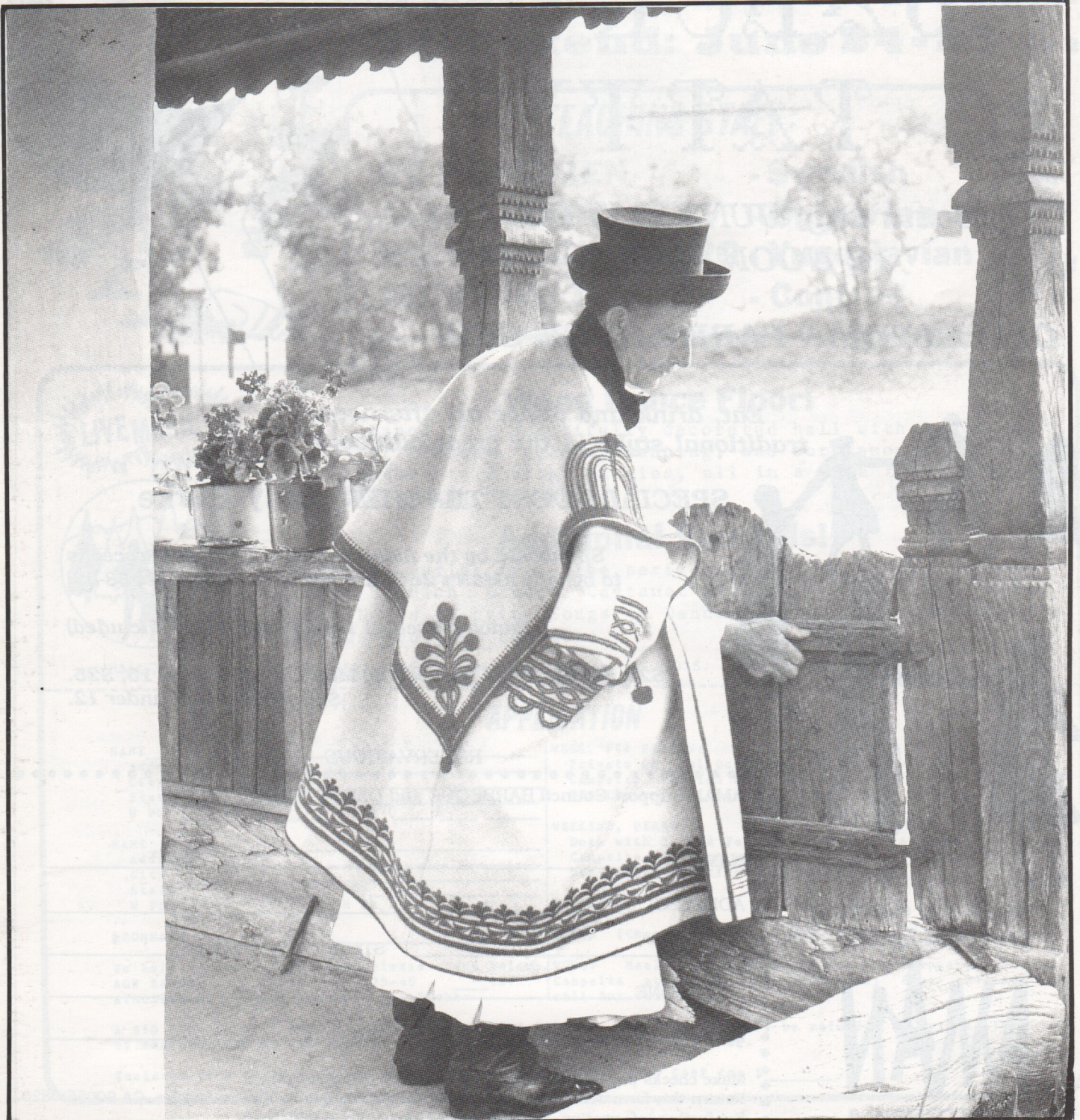




Folk Dance Scene

MAY/JUNE 1988

VOLUME 23, NUMBER 4



BARBEQUE AND DANCE PARTY

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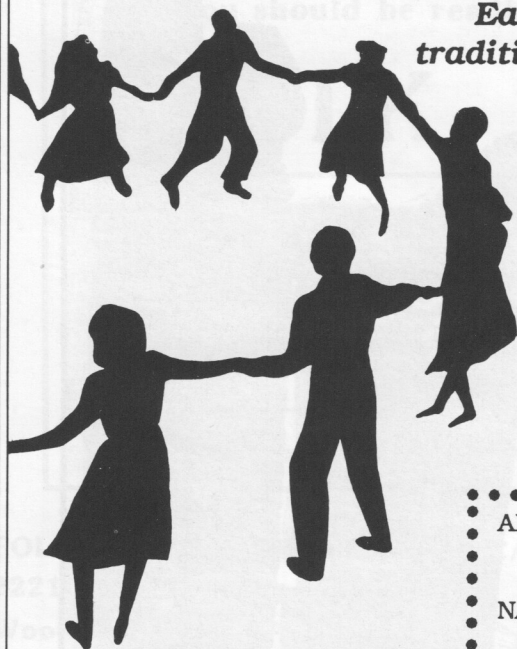
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• Make checks payable to AMAN Folk Ensemble Support Council
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• **Map and parking instructions mailed after May 15th.**



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AMAN
ORCHESTRA



MAY/JUNE 1988
VOLUME 23, NUMBER 4

Folk Dance Scene

EDITOR	Marvin Smith
CO-EDITOR	Teri Hoffman
PRODUCTION	The Stone Flower
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ART DIRECTOR	Teri Hoffman

EDITORIAL OFFICE
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(213) 385-7944

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

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.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations or other information sent in. The Editors have the right to edit and modify all submissions.

MANUSCRIPTS AND NOTICES. The Editors will attempt to include all newsworthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the first of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

SUBSCRIPTIONS. All subscription orders, renewals, claims and inquiries should be addressed to the Circulation Office. Subscription rate is \$10 per year (\$15 outside the U.S.). All subscriptions must be prepaid. Changes of address should also be mailed to the Circulation Office and should be received a month prior to the change in order to ensure delivery.

ADVERTISING. Current rates and specifications are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine. All ads must be camera ready and accompanied with payment.

MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

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Federation Information 277-6699



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Many thanks to many people for this issue of the Scene. First, to Judith and Kalman Magyar for sending us loads of information on all aspects of Hungarian culture and letting us know about the Hungarian-American Folklore Centrum. Next, to Anthony Shay, Tibor Toghia and Richard Duree for providing us with their articles, and lastly to Alexandru David for putting up with all our questioning after a long and hard institute in Ventura.

Calendar

CALIFORNIA		OUT OF STATE	
	*Federation sponsored event #Federation club event		
<u>MAY</u>			
1	Dance on the Grass, UCLA	5	Armenian Picnic, St. Peter's Church, Sherman Way, Reseda, live music by Tom Bozagian's band; info, 213/467-6341
1	#"Imagination Celebration" at Orange Co Performing Arts Ctr; info, Aman, 213/625-1846	11-17	Scandia Camp, Mendocino; info
2	#Nicholaas Hilferink teaching at Conejo Valley FD, Cultural Ctr, 482 E. Greenmeadow Dr., Thousand Oaks, 7:30 pm	18-24	Scandia Camp, 40 Glen Dr, Mill Valley, 94941
3	#Nicholaas Hilferink teaching at Tuesday Gypsies, 11338 Santa Monica Blvd, LA, 8 pm	17-19	Dulcimer & Traditional Music & Dance Fest, Cal.State Univ. Northridge; info CTMS, 4401 Trancas Pl, Tarzana 91356, 213/342-7664
3-4	San Diego Folk Dance Ensemble's Spring Concert, at San Diego City College, 8 pm; info Graham Hempel, 619/469-3530 or 619/571-2730	17-19	Huck Finn's 12th Jubilee, Mojave Narrow Regional Park, Victorville; info, Jubilee, P.O. Box 56419, Riverside 92517, 714/780-8810
4	#Nicholaas Hilferink teaching at Laguna FD, Legion Hall, on Legion, Laguna Beach, 8 pm	19	Armenian Picnic, sponsored by Ferrahian Armenian Schl, Griffith Pk, live music by T. Bozagian's band; info, 213/467-6311
5	#Nicholaas Hilferink teaching at Westwood Co-op, Emerson Jr. High Schl, 1650 Selby Ave (behind Mormon Temple), LA, 8 pm	24-26	*Idyllwild Folk Dance Camp Wkend, ISOMATA, Idyllwild; info Fran Slater 1524 Cardiff Ave., LA 90035, 213/556-3791
6	#Nicholaas Hilferink teaching at Riverside FD, Univ. of Riverside, the Barn, 7:30 pm	24/7-1	*Idyllwild Folk Dance Camp, see above for info
6-8	Calico Spring Festival, Yermo, old time hootenanny; info, Spring Festival, P.O.Box 638, Yermo 92398, 619/254-2122	25-7/3	Folklore Camp, Mendocino; info Nancy Linscott, 40 Glen Dr., Mill Valley 94941, ph 415/383-1014
7	*Costume Seminar with Tony Shay, sponsored by Fed. Costume Comm, Veselo Selo, 719 N. Anaheim Blvd, Anaheim, 1-5 pm, \$10; info 213/421-9105 or 213/924-4922	<u>JULY</u>	
7	Nicholaas Hilferink teaching at Gypsy Camp, LA	4	*4th of July Festival on the slab, Lincoln Park, Santa Monica, noon-?, sponsored by Tuesday Gypsies
13-17	#Skandia Solvang wkshop & ball, Vets Hall, live music; info 805/965-5659	10	Topanga Banjo & Fiddle Contest, Dance & Folk Arts Festival, El Camino College Track Field, Redondo Beach Blvd., Torrance; info Dorian Keyser, 5922 Corbin Ave, Tarzana 91356, 818/345-3759
15	#Aman Concert, Glendale; info 231/625-1846	3-10	Balkan Workshop, Mendocino; info Miamon Miller, 2801B Ocean Park Blvd, #167, Santa Monica 90405, Ph 213/559-5345
19	Duquesne Univ. Tamburitzans, Eureka Sr. High School, Eureka, 8:15 pm (community concert series)	16	#Kayso Folk Dancers 11th Anniv, noon to 5 pm, Balboa Park Club Bldg, San Diego
21	Duquesne Univ. Tamburitzans, San Pedro High School, 1001 E. 15th St., San Pedro, 1-5 pm (community concert series); ticket info, Rudy at 213/835-5624	16-22	Hungarian Music & Dance Retreat, Mendocino; info Baratsag, P.O. Box 3193, Oakland 94609
22	Duquesne Univ. Tamburitzans, Terrace Theatre, Long Beach, 3 pm (community concert series)	17	*Phoenix Festival, wkshop with Michael Ginsberg, location to be announced
27	Peking Acrobats, El Camino College, Torrance, 8 pm; info 1/800/832-ARTS	24-8/7	Folk Dance Camp, UOP, Stockton 95211
27-30	*Statewide '88, "Internat'l Folke Faire", Palo Alto, see ad for info	<u>AUG</u>	
28-29	2nd Annual L.A. Cajun & Zydeco Music-Dance-Food Fest, 7-Eleven Velodrome, Cal State Dominguez Hills campus, Carson; info, Cajun Music, 18 Tanglewood, Irvine, Ca 92714, 7-Eleven Velodrome 213/516-4000	14-21	Mendocino Near Eastern Wkshop, info Miamon Miller, 2801B Ocean Park Blvd, #167, Santa Monica 90405, 213/559-5345
		31-8/5	Santa Barbara Symposium, U.C.S.B.; info, Tom Bozagian, P.O. Box 2692, Hollywood 90028, 213/467-6341, see add for details
<u>JUNE</u>		<u>OCT</u>	
4	#Aman Support Council presents a BBQ & FD Party, Old Elysian Park Lodge site, L A, noon to 5 pm Aman orchestra, teaching, \$20 per person, all inclusive; info 213/625-1846,	1-2	*Octoberfest Festival sponsored by Kayso Folk Dancers, Balboa Park Club Bldg; institute-Sat; federation festival, council meeting-Sun at 11 am; i.fo 619/238-1771
		14-16	*Fed. Camp Hess Kramer Institute Wkend, Malibu
		<u>DEC</u>	
		10	#Christmas & Hanukkah Party by Kayso Folk Dancers, noon to 5 pm
		<u>IDAHO</u>	
		7/22-8/1	Idaho Inter'l FD Fest, Rexburg
		<u>MARYLAND</u>	
		7/29-31	50th Nat'l Folk Fest, Lowell Nat'l Historical Pk, 169 Merrimack St, Lowell, MA 01852
		<u>MASSACHUSETTS</u>	
		6/24-47	Polish Dance, Music & Folklore Camp, Univ. of Mass, Amherst; info, Basia Dziewanowska 41 Katherine Rd, Watertown, MA 02172, 619/926-8048 or 305/296-6099
		<u>NEW YORK</u>	
		5/15	George Tomov Folk Dance Ensemble, Carnegie Hall, 2 pm, New York City
		5/27-29	Greek F.D. Conf, LaGuardia Holiday Inn, Astoria; info, Green Amer Folklore Soc, 29-04 Ditmars Blvd, Astoria, NY, 11105, 718/728-8048
		<u>TENNESSEE</u>	
		5/6-12	Internat'l Folkfest; info Steve Cates, Exec. Dir. G-106 Forest Oaks, Murfreesboro, TN 37130
		<u>UTAH</u>	
		8/18-28	World Folkfest, Springville; info World Folkfest, Box 306, Springville, Utah 84663
		5/27-30	Folklife Festival 17th Anniv, info Northwest Folklife Fest, 305 Harrison St., Seattle, WA 98109, ph 206/684-7300
		8/21-27	Internat'l Folk Dance & Music Fest /Wkshop, Centrum, P.O. Box 1158 Port Townsend, WA 98368, 206/385-3102
		<u>WEST VIRGINIA</u>	
		7/22-24,	Balkan Wkshop, Buffalo Gap, Miamon
		7/22-31	Miller, 2801B Ocean Park Blvd, #167,
		8/19-23	Santa Monica, CA 90405 213/559-5345
		8/19-23	Polish Dance, Music & Folklore Camp, Buffalo Gap; info, Basia Dziewanowska, 41 Katherine Rd, Watertown, MA 02172, 619/926-8048 or 305/296-6099
		<u>SQUARE DANCE</u>	
		5/5-7	23rd Aloha State Convention; info 1/800/521-2346 in CA
		5/27-29	Memorial Classic, Ventura City Fairgrounds, Ventura, CA; info 714/838-3013; 818/894-5621; 805/489-6721
		6/26	37th National SD Convention, fund raiser dance, Anaheim Convention Ctr, Anaheim, \$3; info Mike Seastrom, 17605 Cantara Ct, Northridge CA 91324
		6/30-7/3	Alaska State S&R Dance Fest: info Scott & Valerie Smith, P.O. Box 7525, Mesa, AZ 85206, 602/981-1942 17605 Cantara Ct, Northridge, CA 91324
		<u>CANADA</u>	
		8/7-12	Montreal Internat'l Folk Dance Camp, John Abbott College, St. Anne De Bellevue; info I. Csillag, 5635 Hudson Ave, Montreal, Que, Canada H4W 2K3, 514/481-3867
		8/8-14	Folk Dance & Music Conf, Windsor; info Bora Ozkok, 13941 Northfield, Oaks Park, Michigan 48237, 313/542-8263
		8/15-20	Internat'l Conf of Ballads and Folk Songs, Laval Univ, Ste-Foy, Quebec; info Gynette Tremblay, CELAT, Faculte des Lettres, Universite Laval, Ste-Foy, Quebec, G1K 7P4, 418/656-5510
		11/3-8	Alberta Showcase, Capacoa Nat'l Trade Fair, Calgary, Alberta
		5/20-23	Ontario Folk Dance Camp, Laya Skrzydlo, 508 - 600 Edlinton Ave. W., Toronto, Ontario M5N 1C1

DENMARK

7/11-16 Landstaeonet 1988; info Dansk Folkedansereser, P.O. Box 1152, 7500 Helstebro, ph 07-41 29 80

GREECE

7/6-10 "Folk Dance Research," 2nd World Conf, sponsored by I.O.F.A. - UNESCO, Larissa; info Dr.Christos Chalkias, Deputy Mayor, Municipal Cultural Organization, 59 Roosevelt, St., GR-41222, Larissa, Greece (tel 277.888)

HUNGARY

7/4-11 Gypsy Dance & Music Camp in Mat-eszalka; info Gustab Balazs, Arpad U.41 11/6 Myiregyhaza 4400, Hungary

7/11-19 Hungarian Folkdance Camp at Debrecen, Hungary; info International Folklore Centre, H4015, Debrecen, P.O. Box No.4, Hungary

7/28-8/7 Internat'l Dance House & Musicians Camp at Jaszbereny; info Deryne Muvelodesi Kozpont, Jaszbereny, Lehel Vezer Ter. 33, Hungary

NORWAY

7/6-10 28th Nordic Folkdance & Fiddlers' Meet, Nordlek in Bergen; info Nordlek 88, Kong Oscarsgt, 15, N-5017, Bergen

SWEDEN

6/27-7/1 1988 Dala-Jarna Fest (annual sack-pipa wkshop/fest); info Peter

Ejewall, c/o Vansbro Kummaenbibliotek, 78050 Vansbro, ph 0281-111, ex 57.

7/2-10 1988 Musikvid Siljan Fest, in several towns around Lake Siljan
7/13-16 Falun Folk Music Fest in Falun

TURKEY

6/1-7 Internat'l Marmara Folklore Festival, P.K. 1 Goztepe, Istanbul, Turkey

YUGOSLAVIA

7/9-18 Macedonian Folkdance Course at Etesevo, Prespa Lk; info, Pece Atanasovski, ul. Vostanicka br.92, 91000, Skopje, Macedonia, Yugoslavia
7/21-31

7/11-22 Macedonian Dance/Music Workshops in Struga, Macedonia; info Elsie Dunin,UCLA Dance Dept, Los Angeles,

CA 90077, 213/206-1335

7/12-23 Macedonian Folklore, dances, songs, music, at Struga; info, Visinki (Stanimir), Raajko Zinzifof st.52 - 91000 Skipje, Yugoslavia
7/23-8/3

DEADLINE DATES

FOR CALENDAR LISTING:

July/Aug issue - due May 26
Sept issue - due July 25

Mail to:

Tom Daw
12527 Chadwell St.
Lakewood, CA 90715
213/924-4922

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

July/Aug issue - due May 26
Sept issue - due July 26

Mail to:

Folk Dance Scene
Marvin Smith, Editor
229 Catalina Ave., #3
Los Angeles, CA 90004
213/385-7944

ADVERTISING RATES

Fed. comm. event: Full pg, \$80; 1/2 pg, \$45; column inch (2-1/4" x 1"), \$4

Fed. club event or non-profit organization: Full pg, \$100; 1/2 pg, \$60, column inch, \$5

Non-Fed member: Full pg, \$120; 1/2 pg, \$75; column inch, \$6

Check or money order MUST accompany photo ready ad. Make payable to Folk Dance Scene and mail to editor (address above).




New Mexico August Folk Dance Camp

featuring
Frantisek Bonus
Czechoslovakian
and
Jaap Leegwater
Bulgarian

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at Camp Summer Life
Near Taos, New Mexico

For information contact:
Gary Diggs
12521 Charla Ct. SE
Albuquerque, N.M. 87123
(505) - 293-5343

Cost for Adults: \$130
Children: \$27



The Magazine of
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ON THE SCENE

PASADENA CO-OP

The Pasadena Co-Op has reserved the Glendale Civic Auditorium for January 15, 1989. The mixup on dates—this year cost quite a lot in attendance but they were glad to see all who showed up.

On February 5, they had Tom Bozigan over for the evening as a guest teacher. He taught two Armenian dances: Daroone and Sev Acherov Agnocheek. By the end of the evening, almost everyone could do the dances but only Ray Augustine could pronounce them. Ray spent the rest of the month reteaching the dances, so everyone has them down pat now.

Every 5th Friday of the month is party night at the Co-Op. Save the night this month and join the group.

—Marshall Cates

8th ANNUAL STATISTICS NIGHT at VESELO SELO

Once again Professor Howard Tucker invites all folk dancers to be his guests at this annual bash in honor of his graduate students and colleagues in statistics at UCL. Dance your favorite dances and convince a mathematics student or professor that there's more to life than numbers.

Come and join in the fun, Saturday, May 14. Potluck dinner is at 6:30 pm and dancing is at 8 pm. For more information call (714) 635-7356.

—Amy Sanders

28th TOPANGA BANJO FIDDLE CONTEST

On July 10 at the El Camino College Track Field from 9:30 am to 6:30 pm., you can see International Dance Demos and a Clog Dance Contest. There is also dance instruction for several kinds of dances, 100 music contestants to hear (not to mention six professional guest bands playing throughout the day), and 30 folk arts booths to tempt you. Bring your own picnic or buy food on site. Come ready to dance!!! We believe in participation. There will be lots of chances to dance, and plenty of jam sessions where musicians can play together in impromptu groups. Tickets are available only on the day of the event. For more info, call Dorian Keyser at (818) 345-3795.

48th ANNUAL OGLEBAY FOLK DANCE CAMPS

The Oglebay Institute of Wheeling, West Virginia, an-

nounces the line-up for its 1988 camps. The Spring Camp is held from May 27-30 (over Memorial Day Weekend). Teachers include Jaap Leegwater (Bulgarian), Dan Prendergast (International) and Don Armstrong (Contras & Squares). The Fall Camp is over Labor Day Weekend, from September 2-5. Included in the staff are Joe Graziosi (Greek), Sandy Starkman (International) and Bill Akire (Contras, Squares and Clogging). Both camps are held at Camp Russel at Oglebay Park in Wheeling, West Virginia. For details, write to the Oglebay Institute, Stifel Fine Arts Center, 1330 National Rd., Wheeling, W. Va. 26003.

SAN DIEGO FOLK ENSEMBLE

The San Diego Folk Ensemble's goal is to heighten the appreciation of international folk dance and music throughout San Diego County. The Ensemble is composed of 20 community dancers and musicians who share a common interest in their love for studying and performing international folk dance and music. Now in its third year, the company was founded in January, 1986.

Premiering this spring are French dances, a new Chinese ribbon Dance, Appalachian Smooth Dancing and Yugoslavian dances. The group's repertoire also includes a parasol dance from China, bagpipe music from Bulgaria, gliding dances from Soviet Georgia, boot-slapping dances from Hungary, competitive dances of Russia, songs from Yugoslavia and the United States, and the popular clog dances of the United States.

Under the direction of Graham Hempel, Associate Professor of Dance at San Diego State University, the Ensemble supports itself from concert proceeds.

Be sure to catch their annual spring concert June 3 and 4 at San Diego City College. It is a full-featured performance, premiering new works. The performance begins at 8 pm on both nights. Call (619) 469-3550 or (619) 571-2730 for information.

The AMAN BARBEQUE & DANCE PARTY

The AMAN Support Council's barbeque and folk dance fund raiser is slated for Saturday, June 4 from noon to 5 pm in the Old Elysian Park Lodge Site. Eat, drink and dance all afternoon! Great food (a lamb roast is included) and music by the AMAN Orchestra will make it a day to remember! For more information, contact the AMAN Office, 213-625-1846. See ad elsewhere in this issue.

AMAN's 25th ANNIVERSARY SEASON

Preparations are currently underway for AMAN's 25th Anniversary Season which begins in September, 1988. A full-company concert performance will open the season this fall. The celebration continues through to June, 1989, when the company will present its Silver Anniversary Concert at UCLA's Royce Hall.

The season will include: an exhibit of AMAN's collection of original costumes at the Craft and Folk Art Museum; the return of the AMAN Institute; full company performances at a variety of sites in Southern California; and a national performance tour. Watch future Scenes for details on these events.

CALENDAR ANNOUNCEMENTS FROM THE FOLK TREE

The Gallery Schedule from the Folk Tree in Pasadena includes the following:

5/5-5/31: An exhibit of photos taken in Mexico in celebration of Cinco de Mayo;

7/8-8/26: An International Textile Show, with fabrics from Guatemala, Mexico and Indonesia.

For more information about these and other shows, contact the Folk Tree, (818) 304-1166.

6th HUNGARIAN FOLK DANCE & FOLK MUSIC SYMPOSIUM

This Symposium, sponsored by the American Hungarian Folklore Centrum in association with Portland State University and the William Penn Association, takes place at William Penn Camp, Wellsburg, W. Va. from July 9-16, 1988. The Symposium features seven days of dance, instrumental music and singing workshops. Material is from two dance dialects - Kalotaszeg and Mezofold (Trans-Danubia). There will be group leadership training sessions including two choreographies for stage. Music and video cassettes of material taught will be available. Evening Tancred parties and Hungarian food will round out the week. Colleague credit is available thru Portland State University. For more information, call (201) 836-4869.

ROMANIAN WORKSHOP AT THE GYPSY CAMP

Saturday, May 7 from 1:30 to 4:30 pm, Nicolaas Hilferink will present newly researched intermediate level Romanian folk dances, including couple, circle and line dances. Join in the celebration of Gypsy Camp's two year anniversary that same evening. A gala par-

ty with culture session and dance exhibition will be featured. Call the Gypsy Camp at 213-558-0746 for more info.

BALKAN MUSIC & DANCE WORKSHOPS

The East European Folklife Center offers camps at Buffalo Gap, West Virginia and at Mendocino Woodlands, California this year. The camp at Buffalo Gap runs from July 22-31 and Mendocino goes from July 3-10. Space is available at Buffalo Gap for weekend-only participants. There will be instruction in dance, singing and instrument playing at both camps (staff at this point is subject to changes). For more detailed information and/or registration forms, write to the East European Folklife Center, 2801B Ocean Park Blvd., #167, Santa Monica, CA 90405 or call 213-559-5345.

CRESTWOOD-VALLEY FOLKDANCERS

New Location—Wood Floor
Started April 5, 1988
Instructor: Beverly Barr

In Reseda Park, upstairs room near the swimming pool, Victory Blvd. at Reseda Blvd in Reseda
Beginners: 7-8 pm
Intermediate: 8-10 pm
1st, 2nd & 3rd Tuesdays of each month. For info, call 213-478-469 or 213-202-6166.

TRAVEL & DANCE WITH BEVERLY & IRWIN BARR

June '88 will find Beverly and Irwin and many folkdancers traveling and dancing their way through Yugoslavia and Hungary. The 21-day trip is planned especially for fun loving folkdancers and friends. Hurry and call before it's too late. For info, call 213-202-6166 or 213-478-4659.

FOLK DANCING:

A Guide to the Capital Area

A 36-page guide provides a social history of local folk dancing plus descriptions and listings for more than 120 regular dances, dance groups and classes in folk dancing in the Washington, D.C. area. To order one, contact Pat McNeese, 5708 33rd St NW, Washington, DC 20015.

DUNAJ AT THE INTERNATIONAL DANCE AND MUSIC FESTIVAL

Orange County's Dunaj International Dance Ensemble will join with many other ethnic dance companies in presenting a concert of international folk dance at the Orange County Performing Arts Center on Saturday, August 27, 1988. The festival will be a part of the kick-off activities of the Orange County Centennial Celebration and will feature dance

groups from Asia, South America and Europe. Look for more information as the time grows closer.

**NEW M.A. and Ph.D. PROGRAMS
IN ETHNOMUSICOLOGY AT UCLA**

A new program for th M.A. and Ph.D. degrees in Ethnomusicology at UCLA has been approved by the University Graduate Council as of January 1988. The program differs from earlier degrees in a number of ways, beginning with entrance requirements which no longer stipulate prior training in Western music history and theory. This makes it possible for students with undergraduate concentration in areas outside ethnomusicology but related to it (anthropology, folklore, etc.) to be admitted to the program. For more details about the new program, contact Mary Crawford, Music Department, Schoenberg Hall, UCLA, Los Angeles, CA 90024-1616.

**ETHNOMUSICOLOGY SPRING
FESTIVAL CONCERTS AT UCLA**

The Division of Ethnomusicology will be holding its annual Spring Festival Concert series over a period of two weeks in May. Presented by UCLA's Ethnomusicology performance organizations, each evening's concert consists of music, song, and often dances from two or more of the various cultures of Asia, Africa, Europe and the Americas. The festival begins on Saturday, May 14th, with music from Korea and Java. It continues on Friday, May 20 with music and dance of Ghana, Afro-America and Latin America. On May 21, there will be presentations of music and dance of China and Japan, while May 26 features Indian and Near Eastern song, dance and instrumental music. All concerts begin at 8 pm. Tickets are available at the door on the night of each performance.

**THE PASADENA BALLROOM
ASSOCIATION**

For you folk dancers out there interested in ballroom dance, there is the Pasadena Ballroom Dance Association. Located at the Fellowship Hall, 997 E. Walnut in Pasadena, the group offers classes in Swing, Latin and other ballroom/social dance at various times throughout the year. Classes are available at beginner, intermediate and advanced levels. In addition, there is a Saturday Night Dance Party on the first Saturday of every month, from 8 to 11:30 pm. For more information, call 818-799-5689.

WEST L.A. FOLKDANCERS

In May, Beverly teaches an early session at 7:30 pm featuring Scottish set dances. After the session, there will be an International Program. On 5/6 & 5/13, Farewell to Achterader will be taught, and on 5/20 & 5/27, Picking Up Sticks

will be featured. For information, call 213-202-6116 or 213-478-4659.

**SANTA BARBARA INTERNATIONAL
FOLK DANCE SYMPOSIUM**

August 31-September 5, 1988

Preparations are in full swing for the 13th Annual University of California at Santa Barbara Folk Dance Symposium. Again, a limited amount of space for accommodations will be offered as this campus is extremely popular for summer conferences. For those who act slowly and miss out on pre-registration, the Symposium is offering excellent alternatives in a varied program of options suited to meet one's schedule. In effect once again this year is the 10% discount on all full packages (weekend and tuition if paid in full by July 15, 1988).

Paralleling the intentions of Director Tom Bozigian, this year's teaching staff represents a wide range of countries. Alexandru David, just back from a tour of Western Europe, will be presenting dances from Romania and Russia. Sonny Newman, a teaching legend from the 60's era, will be teaching the Tango and dances from Greece. Mr. Newman used to teach at the Santa Barbara Conference (pre-Symposium). Tom Bozigian represents dances from both Anatolian and Caucasian Armenia.

High priority at the Symposium is live music. Back again this year will be Macedonian musicians Dimitri Valkanoff of San Francisco (clarinetist) and Alex Piperkof of Los Angeles (guitarist). Both are professional musicians who play with numerous groups. During another part of the week, the Armenian Trio of Bozigian plus the Bilezikjian brothers will provide music at a picnic to be co-sponsored by the Armenian community of Santa Barbara. Always a highlight is the annual Balkan Picnic at Goleta Beach, overlooking the Pacific Ocean.

The Symposium Committee is coordinated by Sheree King, ballet/jazz dance instructor from Orange county. Assistance is provided by Teri Hoffman, graphic arts specialist and co-editor of folk dance scene and by professional teachers and tour organizers, Beverly and Irwin Barr. The Barrs will direct the evening activities at this year's newly reconstructed facilities in Santa Rosa Hall on the UCSB Campus. For more information and/or brochure, write to the Folk Dance Symposium, PO Box 2692, Hollywood, Ca. 90028, or call 213-467-6351.

**THE AMERICAN-HUNGARIAN
FOLKLORE CENTRUM**

The purpose of this organization is to disseminate Hungarian folk culture within the

scholarly and public life of America. It accomplished this purpose in a number of ways.

First of all, the group publishes "Karikazo: a Hungarian Folklore Newsletter", edited by Judith Magyar. The newsletter is published quarterly and includes articles about concerts and performances, personalities in Hungarian folk culture, tours, lectures, exhibits, and concerts. It also advertises sources for Hungarian costume, music and musical instruments, and other ethnic items.

Secondly, the Centrum maintains a collection of Hungarian folk recordings, books, and videos for sale.

Thirdly, they are involved with the American-Hungarian Folklore Museum in Passaic, New Jersey. The museum, open from noon-5 pm on Saturdays and Sundays, has photographic exhibits, exhibits on costume and on folk crafts.

For more information about the organization and/or subscription to "Karikazo", write to: The American-Hungarian Folklore Centrum

PO Box 262
Bogota, N.J. 07603

For more information about the Folklore Museum, write to them at 217 Third St., Passaic, New Jersey, or phone at 201-473-6013 or 836-4869.

**BARATSAG 1988
Hungarian Music & Dance
Retreat**

July 16-22, 1988

This camp will have eight teachers, two dance and six music, to head up the camp. Dance classes will be taught at an intermediate to advanced level and a background in couple dances is assumed. Singing classes will cover pronunciation and regional styling while music classes will be offered for beginning and advanced students. Campers may enroll in EITHER the music OR the dance programs. Singing class is available to everyone. For more information, call Heidi Barthelemy at 415-848-3261, Sally Confer Miller at 415-857-0548 or Roo Lester at 213-453-9025.

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A Talk with



Q: What happened, in YOUR words, to the tour you were going to do about two years ago to Russia and Romania? We have heard all sorts of stories through the grapevine, but never a word from YOU!

A: After the nuclear 'accident' at Chernobyl and also because of word of a lot of terrorism in other parts of Europe, many people who signed up for the tour were advised by their doctors, lawyers and friends, to cancel the trip.

Meanwhile, I had to spend a lot of money to get the tour set up in the first place. I used my own funds partially, and the rest used was money from the deposits of the tourists. People started calling to cancel. Like in any Eastern European country, it's impossible to get refunds from the travel bureaus. So, I couldn't get back my own capital outlay, much less the deposits of the tourists-to-be. I was able to reimburse the first people who called to cancel, but after that I had no more money.

All of those who took out travel insurance DID get their refunds. I had sent travel insurance forms along with the package to all those who had put down deposits, but all of them did not choose to sign up for it. Some also had traveler's insurance from other sources, and they, too, got their money back. Those without insurance that wanted to cancel kept calling me. I was deluged with angry people wanting their refunds. I simply didn't have the money to send them. I was then advised by my lawyer to file for bankruptcy. After I did, the court sent investigators out to verify the truth of my claims, and they did and decided to grant me bankruptcy status. Then I sent a letter to all those to whom I owed money.

Q: Can you still organize other tours, even though you are bankrupt? As far as I know, you have a changed credit status for seven years

after filing, so wouldn't that make it hard to get the funds together to set up other tours?

A: Yes, I can still organize tours. In fact, last year I led a tour through Romania for 45 German and Swiss people, and plan to lead another one in 1988. The tour is open to anyone...Europeans, Americans, Asians, and so on.

Q: Tell us about the tour. How do you plan to avoid the money problems that you had with the other tour?

A: I'll answer the last question first...I have set up a trust fund for the deposits from all the tourists. The money will stay in that fund until the tour begins, so people can get their money back at any time before the deadline for cancellation. Also, I changed the people that I am dealing with in Romania and Russia. The new group, a youth group, is still under the government, but it is administered separately, and they are much more responsive to the needs of the kind of travelers I take on my tours, folk dancers. They work with me to set up all arrangements for travel in Romania, for hotels and other accommodations for sleeping, for food, for meetings with various professional and amateur dance troupes and choreographer/dance masters, for meeting and interacting with the "peasants" in several villages, for a three-day trip on the Delta with lodging on the boat and visiting dance groups coming to the boat. The whole tour is cultural - we visit only villages and small 'cities', rather than concentrating on the big cities. We include a visit to the monasteries in Bukovina, among other things. Our tourists are given a chance to see and interact with the people and to see them dance. In many cases, we are given dance classes and also, we are allowed to record and/or videotape the music and

dances, so we can study them and learn them later, when we get home.

Q: Do you ever have the chance to dance WITH the people at, for example, the Cultural Houses in the villages? Or join in the dancing at any of the festivals, weddings, or other times when dancing is done?

A: This is the exception rather than the rule. We dance with the people some of the time, and also videotape their dances and watch them.

Q: In Romania, are there Romanian dance classes for Romanians? Something like the dance institutes we have here for Americans? How do they learn the "village" dances?

A: No, there are no formal dance classes organized that are similar to those found in the U.S.A. There ARE dance classes, but they are inevitably for performing groups. Even if a group starts out meeting just to learn, they wind up learning for performance. As far as people in the villages are concerned, they learn dances as children from older people in the village. The older ones dance and the young learn by imitation. This kind of thing goes on from generation to generation.

: Are these village dances all simple dances? Is there a big difference between the dances done by the peasants in the villages and the dances done by performing groups?

A: Some of the village dances are relatively simple, but there are also dances that would rival the complexity and 'fanciness' of any dance done

Alexandru David

by a performing troupe. All of the village dances are passed down from one generation to the next, with amazingly few changes over the years. The only time dances seem to change is when the musicians change. If they get musicians who play the music fast, the dances change to a faster pace. Or the other way round. The bands of musicians can include any of a number of traditional instruments, but it can be as simple as one I danced with in a village not too long ago, with five trumpets and one drum.

Q: You've been away from Southern California for a long, long time. At last two years, I think. What have you been doing all of that time?

A: I have been doing a lot of teaching, primarily in Germany and Switzerland. As I mentioned earlier, I also led a tour of Germans and Swiss through Romania. On that tour and on other trips that I've made, I had a chance to do a lot of recording and to research dances from Bukovina, Banat, Muntenia and Oltenia.

I have also had the chance to learn and videotape a number of wonderful Russian village dances.

Q: What do you plan to do with all this material?

A: I plan to TEACH all the dances. Right now, I am having records made of all the music. There will be about six new albums with music for the dances I want to teach coming out soon. I'm also getting reprints made of my Gypsy albums for the people who asked for them. I plan to reteach/review many of the dances from those albums, as well. The albums will be available through me, especially at workshops and institutes, and I'll make them available also through John Filchich at Festival Records.

Q: When do you plan to do all this teaching? Now that you're back in Southern California,

do you plan to stay? Have you any more institutes planned? How about teaching at some of the camps over the summer?

A: That's a lot of questions at once...I do plan to make my home in Southern California again, to answer one of them. I'll be gone for two months in Europe and I am taking a tour to Romania in July 1988, but after that I'll be back and getting in touch with various dance clubs to set up workshops. I'd like to start doing a regular night at one of the coffeehouses, too. As of now, I will be teaching on Friday nights at the Gypsy Camp.

Q: You know, for me it's especially wonderful that you're back because you are one of the ONLY teachers that's been around for a long time that teaches RUSSIAN dance! Romanian is still around, with your old material, Sunni Bolland's material, Mihai's material...and Nicolaas Hilferink, from Canada, has been teaching a number of Romanian dances. When you start your teaching again, will you be doing a lot of this Russian material you brought back?

A: Yes, I'll be teaching all the dances. I also plan to review/reteach the Russian dances that I introduced years ago. Many people have forgotten them and some never learned them. As far as the scheduling is concerned, I'm not sure if I'll do classes that combine Russian and Romanian dance or separate them in different classes.

Q: You told us that you learned some of the Russian dances from your Russian friend in Holland, but you did not say where you learned the older dances that you taught years ago.

A: Those came from several short visits to the USSR 4, 6, and 8 years ago. These dances are NOT village dances. They were learned from the profes-

sional dance companies in the big cities like Moscow and Kishinev. I have simplified them for use as dances to be taught to non-professional dancers.

Q: You know, your style of teaching has changed a lot since you first started teaching around here some 15 years ago. How come?

A: I had to learn from my students how to teach! When I first came here, I taught the same way that any teacher from Eastern Europe would teach. The students there already have the music and dance style "in the blood", so it is only necessary to show them how to do a dance once, and they should be able to "get it". Here, the "blood" has different music and dance styling in it, and so the Romanian and Russian dance styles and rhythms are unnatural to them. So, dance students here have to learn to dance in a totally new and different way. The best way to teach dances to these people, it turns out, is similar to the way that the villagers in these countries teach their children to dance. Lots of repetition is needed so that the movements can be imitated correctly. It took me a long time to "shift gears" so that I could teach my students here in a way that would let them learn well...repetition, answering questions, more repetition and imitation.

Q: Is there anything other than teaching that you plan to do once you've settled down?

A: Yes. I'd like to learn some of the Scandinavian dance they do around here. When I was in Scandinavia, I saw a lot of Norwegian and Swedish dancing and liked it a lot. Now I want to learn to do some of it.

Q: Guess that's all for now. Thank's a lot for the interview and WELCOME BACK!!! Glad to see you again!

Még azt mondja a retek, hogy én sokat szeretek:
De hazudik a retek, mert csak egyet szeretek, csuhaja
De hazudik a retek, mert csak egyet szeretek, de szeretek.

S azt gondoltad te csipás, hogy engem nem szeret más
Szeret engem még más is, náladnál szebb virág is
Náladnál szebb virág is, csuhaj, csuhaj, csuhaja, csuhaja.

S azt gondoltad te ügyetlen, hogy érted vagyok kedvetlen:
Hogy érted vagyok kedvetlen, csuhaj, csuhaj, csuhaja, csuhaja.

S nem érted, se nem másér', csak a sok idegen szájér':
Csak a sok idegen szájér', csuhaj, csuhaj, csuhaja, csuhaja.

CIGÁNYTÁNC

Megéred még azt az időt
Sírva mász el kapum előtt
Megöleled kapum fáját
Úgy síratod a gazdáját.

Száradj el bokor hegytetőn
Száradj el kedves szeretőm
Úgy száradj el, mint a nádszál
Mint a lekaszált szénaszál.

A Little Sheet Music



Sheet Music and Words for Some Hungarian Tunes

„Kanáasztánc”

Tempo giusto $\text{♩} = \text{cca } 120$

Somodor, Somogy m.
(gy: Martin (gy. 1953.

Haj-!a-ról fuj a szél, fő-kiülj melém majd nem ér,
Hogy-!a a szél nem fuj-na, Egy-éppől-!-deg sem vol-na.

Ex. 1.

„Kondástánc”

Tempo giusto $\text{♩} = \text{cca } 120$

Tilkos, Szabolcs-Sz. m.
(gy: Martin (gy. 1957.

Ki-ci kon-dás el-a-lud-tál, el-mont a nyíj ité-ma-ral-tál,
A-ci szá-rím, a-ci bul-tám, hekl ma-je-ek a nya-ju-án u-tán,
Mer le-vág-ják a ka-no-mat, a leg-szob-hak jó-szá-go-mat,
Jobb-!a-!a szá-róm a ka-no-mat, mint a ked-!-vos ge-lam-lo-mat.

LISSÚ CSÁRDÁS

Este van, este van, de nem minden lánynak,
 csak annak a lánynak, kihez sokan járnak
 Enhozzám is járnak, de nem minden este
 kedden, csütörtökön, meg vasárnap este.
 Kinek van, kinek van kút az udvarába
 Aranyos díófa pitvar ajtájába
 Aranyos díófe, síma a levele,
 Mért nincs minden lánynak igaz szeretője.

Fecskenedár szállott a vasútra
 Isten veled babám utoljára
 Nem fogok a kapud előtt járni
 Tudom fog a gyenge szived fájni.

KUN VERBUNK

BAGI VERBUNK

Hungarian Costume

Anthony Shay



The Hungarians were relative late-comers to Europe, arriving at the very end of the 9th century. Due to population pressures further East on the Russian Steppes and in Central Asia, the original federation of 8 tribes, plus some client Khazar and Turkish groups, moved to their present location in the Carpathian Basin.

When the Hungarians arrived, they were nomadic horsemen. The most prominent aspects of their Asian origin are their language, and certain aspects of their music, such as the Pentatonic scale (Manga 1969: 15-16). Of the clothing of this early nomadic period, virtually nothing remains. We do know that both men and women wore trousers, a natural response to life in the saddle

In time the Hungarians gave up their nomadic life and adopted the sedentary agricultural

pursuits of the Slavs and Romanians who were already living there. The Hungarians must have adopted much of the clothing of their new Slavic neighbors, which was better suited to the agricultural pursuits they now followed. This is attested to by the linguistic evidence showing the large number of Slavic words used to designate basic garments: *skoknya* (Croatian *skunja*: skirt); *pruzlik* (Croatian *prsluk*: vest); *gaty* (Croatian *gace*: full trousers) and so on.

Like all other peasants of Europe, the Hungarians manufactured all of their clothing at home. It was prepared from cloth woven on the domestic loom, cut into squares, rectangles and strips, and sewn together. The clothing was then draped on the body, fitted with folds, and held in place with sashes and ties. After the 1600's, several factors changed all this: (1) a gradual improvement in the lives of the peasants; (2) an increase in the availability of manufactured materials; (3) increasing decoration of festive clothes (see Shay & Matchette 1987); and (4) the rise of professional craftsmen who dyed and prepared specialized garments such as the large leather and frieze coats. These craftsmen were organized into guilds, at first patronized only by the aristocracy. Eventually all strata of rural society purchased their products. The ownership of a *suba* (sheepskin cloak) or a *szur* (frieze coat) was a mark of

wealth and position. These garments have local variants of width, length and decoration. Those made in Debrecen are quite famous. These garments are also worn in Croatia, Slovakia and parts of Romania.

It must be kept firmly in mind that the costumes we now see in Hungary did not take on their present form until after 1850. "The high period of Hungarian folk costume may be reckoned from this time and lasted for half a century—from the middle of the 19th century until the beginning of World War I - and in the border regions, it lasted even longer." (Balassa 1974:301). After the emancipation of serfs in 1848, and with general improvements in the rural standard of living, there was a flourishing of regional styles, in spite of interference by the church and various county authorities in the form of sumptuary laws.

At this point, it is interesting to note the clothes of the Hungarian aristocracy. In one of those strange notes of history, the Hungarian nobility, while locked in deadly combat with the Ottoman Turks for a period of over 300 years, also became enslaved by and enamored with Turkish gold embroidery, rich Eastern fabrics, Oriental carpets, tents, garments and styles from the Ottoman markets. The richest of the Hungarians maintained purchasing agents in Istanbul. So enamored were these noble families with the gold embroideries that they tried to buy Turkish embroideresses, called

buyla, as slaves. They were not always successful since Moslems were reluctant to sell co-religionists to non-believers. In an attempt to escape the cost of these embroideries, girls were often trained to the purpose on large estates. In this fashion, these newly learned designs and techniques were passed on to family members, neighbors and friends.

Aside from this interesting historical note, the impact on folk clothing was intense, especially regarding embroidery motifs and fabrics. The taste for Oriental styles and forms lasted long after direct contact with the Ottomans ceased.

In Hungary, the male population of the plains and Transdanubia wore simple, collarless linen shirts and gatya, the full trousers. Hats were always worn: the Hungarian peasant took off his hat only to God, the landowner, and when he ate. Hair styles changed slowly through time; pigtailed were worn in some areas until the 20th century. In some areas, the pigtail was worn as a top knot with the rest of the head shaved. Footwear for men, women and children was most often sandals, bocskor, that were similar to the opanci worn in Yugoslavia. The poorer went barefoot. Under the sandals, square linen cloths, kapca, were wrapped around the leg and held in place by the sandal thongs. These leggings took the place of stockings. As in Croatia, "the large opanky was the most functional footwear in areas where mud on the roads was inevitable." (Ribaric 1975:N.P.) Boots were expensive and worn for festive occasions only.

Ribbons were given to young men when they were inducted into the army, a custom which survives today (Fel 1969:199-200; 297). These were put on their hats and worn proudly. When they left for battle, the hats were given to their mothers to keep with the ribbons until they returned. Feathers were also used for hat ornamentation, the type of feather de-

pending on the financial resources of the young man. If a young man is vanquished in a brawl, he must relinquish his feather(s) to the winner.

Outer garments such as the szur or suba were highly prized and professionally made. The szur was often a man's most sought-after item of apparel.

Through time, decoration of garments became more elaborate. The first elements of decoration came from folding the clothing into large chests for storage. The folds became formalized in pleating, smocking and gathering in men's shirts and women's skirts, chemises and blouses. Increasingly, embroidery was added to festive garments. Also, added widths of cloth gave the festive clothing a fuller, more prosperous aspect. This process accelerated in the 19th and 20th centuries when polychrome embroidery came into general use. The most elaborate and famous examples of this work are from the Matyo population of Mezokevesd and Szentistvan.

In speaking of the evolution of Hungarian costume, Snowden states, "The change was rather sudden and there is some disparity between the old styles and the new, which shows particularly in men's fashions. The developed style is a cloth suit. but mixed styles have been worn since the beginning of the nineteenth century, when, for example, cloth jackets were worn with gatya." (Snowden 1979:24). Mr. Snowden has missed an important point in the evolution of traditional clothing with this statement: that traditional clothes change through accretion, i.e. there is a constant and gradual addition of new elements from different eras. This is why folk costumes almost always have features from several different time periods. The clothing is not changed totally in line or form like Western urban dress. People in traditional societies have neither the financial resources nor, more importantly, the

aesthetic need, for the kind of fast change common to high fashion.

The Hungarians of Transylvania, probably due to terrain and climate, as well as cultural isolation from the rest of Hungary, retained the undyed, homespun wool trousers of medieval origin, the harisnya. "The color and shape of the red and black braiding mark the social status of the wearer." (Balassa 1974:324).

Newer, more tailored clothes of military origin became popular in Hungary during the 19th century. They did not totally oust the older gatya. Rather, they became festive clothes, relegating the gatya to summer and work clothes.

Men's jewelry, aside from wedding rings, was primarily worn in the form of decorative buttons on jackets and vests. "Earlier some men's buckles and signet rings served to indicate wealth and rank. Later on, however, only the silver pityke button and coat closing served this function." (Baldgh Horvath 1983:56).

Women's clothing followed a similar pattern. As newer garments of richer materials became available, the older linen clothes became summer and work garments and undergarments. Like the men's clothes, certain stylish elements such as bright colored skirts, fitted vests and jackets and elaborate aprons became popular as commercial fabrics became increasingly available. In Hungary as in other areas of Europe, the tunic-like chemise became a blouse and underskirt. Pleating and smocking evolved into decorative elements, derived from the practice of folding the garments in large chests. Gradually these became important decorative elements in themselves. Elaborate embroidery and needlework such as that of Kalosca, Klotaszeg in Transylvania, and Mezokevesd, are relatively recent developments. In Kalocsa, for example, the bright colors associated with their costumes were not seen before the 20th century.

HUNGARIAN COSTUMES

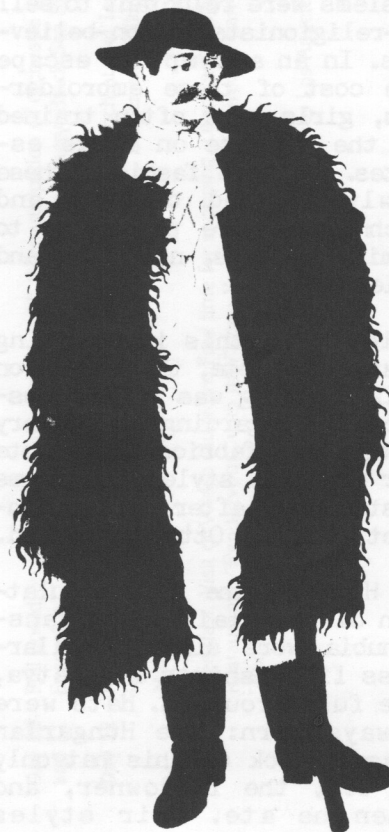
There are several basic forms involved in women's clothing. Detailing creates the differences between regions, or even villages. As festive clothing became increasingly rich in appearance, it also became more easily identifiable by region. The peasants' sense of color was given wider scope. The peasants of areas such as Rabakoz turned their attention to gold embroidery on velvet jackets and rich oriental silk for the skirts (Ottoman elements). Other costumes, such as those of Kalocsa, used rich and detailed embroidery. In Mezokevesd and Mezoseg in Transylvania, the style sometimes called Pendely shows a longer skirt suspended over the shoulders by straps. Often a bodice is attached to a gathered skirt. The style has analogs in Russia, Greece and Dalmatia, which points out its great age (Tilke 1926:63; 81; 88).

The newest form is a skirt, a fitted jacket or vest, and an apron worn over a blouse and underskirt. The blouse and underskirt as a separate garment is a newer version of a single chemise. The chemise still exists in some areas (e.g. Kalotaszeg). The skirts, gathered or pleated, can be long or as short as above the knees. It is made to look fuller by the use of hip pads and numerous petticoats. To the peasant's aesthetic value, this full look spells rich and prosperous. The apron is a special garment in many areas and much care is lavished on its decoration. "The apron also played an important role in the world of beliefs, especially the bridal apron, which the young wife would put away and keep to cover her sick children with, ensuring their quick recovery." (Balossa 1974:324).

There is a third style of costuming, worn by the Hungarians of Moldavia and the Csangos of Gyimes. In it, there is a chemise, gathered at the neck and elbow or wrist, with rich embroidery, especially on the sleeves. The colors of embroidery mark the age of the wearer, the darker colors being worn by older women. Even

when viewed closely, these chemises seem indistinguishable from those worn by the Moldavians. It may be that certain details, such as embroidery designs, distinguish the two. This same type of costume can be found in variants from Baranja to the Ukraine, showing a former and more wide-spread use. The variant worn by the Hungarians of Moldavia has a woven wrap-around skirt with one end tucked up to show the chemise, and no apron. Fleece-lined leather vests are worn in cold weather (Burnham 1973:22-23). The southern Slavs in Baranya county in southern Hungary also wear this costume but the skirt is not tucked up and an apron is worn with it. A characteristic rectangular hat, heavily embroidered and garnished with sequins, is worn in both Croatian and Hungarian Baranya.

The most important element in female costume is head wear. This more than any other single element delineates social status. Generally girls and maidens are either bareheaded or have only partially covered heads. The hair is worn in one or two braids, with ribbons for festive occasions. In some areas, when a girl reaches maidenhood, i.e., she is eligible, she dons a highly decorative head dress called *parta*. "The *parta* is a symbol of virgins. The village has a strict moral code. If the girl is suspected of having broken it, she is no longer entitled to wear the *parta*. Her own circle will not permit it, but tear it from her head, ribbons and all, in public, in front of the church." (Domjan 1983:12). The most beautiful *partas* are from Torocko and Kalotaszeg in Transylvania and from Sarkoz and Debrecen in Hungary. In many areas, special ornamental scarves are worn over the women's coif until the first child is born. This period of transition is an indicator that at that period the bride is neither a member of her husband's family or her own. Many societies maintain a social class of "bride" from the day of marriage until the



birth of the first child.

Shoulder shawls, some very expensive, are worn in many areas. "During the early 19th century, especially in the Palogfold, women were not allowed to keep their necks uncovered. This probably was responsible for the fashion of wearing shawls folded tightly over the shoulders along with a multi-strand bead necklace." (Balogh-Horvath 1983:22).

Like the men, women in many areas wore boots (*csizma*) for festive occasions. While the men's boots are invariably black, women's can be red or yellow, and ornamented. We have already mentioned the everyday sandals, *bocskor*. Special slippers and backless mules are found in the south in Siogard, Baranya County, Kalocsa and the Delalfold. These are of Oriental origin and called *papucs*. Highly decorated stockings such as those of Siogard are often worn with the *papucs*. Shoes of semi-fashionable aspect are

of most recent origin. They look like "Mary-Jane" shoes.

Jewelry is much simpler and less costly than that of the Ottoman-dominated Balkans. "The necklace is the most extensively used item...within this category, the bead necklace enjoys the greatest popularity...rings come next on the list, followed by earrings and then finally bracelets." (Balosh-Horvath 1983:55). Certain jeweled ornaments, such as belts and certain coin necklaces, have a distinctive Ottoman aspect. These belts are worn by the Hungarians from the Brasso (Brasov) district of Romania and closely resemble those of Greece, Serbia and Bulgaria.

We have seen the evolution of Hungarian rural clothes from simple linen garments to richly ornamented costumes. This brief survey has shown that the development of Hungarian clothing fits directly into the wider picture of the evolution of European folk costumes but with its own special historical details.

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HUNGARIAN FOLK DANCES

Anthony Shay & Tibor Toghia

For the purposes of this paper, Hungarian folklorists and ethnographers geographically divide what they call the Hungarian linguistic territory (a term used to include a large Hungarian population outside the national boundaries) into three major districts, based on shared clusters of folkloristic behavior. The first two are within the present boundaries of Hungary, which has a population of over 10,000,000. The first is the Danube - the area west and south of the Danube, including Hungarian enclaves in Croatia, Slavonia and Podravina. The second, called the Tisza, is east and north, from the great plain into the highlands, including the Hungarians of Slovakia. The third area includes the almost two million Hungarians of Romania and the Ukraine, i. e. Transylvania, Moldavia and Bukovina. There are also important settlements of South Slavs, Gypsies, and Jews residing in present-day Hungary.

Fortunately for those interested in Hungarian folk dance, research, recording and filming among the Hungarians began relatively early - during the period before World War II.

In the second half of the 19th century, rough descriptions of dancing were available, but between the two world wars, increasingly intensive and systematic research was carried out, spurred on by the appearance of a nationalistic amateur folk dance movement in Hungary during the 1930's, the Gyongyosbokrita (the pearly bouquet).

After World War II, state support accelerated and researchers thoroughly covered all the Hungarian linguistic territories in Hungary, Romania, Slo-

vakia and Yugoslavia: the areas that were under Hungarian administration until 1918. The relationship of the Hungarians vis-a-vis the Austrians under the Austrian-dominated Hapsburg Empire and the loss of much territory under the Versailles (Trianon) Treaty of 1920 deeply affected the Hungarian psyche. One of the results of this was the intensive research into all aspects of Hungarian folklore. The research of dance was further encouraged by and followed many of the methodologies and theoretical viewpoints of the monumental folk music research of Bela Bartok and Janos Kodaly.

The most important and seminal dance researcher of Hungary was Gyorgy Martin, whose recent and untimely death has been a major loss for dance research.

Hungarian dances can be seen from three points of view, all equally important; 1) historic; 2) type; and, 3) geographic distribution.

As Martin stated, "The traditional store of dances is an amalgam of medieval chain dances, of the remnants of 16th and 17th century weapon dances and 18th and 19th century recruiting dances, of the Csardas and of folksy variants of turn-of-the-century ballroom dancing (1974:7).

There are three basic types of Hungarian dances within which there are variants and subtypes. These are: 1) girl's and women's group dances; 2) male solo dances, sometimes done in groups; and, 3) mixed dances.

It should be noted that the dances of more recent origin, such as the Csardas, incorporate movements from earlier similar couple dance forms

In no area of the Hungarian linguistic territory does one find all of the three types. For example, in most areas of Transylvania, girls' round dances are no longer done, but there are circle dances performed by couples, which have largely replaced the girls' rounds.

When we look at the types of dances, we also see the historical layers. "The present state of research can trace back the roots of the old dances to the late middle ages." (Ibid:16).

The oldest of all forms would seem to be what is termed by Martin as the Maiden's Round Dance. This form has several terms, but Karikazo (an adjective) is most used among the folk. The term Kortanc (circle dance) is also seen in the literature, but the word "tanc" (dance) is itself a European loan word which probably came into the language during the course of the middle ages from High Middle German...it is interesting that the peasants do not use the word to designate their dances. Instead they made the adjective of the dance independent: Karikazo (rounder); Lepo (stepping); Botolo (cudgeller); Verbunk (recruiter); and Csardas. This shows that the word "tanc" remained strange to them even after several centuries (Balassa 1979:447-448).

These maiden's dances, which have analogs in Croatia, Romania, Bulgaria and Slovakia, are accompanied almost exclusively by the women singing as they dance. In Hungary, these dances are done in circles with all the dancers doing the same steps and holding each other with a variety of hand holds. The singing and the words of the song tend to be more important than the steps and movements, which generally

employ walking, rocking, csardas steps and turning. In the minds of the peasants, doing these dances is not considered real dancing. Real dances are usually done to instrumental accompaniment. In this light, they are very similar to American play-party games. In Hungary, as in the other areas, these Karikazo or Maiden's Round Dances, can be performed during the Lenten season when true dancing is banned. Young girls gather to perform the Karikazo dances in an impromptu fashion, but within a more formal dance occasion, they are done at orchestra breaks or at the beginning when young men will break in and claim partners for the true dancing, and then "destroy" the round.

In addition to these round dances, there are dances such as the Bottle (Uveges) Dance in which the girls balance a bottle on their heads. There are also several dances, usually done at weddings, such as the Cooks Dance, during which the dancers carry household items like kitchen utensils, brooms or pillows. Geographically these dances which are found in ritual rather than formal dance events, are spotty. That is, they are performed throughout the Hungarian linguistic areas, but they tend to be from the oldest dance strata and so they are most often found in more isolated districts. Geographically the girls' rounds can be found in all three major areas but are most developed in Southern Transdanubia and the Paloc area. "They are absent on the Great Plain and Northern Transdanubia." (Martin 1974: 18).

Male dancing can be conceived of as a complex of steps and movements divided into two broad types: 1) those in which weapons or weapon substitutes are carried as props; and, 2)

those without.

By dance complex, we mean that dancers from a particular district will use elements from a common pool of steps and figures during the course of several dances combining these steps and figures in a spontaneous way. Thus one might see a step or figure in a Verbunkos and then again in a Csardas. Almost without exception, these dances are very athletic and rich in steps and figures. Most have them give a wide scope for improvisation.

The function of these dances varies. In the Middle Ages, the dances with weapons were quite literally of a pyrrhic nature, that is, they were used as a method of training in the handling of weapons and of fighting techniques. Since many of the shepherds and cattlemen were Hajdu, i.e., irregulars who fought the Turks and later the Austrians, one can still see echoes of this function in such dances (e.g. Botolo, the Swineherd's Dance) Today some of these dances have taken on a playful nature, the pyrrhic aspect having disappeared some time ago.

The dances with no props outnumber the more archaic weapon dances. These, too, can be danced as solo dances, in pairs or in groups. Generally the men dance apart from one another, rarely touching. Even in group dances, the deep need for individual expression through improvisation shines through. Only one dance, a mock recruiting dance from Bihar County, is mentioned as requiring the dancers to look exactly alike (Martin 1977:61)

The Verbunkos (taken from the German word "werben - to recruit) functioned to induct young men into the Army. Corporals would appear at the village inns, challenge young men to dance, get them drunk

(HUNGARIAN FOLK DANCES)

and help them induct themselves into the Army for some 10-12 years. The first *Verbunkos* is recorded in Turkeve in 1919 (Martin 1974:34) thus spanning the 18th and 19th centuries.

The recruiting function is now lost, since presumably the Hungarian government has joined the civilized world by issuing impersonal draft notices that most likely begin with the Hungarian version of "Greetings from Uncle Sam". Today, the performance of this dance, in some instances, can announce a boy's official entry into bachelor status.

In Atany, "Youths stand in front of the musicians to perform the *Verbunkos*, the Bachelor's Dance, at different times (ages) because when a youth does so it is a sign to the whole village that he has attained the status of bachelorhood by first fulfilling several conditions. The first of these is the performance of certain agricultural tasks such as plowing and mowing." (Fel 1969:187)

In certain districts, especially the highlands where urban life developed earliest, craft dances, of medieval origins, such as the *Bodnartanc* (Cooper's Dance) of Erdobenyé, are done. Craft dances occurred particularly in regions where German and Slovak enclaves were found.

Mixed dances are found everywhere. Even the *Csangos* of Gyimes Pass in Moldavia, and a group of *Szekelys* from Bukovina, perform dances in couples, although both of these groups have acquired many dances from their Romanian and Ukrainian neighbors. Some of these more distant groups have more foreign than Hungarian elements in their dances.

The *Csardas* epitomizes the Hungarian soul. "This dance, conceived in the spirit of national romanticism, occupied its rightful place alongside the new Hungarian folk song

and the Hungarian language, and soon became all-pervasive, so much so that in the second half of the century, it pushed every dance into the background, even among the peasantry. The word comes from *Csarda* (tavern) as opposed to *Palotas* (from the Palace), which has Populist implications. The *Csardas* assimilated in itself the numerous traditions of the various paired dances that were gaining ground from the Renaissance on (Ibid 457-8). The music grew out of recruiting dance music with a 4/4 beat. With its myriad of figures and freedom of improvisation and expression, the *Csardas* is the most popular dance to this day.

Most mixed dances are for couples, but there are some for one man and two women. This probably harks back to times when many men had died in war, and this enabled everyone to dance. There are also *Csardas* for small circles of couples as well as group play-party games for groups of couples, such as the *Broom and Pillow Dances*.

Other dances, such as the various *Urgos*, or leaping dances, the *Szopora* of Transylvania, and the seven-step polka of Western European origin, can still be seen in specific locations throughout the Hungarian linguistic territory. Processionals, such as the *Tus*, are especially seen at weddings.

Occasions for Dancing

There are both formal and informal dance events. Informal dance occasions are those in which virtually everyone may dance. This varies slightly from district to district, but weddings, impromptu family get-togethers, Christmas and other holidays, dances following working bees, etc., are all occasions for general dancing. "Bachelors who returned from war were especially silent... We gave up the ways of youngsters. When the Gypsies played their tunes at our table, we

sang. But we did not dance any more." (Ibid: 197). "A married woman... may no longer dance in the tavern, only at family weddings." (Ibid: 202).

The formal dances are almost everywhere exclusively for the unmarried. It is the marriage mart, and woe betide the excluded. "If a bachelor asks a girl to dance and she refuses, he may take revenge by "dancing her out"... "Dancing a girl out" is done by the offended youth himself or his best *koma*. This plan is made known to all the *Koma* group and the musicians are warned. The unsuspecting girl is asked for a dance as usual and her partner makes a few turns with her in the ordinary manner. Then the bachelor exchanges a glance with his *Koma-s*; at this sign they clear the center of the room, leaving a large open space. The Gypsies stop the dance tune and strike up the *Rakoczi* march. By this time everyone knows what is going on and they all move aside. The bachelor dances through the empty space with the reluctant girl, pushing her toward the door. One of the company opens the door and the dancer bundles the girl out of the room. A girl who is "danced out" is not asked to dance again for a year." (Ibid: 195)

In Atany, "Since about 1900, people have danced mostly in the taverns. Every Sunday afternoon from Easter to October, Gypsy bands, engaged by seasonal contract, played in both the lower and the upper end taverns." "The music begins when Sunday service is over. The door of the tavern may not be opened until the church door is shut. After entering the tavern, the bachelors stand around in groups for a while smoking and drinking. Then at a summons of the leaders, they form a ring and all start with a *Verbunkos*." "After dancing the *Verbunkos*, the bachelors take a rest and look at the girls. As the Gypsies tune up again, they call the girls to dance. In a loud voice, each bachelor shouts

the name of the girl he wants to dance with, and the girl steps jauntily out in front of him. After the dance, he leaves his partner, and the girls walk up and down in their groups. At the sound of the music they stop and wait for a new call."

Until a bachelor has chosen his special girl, he asks every girl for at least one dance; afterwards he dances with his sweetheart all the time. If a bachelor asks a girl to dance several times, it is a sign of his affection for her (Ibid: 194-5).

It is clear that throughout many parts of Hungary, as well as large areas of Eastern Europe, that formal dance events are where young people find their future mates. Often these dance events, for all the jollity, are serious events, for it is often the only time the youth of the village can meet the opposite sex in a socially accepted way pattern. The insistence that each dancer learn exactly the same steps and styling from a

"standardized" instruction has only limited appeal to a sophisticated dancer.

It is important to dance well. "Silent, lifeless girls or those who do not dance well are relatively neglected...it is asked whether the girl is "good at work". (Ibid: 140). Thus we can see that among the Hungarians, dancing is an integral facet of life, still a living art.

At the time of this writing, recreational folk dancing as it has been known in the United States, has been waning. Younger people are not entering into folk dance halls and coffee houses as they did from 1950-1980. This has been the cause of much debate within the folk dance organizations. There are a few exceptions to this trend, such as Hungarian, Scandinavian and Middle Eastern dance. The reason, in our opinion, is very important. The scope for improvisation, and therefore more personal and individual expression, is very appealing to sophisticated young people who no longer wish to learn dances by rote

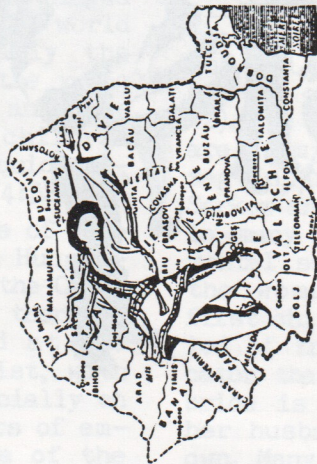
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ROMANIA

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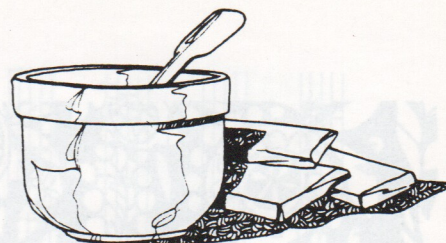
Tour schedule

- Day 1**—Arriving at Otopeni Airport. Transfer by bus to the hotel in Bucharest. Dinner with folklore show.
- Day 2**—Breakfast at Bucuresti restaurant. Departure to the Prahova Valley. Lunch at the "Outlaws Hut" in Poiana Brașov. Visit of "Dracula Castle". Dinner and folklore show at the "Cold River". Return to Brașov for overnight.
- Day 3**—Breakfast. Departure to Sibiu. Visit of Museum of Popular, Technik. Lunch in Sibiu. Folk dance lesson and Rendezvous with the "Lads of Sibiu" amateur Ensemble. Dinner.
- Day 4**—Breakfast. Departure to Tirgu Mureș. Check in at the "Continental Hotel". Peasant style lunch in the open air. Folk dance lesson with the local "Youth Ensemble". Dinner at the "Continental Hotel".
- Day 5**—Breakfast. Departure to Cimpulung Moldovenesc. Lunch in Vatra Dornei. "Rendezvous" with the peasant group "Arcanul" from Fundu Moldovei village.
- Day 6**—Breakfast, visit of monasteries: Moldovița, Sucevița and Putna. Lunch at Putna monastery. "Rendezvous" in Rădăuți with peasant ensemble the "Flowers of Bukovina", women ensemble from Bîlca village and peasant ensemble from Arboare village. Dinner and overnight in Cimpulung Moldovenesc.
- Day 7**—Breakfast. Visit of monasteries: Voroneț and Humor. Lunch and "Rendezvous" with the "Youth Ensemble" from Fălticeni and peasant ensemble from Casvana village. Dinner and overnight at the "Arcașul Hotel" in Suceava.
- Day 8**—Breakfast. Departure to Focșani. On the way, visit of Agapia monastery. Lunch in Bacău. Dinner and overnight in Focșani.
- Day 9**—Breakfast. "Rendezvous" with peasant formations of traditional dance from Nereju and Năruja villages. Lunch peasant style in the open air. Departure to Tulcea-harbor at the Danube Delta. Check in and dinner on the "3100 Yacht".
- Day 10 and 11**—Full board on the yacht. Dance lessons with the participation of orchestra and Youth Ensemble "Izvor" from Bucharest. Visit of Delta, and a Winery. Black Sea Riviera.
- Day 12**—Return by yacht to Tulcea. Departure by bus to Bucharest. Lunch at the "Larks" Park Restaurant in Slobozia. Check in at the "Bucharest Hotel". Dinner and folklore show at the "Baneasa Forest Restaurant".
- Day 13**—Breakfast. Visit of Village Museum. Free time for shopping. Lunch at "Seagull Restaurant". "Rendezvous" with the "Lzvor Youth Ensemble". Farewell party at the "Roses Park Restaurant".
- Day 14**—Breakfast. Transfer to Otopeni Airport. Departure to Frankfurt or Los Angeles.

INTERNATIONAL FOOD

HUNGARIAN PASTRIES & DESSERTS

Claudia Immerzeel



WARNING:

Contents Extremely Fattening

Many of the pastries and desserts so closely associated with Hungary were actually borrowed from other sources, and that includes the famous Retes (strudel). The dough in strudel is identical to the dough used to make phyllo and was introduced to Hungary by the Turks. The Hungarians created new types of pastries with this dough and, in turn, introduced strudel to the rest of Central Europe. It is difficult to prepare an authentic strudel dough for several reasons: first, the type of flour used in Hungary is more glutinous and holds together better during the process of stretching; second, it takes a great deal of practice to learn how to pull and stretch the dough without tearing it; and third, real Hungarian chefs brush the dough with lard rather than butter or margarine, which are more common here.

If you've never prepared strudel dough before, save it for a quiet, relaxed day when you can devote your full attention to it, without hurrying. Don't be discouraged if the results don't meet your expectations the first time around. Just keep on practicing. For times when you're feeling less ambitious, I've also included recipes for desserts that require less work.

Cream Cheese-Raisin Retes

Dough:

2 C flour 1 egg
1/2 tsp salt 3/4 C water
1 T butter

Filling:

3/4 C chopped walnuts
3/4 C white raisins
2-8 oz packages cream
cheese, softened
1 egg 3/4 C sugar
3 T butter 1/4 tsp vanilla
1/2 tsp grated lemon peel

In a medium bowl, break up and

stir cream cheese. Mix in egg, butter, sugar, vanilla and lemon peel. Blend until smooth. Mix in raisins and set aside.

In a separate bowl, mix flour and salt. Form a well in the center and pour egg, butter and water into it. Stir in ingredients to make a soft dough and turn onto floured board, dusting with more flour. Knead and toss dough 10 minutes, dusting with flour to remove stickiness. Let dough rest 10 minutes. Flatten into 8"x18" rectangle, brush with butter and let rest 5 minutes. Carefully stretch dough using the palms of the hands (NOT FINGERS). Stretch it as thin as you can and trim off any heavy border. Use trimmings to make patches for any holes or tears in the dough.

Allow dough to dry 15 minutes. Place dough on oiled baking sheet and brush with butter. Spread cream cheese onto dough and sprinkle with nuts. Fold sides over the top and tuck ends under (if you're really ambitious, try turning the seam-side down). Brush with more butter and bake 30-45 minutes at 400 degrees.

Lusta Torta (Lazy Cake)

Called "Lazy Cake" because it doesn't involve baking, this appears to be a distant cousin of the English trifle and the Italian zupa inglese, and was probably invented some time during the days of the Austro-Hungarian empire, when French and Viennese chefs invaded Budapest.

1/4 lb unsalted butter, softened

2 egg yolks 1/2 C sugar
1/2 C ground almonds
1/2 tsp almond extract
1/4 C rum 1/4 C milk
1 dozen lady fingers
1/2 C whipping cream
1 T sugar
1/2 tsp vanilla
4 strawberries, halved

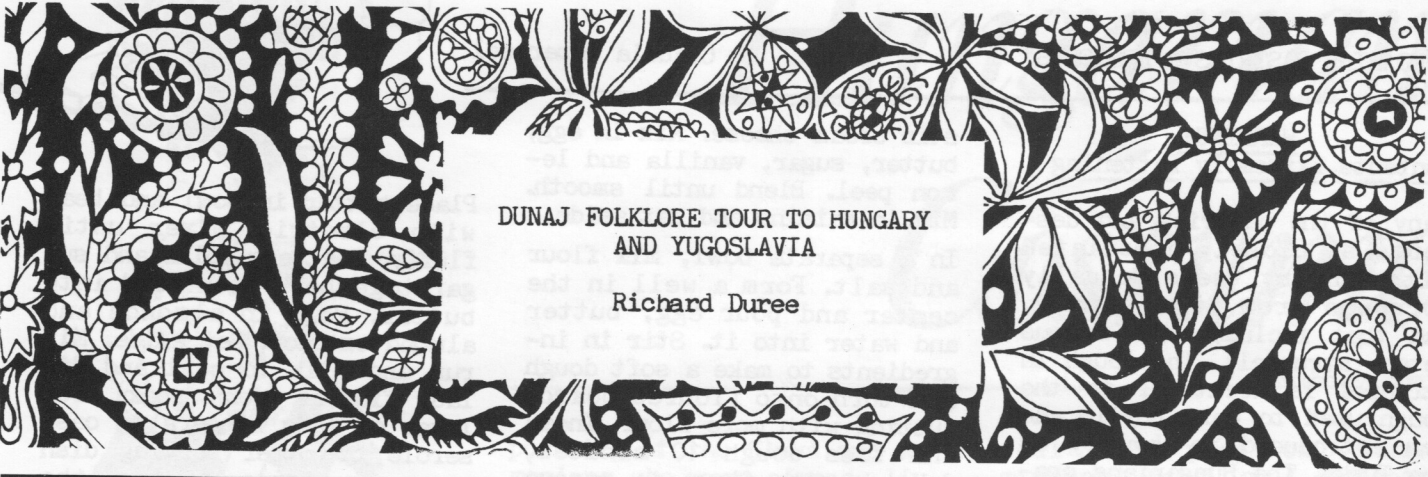
Place butter in bowl and beat with electric mixer until fluffy. Beat egg yolks and sugar together, then fold into butter. Fold in almonds and almond extract. Set aside. Mix rum and milk in bowl and dip lady fingers (don't soak). Put layer of lady fingers in casserole or other serving dish and cover with a layer of the almond butter mixture. Repeat with additional layers of lady fingers and almond butter. Top layer should be of lady fingers. Cover and refrigerate at least 6 hours. Whip cream, sugar and vanilla together and spoon onto cake. Top with the strawberries. It's very rich, so serve in small portions.

Palacsinta (Dessert Pancakes)

The French claim that they introduced the crepe to Hungary but it is more likely that this is an authentic Hungarian dessert. Griddle cakes are one of the oldest forms of bread, well suited to nomadic or agrarian lifestyles. This is a real "homestyle" dessert.

2 eggs, room temperature
3/4 C milk
2/3 C beer
1/4 tsp salt
1 C flour
2 T oil
Jam or preserves, any flavor
(apricot preferred)

Put eggs, milk and beer in a blender and blend 30 seconds. Add salt and flour and blend one minute. Refrigerate two hours. Heat oil in omelet or crepe pan and add a small amount of batter to the pan. Swirl around to cover bottom of pan. When pancake is light brown on the underside, flip over and brown lightly on the other side. Remove from pan. Spread warm pancake with jam, roll up and sprinkle with powdered sugar. Serve warm.



DUNAJ FOLKLORE TOUR TO HUNGARY
AND YUGOSLAVIA

Richard Duree

A long-held dream was realized this last July when Dunaj International Dance Ensemble of Orange County, CA was able to tour Yugoslavia and Hungary. The tour was designed to include the Smotra Folklore in Zagreb and the Dunamenti Folkfestival in Kalocsa, as well as time in Budapest and other parts of Hungary.

After a five-hour drive to Budapest from Otocec, they were checked into the luxurious Duna Intercontinental Hotel on the Pest side of the Danube, right in the center of the shopping area. Since some of the tour members were not dancers and some were recreational dancers, they were concerned with providing everyone with ample opportunity to see performances and shop for folklore items. To everyone's delight, performances by both the State Ensemble and the Budapest Ensemble were seen. A visit was made to the ethnographical museum and the Bartok Museum, and a full city tour was completed.

They had a scheduled workshop with Zoltan Zsurovsky, having him teach the Dunantuli Tancok since the tour members felt this dance the best suited to members who were not experienced Hungarian dancers. It was easy to see why he's one of Hungary's most respected teachers as he led a very thorough and enjoyable session.

Dunaj was invited to perform its American Appalachian Mountain Clog Suite at several places, including the American ambassador's residence, at the ending party of Sandor Sallais Hungarian dance camp near Debrecen and at a children's day camp. With their four musicians, they gave the performances to appreciative and enthusiastic audiences.

Staying at the Pirosarany Hotel in Kalocsa is a trial at times, being a one-star establishment, but it was worth it to see the wonderful performances given at the Dunamenti Folkfestival by groups from Hungary, Austria, Czechoslovakia, Poland, Romania and Portugal, among others. The Portugese group stole the show with their beautiful precision footwork and excellent stage presence - highly commendable for such a shy group.

Some of the finest performances we've ever seen by any Hungarian groups were seen here, including one by what appeared to be the entire population of Bag. Four generations of villagers were on the stage at once in a beautifully choreographed village dance scene. Several others were equally well done, including groups from Szekszard and Kalocsa.

Kalocsa could do much to promote tourism in that area. It

is too bad that there isn't a better hotel within an hour or two's distance. It's quite a charming town with much to offer the tourist, including a beautifully preserved Baroque church in which one can hear wonderful organ concerts on a slightly oversized organ. Rumor from a reliable source says that a new hotel will be built there by 1989. Let's hope so.

The tour included stops in Kecskeket, the birthplace of Kodaly. The restored buildings of the town were the result of one architect's crusade against the town fathers. Next was an overnight stay at the Arany Bika Hotel in Debrecen and an evening visit to the Delibab Dance Camp. A morning workshop with Delibab was held before leaving for a visit to the Hortobagy National Park with its famous horse show. Next was the return to Budapest.

The group had one last day of shopping in Budapest before having to go home. Almost none of the tour members had been to Hungary before this trip and they fell in love with Budapest and were charmed by the beauty of the countryside and the personality of the Hungarian people. We're all eager to visit there once more. Perhaps we'll get there in time for the next Dunamenti Folkfestival and be able to try out their new hotel in Kalocsa.

Musical score for Szászka, featuring five staves of music with chord symbols (A, C, G, F, E) and a decorative floral illustration.

Még azt mondja a retek, hogy én sokat szeretek:
De hazudik a retek, mert csak egyet szeretek, csuhaja
De hazudik a retek, mert csak egyet szeretek, de szeretek.

S azt gondoltad te csipás, hogy engem, nem szeret más
Szeret engem még más is, náladnál szebb virág is
Náladnál szebb virág is, csuhaj, csuhaj, csuhaja, csuhaja.

S azt gondoltad te ügyetlen, hogy érted vagyok kedvetlen:
Hogy érted vagyok kedvetlen, csuhaj, csuhaj, csuhaja, csuhaja.

S nem érted, se nem másér', csak a sok idegen szájér':
Csak a sok idegen szájér', csuhaj, csuhaj, csuhaja, csuhaja.

CIGÁNYTÁNC

Musical score for Cigánytánc, featuring five staves of music with chord symbols (C, F, G) and triplet markings.

Megéred még azt az időt
Sírva méz el kapum előtt
Mégéred kapum fáját
Úgy síratod a gazdját.

Száradj el bokor hegytetőn
Száradj el kedves szeretőm
Úgy száradj el, mint a nádszál
Mint a lekaszált szénaszál.

A Little Sheet Music



Sheet Music and Words for Some Hungarian Tunes

„Kanásztánc”

Tempo giusto $\text{♩} = \text{cca } 120$

Somodor, Somogy m.
(gy: Martin (gy. 1953.

Uj Du-ná-ról fuj a szél, Fe-kürj mel-lém majd nem ér,

Hogy-ha a szél nem fuj-na, Egy-csopp bi-dög sem vol-na.

Ex. 1.

„Konkástánc”

Tempo giusto $\text{♩} = \text{cca } 120$

Tükös, Szabolcs-Sz. m.
(gy: Martin (gy. 1957.

Ki-ei kon-dás el-a-lud-túl, el-ment a nyáj ift-ma-rad-túl,

A-ei szí-vöm, a-ei had-tám, hekl mejlek a nyá-jun u-tún.

Mer lo-vág-ják a ka-no-mat, a leg-szeb-bék jó-szá-go-mat,

Job-ban szá-tom a ka-no-met, mint a kod-vás ga-lan-ko-mat.

BALKAN and NEAR EASTERN MUSIC and DANCE

Balkan Workshops:

Mendocino, California

7-day workshop: July 3 - 10

Buffalo Gap, West Virginia

3-day weekend: July 22-24

9-day workshop: July 22-31

Folk music and dance of Bulgaria, Greece, Romania, Yugoslavia, and Albania



Near Eastern Workshop

Mendocino, California

7-day workshop: Aug. 14 - 21

Music and dance from Asia Minor, North Africa, and Central Asia.

Programs include dance classes, singing workshops, instruction on folk instruments, dance parties to live music, films, concerts and much, much, more!

Beginners Welcome with classes offered at all levels.

for details contact:

Miamon Miller

2801B Ocean Park Blvd., No. 167

Santa Monica, CA. 90405

(213) 559-5345

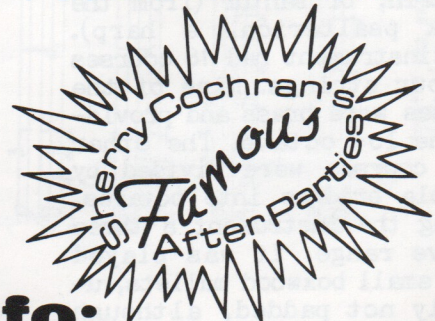
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1988 Folk Dance Camp
June 24 - July 1

*Fun Frolic Caper Romp
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& "SERIOUS"
Folk Dance Classes



info:

(213) 556-3791

University of the Pacific

41st Annual

Stockton Folk Dance Camp

JULY 24 - JULY 30

Two Identical Weeks

JULY 31 - AUGUST 6

ZOLTAN FARKAS & ILDIKO TOTH Hungarian

NED & MARIAN GAULT Austrian

JERRY HELT American Squares

NIKO HILFERINK Romanian

STEVE & SUSAN KOTANSKY Balkan

JAAP LEEGWATER Bulgarian

AHMET & TRACY LÜLECKI Turkish

JACEK & BOSENA MAREK Polish

MARIANNE TAYLOR Scottish

BONNIE BROWN Folk Singing

JERE CURRY Vintage Dances

BARBARA McOWEN Live Music

GRACE NICHOLS Parties

PIRKKO ROECKER Fundamentals of Motion



REGISTRATIONS:

Mr. Bruce Mitchell, Director
Stockton Folk Dance Camp
University of the Pacific
Stockton, CA 95211

SCHOLARSHIP APPLICATIONS:

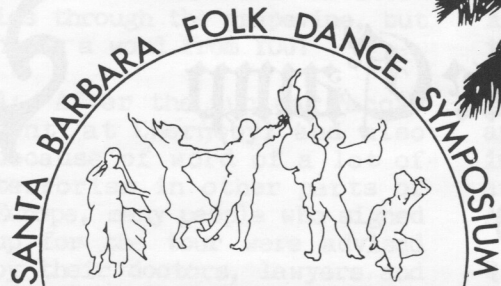
Bee Mitchell
911 Dianna Drive
Lodi, CA 95240

FEES - 1988: \$380 (\$25 deposit now and \$150 by May 1.)

Note: First week almost full as of January 1.

**Second Week three-quarters full; waiting lists
will be established if necessary.**

SPEND LABOR DAY WEEKEND/WEEK
(August 31-September 5)
at the
13th ANNUAL



LIVE MUSIC

at the BALKAN PICNIC, the ARMENIAN PICNIC,
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TEACHING STAFF INCLUDES:

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SONNY NEWMAN
(Greek/Tango)

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(Armenian)

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PART & FULL TIME PACKAGES AVAILABLE!

FULL TIME (Includes room, meals,
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\$375, double

\$455, single

\$315, weekend only

\$175, Tuition only

\$35 per day (Includes all classes,
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at picnics not covered).

\$15, evenings only (Includes 5th
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reviews, afterparties with snacks)

\$15, ARMENIAN PICNIC (Off-
campus, with Armenian
Community, live music,
food)

\$15, BALKAN PICNIC (Goleta
Beach, with live music,
food)

10% DISCOUNT on all FULL PACKAGES if paid in FULL by July 15th (\$75 of which is non-refundable)

\$75 (non-refundable) deposit due by July 15th

Make checks payable to:

FOLK DANCE SYMPOSIUM

P.O. Box 2692

Hollywood, CA 90028

For more information/brochure, write to the Folk Dance Symposium at the above address, or call
Tom at (213) 467-6341



ON THE SCENE

PASADENA CO-OP

The Pasadena Co-Op has reserved the Glendale Civic Auditorium for January 15, 1989. The mixup on dates—this year cost quite a lot in attendance but they were glad to see all who showed up.

On February 5, they had Tom Bozgian over for the evening as a guest teacher. He taught two Armenian dances: Daroone and Sev Acherov Aghcheek. By the end of the evening, almost everyone could do the dances but only Ray Augustine could pronounce them. Ray spent the rest of the month reteaching the dances, so everyone has them down pat now.

Every 5th Friday of the month is party night at the Co-Op. Save the night this month and join the group.

—Marshall Cates

8th ANNUAL STATISTICS NIGHT at VESELO SELO

Once again Professor Howard Tucker invites all folk dancers to be his guests at this annual bash in honor of his graduate students and colleagues in statistics at UCI. Dance your favorite dances and convince a mathematics student or professor that there's more to life than numbers.

Come and join in the fun, Saturday, May 14. Potluck dinner is at 6:30 pm and dancing is at 8 pm. For more information call (714) 635-7356.

—Amy Sanders

28th TOPANGA BANJO FIDDLE CONTEST

On July 10 at the El Camino College Track Field from 9:30 am to 6:30 pm., you can see International Dance Demos and a Clog Dance Contest. There is also dance instruction for several kinds of dances, 100 music contestants to hear (not to mention six professional guest bands playing throughout the day), and 30 folk arts booths to tempt you. Bring your own picnic or buy food on site. Come ready to dance!!! We believe in participation. There will be lots of chances to dance, and plenty of jam sessions where musicians can play together in impromptu groups. Tickets are available only on the day of the event. For more info, call Dorian Keyser at (818) 345-3795.

48th ANNUAL OGLEBAY FOLK DANCE CAMPS

The Oglebay Institute of Wheeling, West Virginia, an-

nounces the line-up for its 1988 camps. The Spring Camp is held from May 27-30 (over Memorial Day Weekend). Teachers include Jaap Leegwater (Bulgarian), Dan Prendergast (International) and Don Armstrong (Contras & Squares). The Fall Camp is over Labor Day Weekend, from September 2-5. Included in the staff are Joe Graziosi (Greek), Sandy Starkman (International) and Bill Akire (Contras, Squares and Clogging). Both camps are held at Camp Russel at Oglebay Park in Wheeling, West Virginia. For details, write to the Oglebay Institute, Stifel Fine Arts Center, 1330 National Rd., Wheeling, W. Va. 26003.

SAN DIEGO FOLK ENSEMBLE

The San Diego Folk Ensemble's goal is to heighten the appreciation of international folk dance and music throughout San Diego County. The Ensemble is composed of 20 community dancers and musicians who share a common interest in their love for studying and performing international folk dance and music. Now in its third year, the company was founded in January, 1986.

Premiering this spring are French dances, a new Chinese ribbon Dance, Appalachian Smooth Dancing and Yugoslavian dances. The group's repertoire also includes a parasol dance from China, bagpipe music from Bulgaria, gliding dances from Soviet Georgia, boot-slapping dances from Hungary, competitive dances of Russia, songs from Yugoslavia and the United States, and the popular clog dances of the United States.

Under the direction of Graham Hempel, Associate Professor of Dance at San Diego State University, the Ensemble supports itself from concert proceeds.

Be sure to catch their annual spring concert June 3 and 4 at San Diego City College. It is a full-featured performance, premiering new works. The performance begins at 8 pm on both nights. Call (619) 469-3550 or (619) 571-2730 for information.

The AMAN BARBEQUE & DANCE PARTY

The AMAN Support Council's barbeque and folk dance fund raiser is slated for Saturday, June 4 from noon to 5 pm in the Old Elysian Park Lodge Site. Eat, drink and dance all afternoon! Great food (a lamb roast is included) and music by the AMAN Orchestra will make it a day to remember! For more information, contact the AMAN Office, 213-625-1846. See ad elsewhere in this issue.

AMAN's 25th ANNIVERSARY SEASON

Preparations are currently underway for AMAN's 25th Anniversary Season which begins in September, 1988. A full-company concert performance will open the season this fall. The celebration continues through to June, 1989, when the company will present its Silver Anniversary Concert at UCLA's Royce Hall.

The season will include: an exhibit of AMAN's collection of original costumes at the Craft and Folk Art Museum; the return of the AMAN Institute; full company performances at a variety of sites in Southern California; and a national performance tour. Watch future Scenes for details on these events.

CALENDAR ANNOUNCEMENTS FROM THE FOLK TREE

The Gallery Schedule from the Folk Tree in Pasadena includes the following:

5/5-5/31: An exhibit of photos taken in Mexico in celebration of Cinco de Mayo;

7/8-8/26: An International Textile Show, with fabrics from Guatemala, Mexico and Indonesia.

For more information about these and other shows, contact the Folk Tree, (818) 304-1166.

6th HUNGARIAN FOLK DANCE & FOLK MUSIC SYMPOSIUM

This Symposium, sponsored by the American Hungarian Folklore Centrum in association with Portland State University and the William Penn Association, takes place at William Penn Camp, Wellsburg, W. Va. from July 9-16, 1988. The Symposium features seven days of dance, instrumental music and singing workshops. Material is from two dance dialects - Kalotaszeg and Mezőfold (Trans-Danubia). There will be group leadership training sessions including two choreographies for stage. Music and video cassettes of material taught will be available. Evening Tancred parties and Hungarian food will round out the week. College credit is available thru Portland State University. For more information, call (201) 836-4869.

ROMANIAN WORKSHOP AT THE GYPSY CAMP

Saturday, May 7 from 1:30 to 4:30 pm, Nicolaas Hilferink will present newly researched intermediate level Romanian folk dances, including couple, circle and line dances. Join in the celebration of Gypsy Camp's two year anniversary that same evening. A gala par-

ty with culture session and dance exhibition will be featured. Call the Gypsy Camp at 213-558-0746 for more info.

BALKAN MUSIC & DANCE WORKSHOPS

The East European Folklife Center offers camps at Buffalo Gap, West Virginia and at Mendocino Woodlands, California this year. The camp at Buffalo Gap runs from July 22-31 and Mendocino goes from July 3-10. Space is available at Buffalo Gap for weekend-only participants. There will be instruction in dance, singing and instrument playing at both camps (staff at this point is subject to changes). For more detailed information and/or registration forms, write to the East European Folklife Center, 2801B Ocean Park Blvd., #167, Santa Monica, CA 90405 or call 213-559-5345.

CRESTWOOD-VALLEY FOLKDANCERS

New Location-Wood Floor
Started April 5, 1988
Instructor: Beverly Barr

In Reseda Park, upstairs room near the swimming pool, Victory Blvd. at Reseda Blvd in Reseda
Beginners: 7-8 pm
Intermediate: 8-10 pm
1st, 2nd & 3rd Tuesdays of each month. For info, call 213-478-469 or 213-202-6166.

TRAVEL & DANCE WITH BEVERLY & IRWIN BARR

June '88 will find Beverly and Irwin and many folkdancers traveling and dancing their way through Yugoslavia and Hungary. The 21-day trip is planned especially for fun loving folkdancers and friends Hurry and call before it's too late. For info, call 213-202-6166 or 213-478-4659.

FOLK DANCING: A Guide to the Capital Area

A 36-page guide provides a social history of local folk dancing plus descriptions and listings for more than 120 regular dances, dance groups and classes in folk dancing in the Washington, D.C. area. To order one, contact Pat McNeas, 5708 33rd St NW, Washington, DC 20015.

DUNAJ AT THE INTERNATIONAL DANCE AND MUSIC FESTIVAL

Orange County's Dunaj International Dance Ensemble will join with many other ethnic dance companies in presenting a concert of international folk dance at the Orange County Performing Arts Center on Saturday, August 27, 1988. The festival will be a part of the kick-off activities of the Orange County Centennial Celebration and will feature dance

CLUB ACTIVITIES

FEDERATION CLUBS

ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30-10pm	(619) 270-1595 (619) 272-6064	SAN DIEGO, Casa del Prado Balboa Park
SAN DIEGO FOLK DANCERS	Monday 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO Recital Hall Balboa Park
SAN DIEGO INTERNAT'L FOLK DANCE CLUB	Wednesday 7-10 pm	(619) 422-5540 Alice Stirling, Instructor	SAN DIEGO Balboa Park Club Balboa Park
SANTA MARIA FOLK DANCERS	Monday 7-9:30 pm	(805) 925-3981 (805) 929-1415	SANTA MARIA Vet's Cultural Center Pine & Finnell
SCANDINAVIAN DANCE CLUB	April 30, 3-11p May 14, 9am-11p	(213) 459-5314 (805) 965-5659	CULVER CITY, 9635 Venice Blvd. Solvang, Vets Hall, unt, 3835 Watseka
SCANDINAVIAN DANCE CLUB	May 21, 3-11pm	(714) 892-2579 CULVER CITY, 9635 Venice Blvd	SAN DIEGO, Polish American Hall 1934 30th St.
SOUTH BAY FOLK DANCERS	Friday 7:45-10:45 pm	(213) 327-8906 (213) 316-1865	RANCHO PALOS VERDES, Unitarian Church 5612 Montemalaga Dr.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thursday 8-10:30 pm	(805) 642-3931 (805) 985-7316	VENTURA, Loma Vista Elem. School 300 Lynn Dr.
TUESDAY GYPSIES	Tuesday 7:30-10 pm	(213) 556-3791 Dave Slater	WEST L.A. Felicia Mahood Ctr. Aud 11338 Santa Monica Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Friday 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit off 60E Across from Campus Security
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30pm W, 7-10pm	(714) 635-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd Between Lincoln and La Palma
VIRGILIERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST HOLLYWOOD FOLK DANCERS	Wednesday 7:00-10 pm	(213) 397-8110 (213) 657-1692 Ruth Oser	WEST HOLLYWOOD, 7377 Santa Monica Blvd Playgnd, 647 N. San Vicente
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Azmacost Ave.
WEST VALLEY FOLK DANCERS	Friday 7:30-10:30 pm	(818) 347-3423 (818) 887-9613	WOODLAND HILLS, Woodland Hills Rec Ctr 5858 Shoup Ave.
WESTSIDE CENTER FOLK DANCERS	Tuesday morn 9-12:15 pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westside Jewish Center 5870 N. Olympic
WESTSIDE INTERNAT'L FOLK DANCE CLUB	2nd & 4th Fri 8-12 pm	(213) 459-5314 (213) 397-4567	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTSIDE TANCHAZOK	4th Sat. 7:30-12 pm	(213) 397-4567 (213) 392-4168	CULVER CITY, Masonic Temple 9635 Venice Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thursday 8-10:45 pm	(213) 655-8539 (213) 392-3452	WEST L.A., Emerson Jr. Hi Boy's Gym 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd & 4th Sat 7:30-10:30 pm		WHITTIER, Sorenson Park 11419 Rosehedge 11419 Rosehedge Dr.

NON-FEDERATION CLUBS

CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S side of San Pascual, 1 blk. W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA Cal Tech Campus, Dabney Hall Parking off Del Mar from Chester
DANCE WITH MARIO CASSETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thur 7-4:15pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly
DANCING ROSES	Wed 10:15-11:15am	(818) 790-7383 Karila	ALTADENA, 560 E. Mariposa
DANCING ROSES	Thursday 7:30-8:30pm	(818) 790-7383 Karila	LA CANADA 4469 Chevy Chase
DEL MAR SHORES INT'L FOLK DANCERS	Monday 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.

KYPSELI	Friday 7:30 pm-midnite	(213) 463-9506 (818) 798-5042	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(213) 434-0103 Herb Offner	LONG BEACH, Unitarian Church 5450 Atherton
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs. 7:30-9:45 pm	(714) 856-0891 Frank Cannonito	IRVINE. Call for location. HUNTINGTON BEACH. Call for location.
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M. Tu. 7-10pm Fri, 7:30 pm	(619) 270-1595 (619) 276-6064	SAN DIEGO, Casa del Prado Balboa Park
TEMPLE B'NAI DAVID	W, 7:15-10 pm Th, 9:30 am-1pm	(213) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, V.A. Mem. Aud, 4117 Overl'd
TEMPLE BETH HILLEL DANCERS	Wednesday 10 am-noon	(213) 769-3765 Trudy Bronson	N. HOLLYWOOD 12326 Riverside Dr.
UCI DANCE CLUB	Sunday 7-10 pm	(714) 854 9767 Lou & Lenore Pechi	IRVINE. UCI Fine Arts Village Studio 128
USC ISRAELI DANCERS	Thursday 7:15-10:30 pm	(213) 478-5968 Edy Greenblatt	LOS ANGELES, USC Hillel, 330 Hoover, across from Union Hebrew College

BEGINNERS

ARMENIAN DANCE CLASS 8 week series	M, T, W, Th, F 6:30-10 pm	(213) 467-6341 Tom Bozigian	Different locations each evening. Call for details.
CABRILLO INT'L FOLK DANCERS	Thursday 7:30-10 pm	(619) 449-631 Kin Ho	SAN DIEGO Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Monday 7-8:15pm	(213) 478-4659 (213) 202-6166 Beverly Barr Inst.	WEST LA Brockton Sch. 1309 Azmacost Ave.
CRESTWOOD VALLEY FOLK DANCERS	Tuesday 7 pm -8 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	RESEDA, upstairs room in Reseda park, corner of Victory and Reseda Ave.
DESERT INT'L FOLK DANCERS	Monday 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS Village Center 538 N. Palm Canyon Dr.
GREEK POPULAR & FOLK DANCERS	Tuesday 7:30-9:30 pm	(818) 706-2852 Tom Barr	WOODLAND HILLS Pierce College
HAVERIM FOLK DANCERS OF VENTURA	Sunday 7-9 pm	(805) 643-0897	VENTURA. Barranca Vista Park. Ralston & Johnson
ISRAELI AND INT'L FOLK DANCERS	Tuesday 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH. Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Saturday 1-3 pm	(619) 238-1771 Soghomonian	SAN DIEGO, North Park Rec Ctr 4044 Idaho St.
LAGUNA BEGINNERS FOLK DANCE CLASS	Sunday 7-10 pm	(714) 494-3302 (714) 552-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-1105 (714) 892-2766	LONG BEACH Hill Jr. Hi Gym 1100 Iroquois
NORTH S.D. COUNTY BEGINNERS	Thurs. 7:30-9:30pm	(619) 747-1163 Fait Hagadorn	ESCONDIDO. 4th & Kalmia. Methodist Church Rec. Hall
PASADENA CO-OP BEGINNERS CLASS	Friday 7:45-8:30 pm	(818) 794-9493	PASADENA. Throop Memorial Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wednesday 7-9:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO. Balboa Park Club Balboa Park
SCANDINAVIAN FOLK DANCERS	Mon 7:30-10pm Wed 7:15-8:30pm	(714) 533-8667 (818) 355-6383	ANAHEIM. Cultural Ctr. 931 Harbor Culver City. Peer Gynt, 3835 Watseka
SCANDINAVIAN FOLK DANCE CLASSES	Wed 7:30-10pm Thur 7:30-10pm	(619) 281-7295 (805) 965-5659	SAN DIEGO, 1934- 30th st SANTA BARBARA, Rec. Cent., 100 E Carrillo
SIERRA MADRE FOLK DANCE CLASS	Monday 7-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SOUTH BAY BEGINNERS DANCE CLASS	Friday 7:15-8:30 pm	(213) 375-0346 (213) 541-1073	RANCHO PALOS VERDES Unitarian Church 5621 Montemalaga
SOUTH SAN DIEGO COUNTY BEGINNERS	Th. 7:30-8:30pm Int 8:30-9:30pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO Methodist Church Rec Hall 4th & Kalmia
TEMPLE ISATAH FOLK DANCERS	Tuesday 8-10:30 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A. Temple Isaiah 10345 Pico Blvd.
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-7491 Gene Lovejoy	THOUSAND OAKS Conejo Cam. Ctr. At Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Wed, 7:30-9pm Mon, 9:30-11:30p	(213) 652-8706 Tikva Mason Inst.	SANTA MONICA. SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W. Olympic

CLUB ACTIVITIES

TIKVA'S ISRAELI/
INTERNATIONAL DANCE
USC ISRAELI DANCERS
Tuesdays
7:30-10:30 pm
(213) 652-8706
Tikva Mason
(213) 478-5968

WEDNESDAY
7-10 pm
(714) 893-8127 Carol
(714) 530-6563 Pat

FRIDAY
7:30-8:30 pm
(213) 455-1727

THURSDAY
7:30-9 pm
(213) 655-8539
(213) 202-6166

ALHAMBRA, 225 S. Atlantic.
Yorrieh Hebrew Academy
LOS ANGELES. USC Hillel, 3300 Hoover
Across from Hebrew Union College

ANAHEIM, 71st N. Anaheim Blv.
Between Lincoln and La Palma

WOODLAND HILLS Rec Ctr
5858 Shoup Ave.

WEST L.A. Emerson Jr Hi Gym
1670 Selby, behind Mormon Temple

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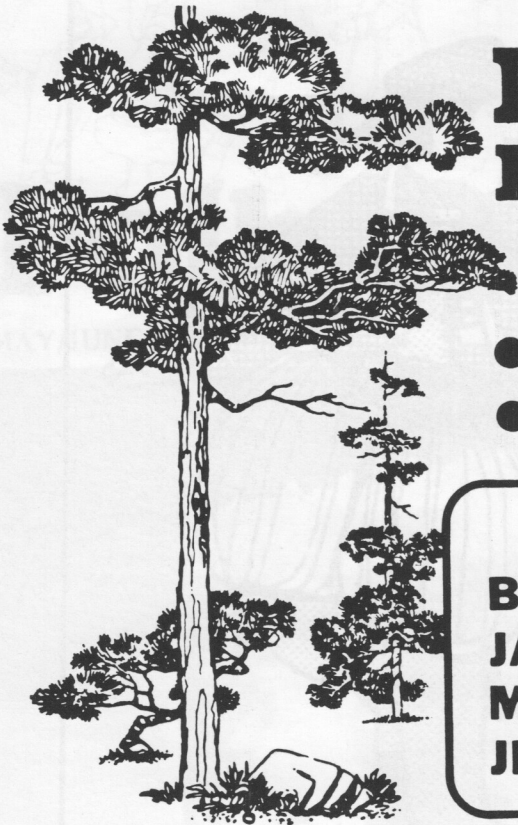
Tickets in advance \$15.00 and \$17.50 at the door includes donation

Deadline for reservations May 16, 1988 Call (213) 370-2140 or (213) 519-9581

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IDYLLWILD Folk Dance Camp 1988

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 ● **Weekend:** June 24-26 ...

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BO PETERZEN - Swedish
JAAP LEEGWATER - Bulgarian
MICHAEL GINSBURG - Yugoslavian
JERRY HELT - Contrás



Wood Dance Floor!

We'll dance in a beautifully decorated hall with a wooden floor for classes, general dancing, and our famous intimate coffeehouse-style after parties, all in a pine tree setting with refreshing breezes.



Additional Specials!

Scheduled during free-time periods - Costume Clinic, Clog-ging, Spanish Dance, Castanet Session, How to Use Folk Dance Notes, Singing Songs to Dances We Do, Shopping at our Various Vendors, and more.

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

APPLICATION



NAME _____
 Address _____
 City _____
 State _____ Zip _____
 W Ph () - H Ph () -

NAME _____
 Address _____
 City _____
 State _____ Zip _____
 W Ph () - H Ph () -

ROOMMATE _____

To help w/room assignments, please check below:
 AGE RANGE: 16-25 25-40 40+
 ATMOSPHERE: Non-Smoker Smoker

WEEK, PER PERSON:
 Private Rm, Dbl Occupancy (Tuit & Meals) \$335 _____
 Campsite, Tuition only (No Meals) \$160 _____
 Off-Campus, Tuition Only (No Meals) \$160 _____

WEEKEND, PERSON:
 Dorm with 3 to 4 Per Room (Tuit & Meals) \$149 _____
 Campsite, Tuition only (No Meals) \$100 _____
 Off-Campus, Tuition Only (No Meals) \$100 _____

SYLLABUS: \$ 5 _____

MEALS (Check One): Regular Vegetarian

NOTE: Meals may be arranged for Off-Campus or for Campsite attendees at an additional fee. Please call for details.

A \$50 deposit will hold a reservation for ONE PERSON. Deposits may only be refunded if notification of cancellation is RECEIVED by Fran Slater NO LATER than May 21, 1988.

Enclosed is a check or money order payable to IDYLLWILD F.D. CAMP for \$ _____.



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