club news.

SDIFDC is administered by a Board that includes elected officers and committee chair persons. They have more fun than anybody, conducting the club business over a monthly pot luck dinner. The positions in the club are often shared by 2 people, and it's proved to be a good plan (we share responsibility, and we can get more ideas). The present officers are: President, Pat & Jack Robinson; Vice-President, Neva Rees & Bill Richardson; Treasurer, Mark Landguth; and Secretary Gloria Ploss.

Each year SDIFDC celebrates the anniversary of the club with a gala banquet and dance - a time for old and newer dancers to enjoy together club memories and mementoes and to look to the future for more and more pleasurable times together.

SDIFDC has a reputation for being a "great group to visit when you're in San Diego" Most every week someone from another city, state or county drops in to spend the evening. Just last Wednesday there were visitors from Berkeley, Pennsylvania and France. The "Welcome" mat is always out, and the friendly SDIFDCers extend a warm invitation to you.

Alice Stirling

| FEDERATION CLUBS                   | T, TH                               | CALL FOR TIME   | FEDERATION CLUBS  | CALL FOR LOCATION                      | INTER, ADV DANCES - TUES                                       |
|------------------------------------|-------------------------------------|---|---|--|--|
| CARRILLO INT'L FOLK DANCERS        | 7:30-10pm                           | (619) 449-4631<br>Vivian Woll, Inst.                    | SAN DIEGO, Recital Hall<br>Balboa Park.                         |  | Beg, inter on Thurs  |
| CHINA LAKE DESERT DANCERS          | Monday<br>7:30-9:30pm               | (619) 446-2795<br>(619) 375-7136                        |   | Call for location<br>Call for location | Int. workshop<br>Int. dancing; some teaching                   |
| CONEJO VALLEY FOLK DANCERS         | Monday<br>7:30-9:30pm               | (805) 498-2491<br>Ask for Gene                          | THOUSAND OAKS, Cultural Ctr.,<br>482 Green Meadow Dr.           |  |  |
| CRESTWOOD FOLK DANCERS             | Monday<br>7:30-10:30pm              | (213) 478-4659, (213) 202-6166<br>Beverly Barr, Inst.   | WEST L.A., Brockton School,<br>1309 Amacost Ave.,               |  | Dark April 30 thru May 27<br>Dancing resumes June 3.           |
| DESERT INT'L DANCERS               | Mon. 7-10:30pm                      | (619) 343-3513<br>Sam & Vikki Inst.                     | PALM SPRINGS, Leisure Center<br>Cerritos & Baristo Rd.          |  | Beg. 7-8, int. 8-10:30 pm;<br>Ya'akov Eden co-teaching!        |
| ETHNIC EXPRESS INT'L FOLK DANCE    | Friday<br>8-10:30pm                 | Ken (702) 367-8865<br>Dick (702) 732-4871               | LAS VEGAS, Paradise Elem.<br>Sch. 850 E. Tropicana Ave.,        |  | Int'l fd & teaching<br>Members \$1, others \$1.50              |
| FOLKARTERS                         | Friday<br>8-10:pm                   | (213) 338-2929  | COVINA, Las Palmas Jr. High.<br>6441 N. LARK Ellen Ave          |  | Beg. teaching 1st hr; int/adv.<br>request follows.             |
| HAVERTIM FOLK DANCERS              | Monday<br>8-10:30PM                 | (818) 786-6310<br>John Savage, instr.                   | VAN NUYS, Valley Cities<br>Jewish Ctr. 13164 Burbank Bl.        |  |  |
| HOLLYWOOD PEASANTS                 | Wednesday<br>7:30-10:30pm           | 380-4355 or 292-5632 or<br>Ruth Oser 657-1692           | WEST HOLLYWOOD, W. Hollywood<br>playground 647 n. San Vicente   |  |  |
| INTERMEDIATE FOLK DANCERS          | Friday<br>8-10:30pm                 | (213) 397-5039  | CULVER CITY, Lindberg Park,<br>Ocean Ave. & Rhoda Way           |  |  |
| KAYSO FOLK DANCERS                 | Friday<br>9am-12 noon               | (619) 238-1771<br>Sogromonian, instr.                   | SAN DIEGO, NORTH PARK Rec. Ctr.<br>4044 Idaho St.               |  |  |
| KIRYA FOLK DANCERS I               | Wednesday<br>10am-1:30pm            | (213) 645-7509<br>Rhea Wenke, instr.                    | WEST HOLLYWOOD, W. Hollywood<br>Rec. Ctr. 647 N. San Vicente    |  | Int. 10-11:45am<br>Adv. Beg. noon-1:30pm                       |
| KIRYA FOLK DANCERS II              | Tuesday<br>10am-1pm                 | (213) 645-7509<br>Rhea Wenke, instr.                    | LOS ANGELES, Robertson Park<br>1641 Preuss Rd. cor. Airborne    |  | 10-11:30am adv.<br>11:30am-1pm, beginners                      |
| LAGUNA FOLK DANCERS                | Wednesday<br>7:15-10:30pm           | (714) 494-3302,<br>559-5672                             | LAGUNA BEACH, Laguna Beach Hi<br>Giri's Gym, Park Ave.          |  | 3/20 & 3/27<br>Review Festival Dances                          |
| LARIATS                            | Friday<br>3:30-6:15pm               | (213) 322-1280<br>Tom & Nance Mazzola<br>(714) 533-3886 | WESTCHESTER, United Methodist<br>Church, 8065 Emerson Ave. L.A. |  | Int'l. folk/square/social.<br>Grades 1st-high school           |
| LONG BEACH JEWISH COMMUNITY CENTER | Wednesday<br>7:30-10:30pm           |   | LONG BEACH, Long Beach JC<br>2601 Grand Ave. Exit I-405         |  | Inter, class 7:30-9pm. Adv.<br>workshop 10pm with Donna Tripp. |
| MORE THE MERRIER FOLK DANCERS      | Thursday<br>8-10pm                  | (213) 293-1304<br>Ask for Frank.                        | INGLEWOOD, Rogers Park Aud.<br>Eucalyptus & Beach               |  |  |
| NARONI DANCERS OF LONG BEACH       | Thursday<br>7-10:30pm               | (213) 421-9105  | LONG BEACH, Hill Jr. High Gym<br>1100 Iroquois.                 |  |  |
| NICHEVO FOLK DANCERS               | Mon. 7:30-9:30pm<br>Tues. 8-10:30pm | (805) 967-9991  | SANTA BARBARA, Carrillo Rec Ctr.,                               |  | Beg. tching some requests.<br>Beg. & Inter. tching 1st hr.     |
| OJAI FOLK DANCERS                  | Wed. 7:30-10pm                      | (805) 649-1570  | OJAI, Ojai Art Center,<br>113 S. Montgomery                     |  |  |
| ORANGE COUNTY FOLK DANCERS         | Fri. 9-11:30pm                      | (714) 557-4662<br>(213) 866-4324                        | SANTA ANA, Santa Ana College<br>W. 17th st. at N. Bristol       |  |  |
| PASADENA FOLK DANCE CO-OP          | Fri. 8-11pm                         | (213) 281-7191  | PASADENA, Holliston Methodist<br>Church, 1305 E. Colorado Blvd. |  | Beg 8-8:30 Inter 8:30-9  |
| SAN DIEGO FOLK DANCERS             | Mon. 7:30-10pm                      | (619) 460-8475<br>Evelyn Frewett                        | SAN DIEGO, Recital Hall,<br>Balboa Park                         |  |  |

|   |                                      |   |  |  |
|---|--------------------------------------|---|--|--|
| SAN DIEGO INT'L FOLK DANCE CLUB   | Wed. 7-10pm                          | (619) 422-5540<br>Stirling, Instr.                  | SAN DIEGO, Balboa Park club<br>Balboa Park                                   | ALL levels, beg. 7-8:15  |
| SANTA MARIA FOLK DANCERS  | Mon. 7-9:30pm                        | (805) 925-3981<br>(805) 929 1415                    | SANTA MARIA, Vet's Cultural Ctr.<br>Pine & Fimmell                           | Beg. 7-8:15 then club requests   |
| SILVERADO FOLK DANCE CLUB   | Wed. 7:30-10:30                      | (213) 498-2059<br>(714) 892-1440                    | MIDWAY CITY, Woman's Club,<br>8241 Bolsa.                                    | Beg. tching 7:30, PARTY nite<br>Last Wed of month.                         |
| SKANDIA DANCE CLUB  | MAY. 3-4-5-<br>May 18. 2-5, 8-11pm   | (818) 981-1833<br>(714) 533-8667                    | SOLVANG Vet, Aud.<br>WESTCHESTER 8750 Lincoln Blvd                           | Skandia Festival & Workshops<br>Call (714) 533-3886 for details            |
| SOUTH BAY FOLK DANCERS  | Fri. 7:30-10:30pm                    | (213) 375-0946<br>(213) 541-1073                    | RANCHO PALOS VERDES<br>UU Church 5621 Montemalaga Dr.                        | 3rd Fri. OF each month DARK<br>PARTY NITE court yard mall R.P.V.           |
| TCHAIKA FOLK DANCE CLUB OF VENTURA  | Thur. 7:30-10:30pm                   | (805) 642-3931<br>(805) 985-7316                    | VENTURA, Loma Vista Elem School,<br>300 Lynn Dr.                             | 7:30-8 adv tching Edith Sewell<br>8-8:30 tching by Ann Taylor              |
| TUESDAY GYPSIES   | Tues. 7:30-10pm                      | (213) 556-3791<br>Dave Slater, Instr.               | WEST L.A., Felicia Mahood Rec Ctr.,<br>11338 Santa Monica Blvd               | Tchg. int/adv. levels, NOTE:<br>DARK, JUNE 25. For IDYLLWILD CAMP          |
| VIRGILIERS FOLK DANCE GROUP   | Tues. 8-10pm                         | Josephine Civello<br>Director                       | WEST HOLLYWOOD, Plummer Park, Fuller<br>Santa Monica Blvd                    | ALL request program, tching 8:30<br>refreshments, inter & adv dances       |
| WEST LOS ANGELES FOLK DANCERS   | Fri. 7:30-10:45pm                    | (213) 478-4659, (213) 202-<br>6166<br>Beverly Barr. | WEST L.A., BROCKTON SCH.,<br>1309 Armacost Ave.                              | Dark May 3-10-17, Welcome home party<br>May 24 Early tchg 7:30 from May 31 |
| WEST VALLEY FOLK DANCERS  | Fri. 7:30-10:30pm                    | (818) 347-3423<br>(818) 887-9613                    | WOODLAND HILLS, Woodland Hills<br>Rec Ctr. 5858 Shoup Ave.                   | 7:30-8:00 Review Teaching<br>8:30-9:00 Teach New Dances                    |
| WESTSIDE CREWMER FOLK DANCERS   | Tues. morning<br>9-12:15pm           | (213) 389-5369<br>Pearl Rosenthal                   | WEST L.A., Westside Jewish<br>Community Ctr. 5870 N. Olympic.                | Int'l dances, Beg. 9-10  |
| WESTWOOD CO-OP FOLK DANCERS   | Thur. 8-10:45pm                      | (818) 343-7621<br>(818) 998-5682                    | WEST L.A., Emerson Jr. H.S Boys Gym<br>1670 Selby Ave.                       | tching 8-9 Piperana, Mehmede. 9-10:45<br>Dance Programs, May 2, Guest tchr |
| WHLITZER CO-OP FOLK DANCERS   | 2nd and 4th Sat.<br>7:30-10:30pm     |   | WHLITZER, SORENSEN PARK,<br>11419 Roseredge Dr.                              | Tching 7:30-8pm  |
| NON-FEDERATION CLUBS  |                                      |   | NON-FEDERATION CLUBS   |  |
| ALL NON-FEDERATION CLUBS PLEASE CONTACT THE SCENE REGARDING YOUR LISTING AND PAYMENTS. (213) 735-0535 |                                      |   |  |  |
| BESEDA  | Friday<br>8:30-12 am                 | (213) 477-8343<br>Ask for Linda                     | WESTWOOD, UCLA, Women's Gym, Rm. 200<br>Meter parking across Ackerman Union. | Teaching 8:30-9:15 pm with danc-<br>ing by request til midnite.            |
| CALTECH INT'L FOLK DANCERS  | Tuesday<br>8-11:55 pm                | (213) 849-2095;<br>(714) 593-2645                   | PASADENA, Caltech Campus, Dabney Hall.<br>Parking off Del Mar from Chester.  | Teaching 8-9 pm; dancing after.<br>Party last Tuesday of month.            |
| GREEK FOLK DANCE CLASS  | Thursday<br>1-3 pm                   | (213) 769-3765<br>Trudy Bronson,                    | VAN NUYS, Valley Cities Jewish Com-<br>munity Center, 13164 Burbank Blvd.    | Beginners 1-2 pm; Intermediate<br>2-3 pm.                                  |
| KAZASKA   | Sunday<br>9 pm                       | (213) 478-1228;<br>Edy Greenblatt                   | WEST L.A., Japanese Inst., 2110 Corinth,<br>W.L.A.                           | ALL request evening for beginners<br>through advanood.                     |
| LONG BEACH INT'L FOLK DANCERS   | Tuesday<br>7:30-10 pm                | (213) 434-0103<br>Herb Offner,                      | LONG BEACH, Unitarian Church, 5450<br>Atherton                               | Beg. 7:30; Int/adv. 8:30 pm<br>Party last Tuesday of month.                |
| TEMPLE BETH HILLEL DANCERS  | Wednesday<br>10 am - 12 pm           | (213) 769-3765<br>Trudy Bronson,                    | NORTH HOLLYWOOD, 12326 Riverside Dr.   | Beg. to inter. levels, Int'l<br>folk and fun dances.                       |
| TEMPLE B'NAI DAVID  | Wed/7:15-10 pm<br>Thurs/9:30 am-1 pm | Miriam Dean<br>(213) 391-8970                       | LOS ANGELES, 8906 Pico Blvd,<br>CULVER CITY, VA Mem. Aud., 4117 Overland     | Int'l, beg. inter., Easy dances<br>1st hr. Reviews and new dance.          |
| UNIVERSITY OF RIVERSIDE F.D. CLUB   | Friday<br>8-11:30 pm                 | (714) 369-6557<br>Sherril                           | BARN STABLE, UNIVERSITY exit off 60 East;<br>across from Campus Security     | Int'l & beg. tchg.; beg. 8-8:45;<br>Party last Fri. of mo. Free!           |
| YMCA FOLK DANCE CLASSES   | Sunday<br>7-9 pm                     | (213) 478-1228<br>Edy Greenblatt                    | WEST L.A., Japanese Inst.,<br>2110 Corinth St.                               | 7 pm, beginners. 8 pm, inter.<br>KAZASKA follows at 9 pm.                  |

| BEGINNING CLASSES                    |                           | BEGINNING CLASSES                               |   |
|--------------------------------------|---------------------------|---|---|
| SAN DIEGO INT'L FOLK DANCE CLUB      | Wed 7:00-8:15 pm          | (619) 422-5540<br>Alice Stirling                | SAN DIEGO, Balboa Park club,<br>Balboa Park,<br>precedes regular club dance.  |
| BEGINNING SCANDINAVIAN FOLK DANCE    | M/7:30-10; W/7:30-10      | (818) 981-1833<br>(213) 559-2516                | CALL FOR LOCATION   |
| SIERRA MADRE FOLK DANCE CLASS        | Monday<br>8-9:30 pm       | (818) 441-0590<br>Chuck Lawson,                 | CALL FOR LOCATION   |
| WESTWOOD CO-OP FOLK DANCERS          | Monday<br>7:30-10 pm      | (213) 322-2243<br>Karen Wilson                  | W.L.A., Emerson Jr.Hi,1670 Selby,<br>behind Monmon Temple.<br>Beginners can start anytime.<br>Soft soled shoes. Singles welcome.<br>Beginning folk dance instruction. |
| YUGOSLAV-AMERICAN CLUB               | Monday<br>7:30-10 pm      | (213) 832-6228<br>Anne Turkovich,               | SAN PEDRO, Yugoslav-Amer. Club, 1639 S.<br>Palos Verdes St., corner of 17th St.   |
| SOUTH BAY BEGINNERS DANCE CLASS      | Fri. 7:15-8:30pm          | (213)375-0946<br>(213)541-1073                  | Rancho Palos Verdes<br>Unitarian Church 5621 Montemalaga  |
| TEMPLE ISAJAH FOLK DANCERS           | Tuesday<br>8-10:30 pm     | (213) 478-4659, (213) 202-6166<br>Beverly Barr, | WEST L.A., Temple Isaiah, 10345 W. Pico   |
| THOUSAND OAKS FOLK DANCERS           | Thursday<br>7:30-9 pm     | (213) 498-2491<br>Gene Lovejoy,                 | THOUSAND OAKS, Conejo Community Center,<br>at Dover & Hendrix   |
| NARDINI BEGINNERS FOLK DANCE CLASS   | Thursday<br>7-8 pm        | (213) 421-9105<br>(714) 892-9766                | LONG BEACH, Hill Jr. Hi gym,<br>1100 Iroquois   |
| PASADENA CO-OP BEGINNERS CLASS       | Friday<br>8:00-8:30 pm    | (818) 281-7191                                  | PASADENA, Holliston United Methodist Ch.,<br>1305 E. Colorado Bl., Scott Mem. Hall  |
| W. VALLEY BEGINNERS FOLK DANCE CLASS | Friday<br>7:30-8:30 pm    | (818) 347-3423<br>(818) 887-9613                | WOODLAND HILLS, Woodland Rec. Ctr.,<br>5858 Shoup, bet. Burbank & Oxnard  |
| KAYSO FOLK DANCERS                   | Saturday<br>1-3 pm        | (619) 238-1771<br>Sogromonians                  | SAN DIEGO, 4044 Idaho St., North Park<br>Recreation Center  |
| LAGUNA BEGINNERS FOLK DANCE CLASS    | Sunday<br>7-10:30 pm      | (714) 553-8667,<br>(714) 494-3302               | LAGUNA BEACH, Laguna Beach Hi, Girl's<br>Gym, Park Ave. at St. Arns.  |
| ADDENDUM                             |                           |   |   |
| USC ISRAELI DANCERS                  | Tuesday<br>7:30-10:30 pm  | (213) 747-9135<br>(213) 478-5968                | LOS ANGELES, USC Hilliel, 3300 Hoover<br>(across from Hebrew Union College)   |
| CAFE SHALOM INTERNAT'L EVENING       | Thursday<br>7:30-10:30 pm | (213) 478-5968,<br>Ely Greenblatt,              | L.A. FAIRFAX AREA, Cafe Shalom,<br>531 N. Fairfax Ave.  |
| INT'L RENDEZVOUS FOLK DANCE CLUB     | Saturday<br>8-11 pm       | (818) 787-7641<br>(818) 988-3911                | VALLEY, L.A. Valley College Field<br>House, 5800 Ethel Ave.   |
| BNAI DAVID FOLK DANCERS              | Monday<br>10:00-11:30am   | (213) 276-9269                                  | L.A., Bnai David 8906 WPico Blvd<br>1 Block west of Robertson<br>Tikva Mason instructor   |
| BEVERLY HILLS FOLK DANCERS           | Tuesday<br>8:00-9:30pm    | (213) 553-0731                                  | BEVERLY HILLS, YMCA<br>9930 Santa Monica Blvd.  |
| SANTA MONICA COLLEGE FOLK DANCERS    | Wednesday<br>7:00-9:00pm  | (213) 458-8323                                  | SANTA MONICA, City College-municipal<br>pool Rec,Room   |
| BET TORAH FOLK DANCERS               | Monday<br>7:30-9:00pm     | (213) 283-2035                                  | Alhambra. Bet Torah, 225 s. Atlantic.<br>Beg/Inter, classes Starts Feb.4<br>Tikva Mason instructor  |

# Idyllwild Folk Dance 1985 Workshop



Dance in the mountain greenery of the ISOMATA campus, Idyllwild, CA. Enjoy the fresh mountain air & beautiful scenery.

WEEK - JUNE 21-28, 1985  
WEEKEND - JUNE 21-23, 1985

## STAFF

DANIEL SUNDSTEDT BEAL - SCANDINAVIAN  
JOE GRAZIOSI - GREEK  
JAAP LEEGWATER - BULGARIAN  
(All new material)  
STEVE KOTANSKY - ITALIAN-SLOVENIAN &  
TRANSYLVANIAN  
SHERRIE COCHRAN - RETEACH DANCES &  
AFTERPARTIES

## APPLICATION

PLEASE MAIL TO: Fran Slater, 1524 Cardiff Ave., Los Angeles, CA 90035 - phone (213)556-3791

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE: DAY ( ) \_\_\_\_\_ EVE ( ) \_\_\_\_\_

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_  
STATE \_\_\_\_\_ ZIP \_\_\_\_\_  
PHONE: DAY ( ) \_\_\_\_\_ EVE ( ) \_\_\_\_\_

PRIORITY will be given to those applying to camp for the entire week, due to the limited amount of space in the dance area.

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

Age: 16-25 \_\_\_\_\_ 25-40 \_\_\_\_\_ 40+ \_\_\_\_\_  
Non-Smoker \_\_\_\_\_ Smoker \_\_\_\_\_  
Quiet Wing \_\_\_\_\_

A \$50 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 24, 1985.

## ACCOMMODATIONS AVAILABLE, PER PERSON:

### WEEK:

Off Campus - Tuition only \$145 \_\_\_\_\_  
Campsite - Tuition, no meals \$150 \_\_\_\_\_  
Trailer space - Tuition, no meals \$160 \_\_\_\_\_  
Dorm - Room, Board & Tuition \$265 \_\_\_\_\_  
Double - Room, Board & Tuition \$295 \_\_\_\_\_

### WEEKEND:

Off Campus - Tuition only \$ 90 \_\_\_\_\_  
Campsite - Tuition, no meals \$ 90 \_\_\_\_\_  
Trailer space - Tuition, no meals \$100 \_\_\_\_\_  
Dorm - Room, Board & Tuition \$125 \_\_\_\_\_

SYLLABUS, \$5 \_\_\_\_\_

MEALS: Regular \_\_\_\_\_ Vegetarian \_\_\_\_\_

For Trailer, Campsites and Off Campus living, meals are available at the dining hall at an additional fee, per day or for the week.

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



# At a Glance

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## MAY

- |     |  |     |   |     |  |
|-----|--|-----|---|-----|--|
| 2   | Westwood Co-op, Armenian guest teacher, 8 pm, Emerson Jr. Hi | 11  | SILLY WIZARD at Servite Theatre, Anaheim                      | 8   | AMAN at Wadsworth Aud, UCLA                |
| 3-5 | SKANDIA at Solvang   | 11- | CALICO GHOST TOWN   | 15- | SKANDIA CAMP, Mendocino                    |
|     |  | 12  | Hoedown   | 21  |  |
| 4   | SACRAMENTO, Scholarship Ball                                 | 17  | BULGARIAN Dance Workshop, Jaap Leegwater, at Veselo Selo      | 21- | IDYLLWILD F.D. Camp                        |
| 5   | UCLA, 13th Annual Music & Dance on the Grass                 | 18  | SAN DIEGO Folk Dance Cafe, Bulgarian workshop, Jaap Leegwater | 28  | Isomata Campus                             |
| 5   | SANTA ROSA, Rose Fest.                                       | 18  | AMAN, Pierce College  | 21  | ARMENIAN Dance at Elks Lodge, Glendale     |
| 8   | LAGUNA, Arsen Anoushy-an Armenian workshop                   | 24  | STATEWIDE Festival, Santa Barbara                             | 21- | CAMP SACRAMENTO                            |
| 9   | LONG BEACH, Armenian workshop, 7-10 pm                       |     |   | 22- | MENDOCINO Folklore                         |
| 10  | SILLY WIZARD at Mc Cebes, Santa Monica                       |     |   | 30  | Camp                                       |
|     |  |     |   | 23  | ASSYRIAN Picnic, Magnolia Pk, N. Hollywood |
|     |  |     |   | 23- | HISTORICAL Dance Workshop, San Rafael      |
|     |  |     |   | 29  |  |
|     |  |     |   | 30  | ARMENIAN Picnic, L.A.                      |

## JUNE

- 2 PHOENIX FESTIVAL, W. Hollywood Rec. Ctr.

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FOLK DANCE FEDERATION OF CA. SO.  
22210 Miston Drive  
Woodland Hills, CA 91364

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