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# Folk Dance Scene

SEPTEMBER 1988

VOLUME 23, NUMBER 6



THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

PRESENTS

# CAMP HESS KRAMER INSTITUTE WEEKEND

## "All Camps Review"

Learn dances taught at Summer '88 Camps

### October 14-15-16, 1988

TEACHERS:

**Beverly Barr**  
(International)

**Tom Bozigian**  
(Armenian &  
Lebanese)

**Sherry Cochran**  
(Balkan)

THE WEEKEND: Includes 2 nights' lodging, 6 meals, snacks, teaching sessions with review sessions, evening dances, a Happy Hour, and, if you can find the time, hiking, beach strolling and other outdoor activities.

THE LOCATION: Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon, one mile north of the Ventura County Line.

Dorms — \$84 each

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The full amount must accompany this application. Due to very limited number of rooms with semi-private bath, your extra \$15 will be refunded if rooms are filled.

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SEPTEMBER 1988  
VOLUME 23, NUMBER 6

# Folk Dance Scene

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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.

## FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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Corresponding Secretary	Sylvia Stachura
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Publicity	Sherry Aurich-Hardy
Federation Information	277-6699



nina szymanski playing the banduru.

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Our thanks to Nina Szymanski, guest editor for this month's Scene, for turning us on to the many Ukrainian happenings in the L.A. area, and for all the work she put into this issue. Thanks also to Catherine Green who volunteered her proofreading services to Scene.

# Calendar

## CALIFORNIA

\*Federation sponsored event  
#Federation club event

SEPT  
25

\*Idyllwild Afterparty, W. Hollywood  
Playground, on San Vincenti (across  
from Blue Whale), 1:30 to ?

OCT  
1-2

\*Octoberfest Festival sponsored by  
Kayso Folk Dancers, Balboa Park,  
Recital Bldg; institute-Sat; Fed-  
eration festival, council meeting-  
Sun at 11 am; info 619/238-1771

14-16

\*Fed. Camp Hess Kramer Institute  
Wkend, Malibu; info 202-6166

15-16

Stockton Camp Reunion, Fresno

NOV  
7

Slovak State Folk Ensemble, Long  
Beach Community Concert Series

13

Los Folkloristas, Latin Amer. Folk-  
lore & Music, UCLA, Wadsworth  
Theater, 8 pm; info 213/825-9261

24-26

37th Annual Kolo Festival, U.C.  
Berkeley; info, Sharen Skorup,  
1186 Via Lucas, San Lorenzo, CA  
94580

DEC  
4

\*Beginners' Festival, Eagle Rock Rec  
Ctr, 1100 Eagle Vista Dr., Eagle  
Rock, 1:30 to 5

10

#Christmas & Hanukkah Party by  
Kayso Folk Dancers, noon to 5 pm

18

Mexican Posada, Pico Reyes Adobe,  
watch for further info

1989  
FEB  
11

The Chieftains, UCLA, Wadsworth  
Theater, 8 pm; info 213/825-9261

JUNE  
10

Aman, UCLA, Royce Hall, 8 pm, info  
213/825-9261

23-29

\*Idyllwild F.D. Camp

JULY  
4

\*4th of July on the Slab, Lincoln  
Park, Santa Monica, noon to ?

OCT  
6-7

\*Octoberfest, San Diego Inter'l FD  
Club, San Diego

## OUT OF STATE

NEW YORK

10/2-5 24th Annual Labor Day Camp by the  
Balkan Dancers of Buffalo; info,  
Lesley Chatot, 144 Merrymont Rd,  
Buffalo, NY 14225, ph 716/836-0133

## SQUARE DANCE

9/29-30 2nd Annual Mid-America SD Jam-  
boree, Kentucky; info, Mid-Amer SD  
Jamboree, P.O. Box 421, Fairdale,  
KY 40118

10/7-90 Empire State Festival '88, Buffalo  
Convention Ctr; info, Paul &  
Gloria Kunkel, 155 Temple Dr.,  
Cheektowaga, N.Y. 14225, 716/681-  
2876

## FOREIGN

CANADA

11/3-8 Alberta Showcase, Capaco Nat'l  
Trade Fair, Calgary, Alberta

HUNGARY

9/3-4 Pecs. Folkdance Groups Gala  
9/10-11 Szigetvar Festival  
9/24-25 Gyongyos. North Hungarian Groups  
Festival  
9/24-25 Szekszard. Folkdance Festival  
\*\*\*\*\*

## DEADLINE DATES

FOR CALENDAR LISTING:

Oct. issue - due Aug 26

Nov. issue - due Sept 26

Mail to:

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

FOR ARTICLES, ADVERTISING, CLUB ACTIVITIES

Oct. issue - due Aug 26

Nov. issue - due Sept 26

Mail to:

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



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OF CALIFORNIA, INC.**  
1275 "A" St., Room 111,  
Hayward CA 94541  
415/581-6000  
Office hours on Wed.

## 37th Annual California KOLO FESTIVAL November 24 - 26, 1988 Berkeley, California



## INVITED TEACHERS

Atanas Kolarovski	Macedonia
Slobodan Slovic	Serbia
Dick Crum	Slovenia
Barry Glass	Croatia
John Pappas	Greece
Laurie Raz -	
Astrakhan	Bulgaria

## BANDS

Kaba Vence, Vesali Seljac  
Svraci, Medna Usta, Noyz Boyz  
Nestinari, Others

## EVENTS

Classes, Concerts  
Thanksgiving Potluck  
Multi-Room Dance Parties

## PACKAGE PRICES

\$50 advance \$65 at the door  
Individual class and party prices,  
work scholarships and local  
hotels available

INFO: Sharen Skorup  
1186 Via Lucas  
San Lorenzo, Ca 94580  
415 - 278 - 2405

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**Dept. of Physical Education**  
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## 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).  
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# ON THE SCENE

## TUESDAY GYPSIES

The Tuesday Gypsies resumed their regular sessions after the close of the Idyllwild Folk Dance Camp, where a large number of dancers had gone for the week.

First, there was July 4th! It was a great day for dancing outdoors and attendance kept growing, with a big crowd remaining to the end of the day. People brought their lunch to eat in the park, danced and rested, and then danced some more. The club members were happy to host this annual event on behalf of the Federation, and many took turns as MC during the program.

Michael Ginsburg gave an evening workshop on July 12. In October, Jaap Leegwater will be in southern California and the Tuesday Gypsies will have him at the club for another great workshop.

The wedding reception for Morrie Lechtick and Marcia Anderson was held on August 20 at the home of Naomi Simons. It was a great evening, well attended by many of their folk dance family as well as relatives and other friends.

## SOUTH BAY FOLK DANCERS

The South Bay Folk Dancers has moved to a new location at Pedregal School 6069 Groveoak Place in Rancho Palos Verdes. All are welcome to join in the dancing on any Friday night, starting July 1. Beginners are welcome, and partners are not necessary - dances are a mix of line, set and couple. The evening starts at 7:30 pm and continues until 10 pm.

September is the traditional Greek month. It will kick off with a party on September 2, and the following 3 weeks will feature guest teacher Pat Rawalt, who'll be instructing in Greek dances. September closes with a party on the 30th with

live music with Birgin Teuwen and Phil Ages.

For more information, call Carl & Monna at (213)324-0524; Carroll (213)373-3202 or Phyllis (213)316-1865.

## PASADENA COOP

A little over a year ago, a young (by Federation standards) couple, Marc and Jan Rayman, came to the Pasadena Coop, and stayed. They pitched right in, assuming more and more responsibilities. Marc is a very strong dancer and has just been awarded the Federation's Steve Mazon Scholarship. To match that, the Pasadena group awarded Jan a scholarship, so both will bring back new dances to help keep us current.

In addition to Jan's scholarship, we've given one to Ellen Stern. This scholarship is in the memory of Esther Purcell, a long-time folkdancer and past membership chairperson for the Federation. To round out our scholarship activity, we gave \$100 to the Federation's Steve Mazon scholarship fund.

Three of the Federation's new officers are from the Pasadena area: Pat Cross, Recording Secretary; Sylvia Stachura, Corresponding Secretary; and Ray Augustine, Director of Membership. At the installation dinner at Statewide in Palo Alto, it was great to hear Pasadena mentioned so often. As you can tell, I'm proud of our group!

Don't forget New Year's Eve. We always have a BIG PARTY.  
--Marshall Cates

## WHITTIER COOP

Folkdancing in Whittier has been around since the '40s. It began when two church groups in up-town Whittier that had folk dance programs discovered each other and combined to form the Whittier Folkdance Fellowship, later known as the

Whittier Cooperative Folk Dancers.

Currently the club meets on the second, fourth and fifth Saturdays of each month at Sorensen Park, 11419 Rosehedge Dr, off of Broadway, between Whittier and Washington Blvd. Activity starts at 7:30 pm and goes until around 10:30 pm. True to their name, the club shares teaching in a cooperative and amiable atmosphere. Singles and couples of all ages are welcome.

For more info, call Alice (818)336-4135, Marietta (818) 281-7191, or Sylvia (818) 300-8138.

## HAVERIM FOLKDANCERS

Now on Tuesday nights!!!

The Haverim Folkdancers from Monday night and the Crestwood Valley Folkdancers from Tuesday night have combined into one large Tuesday nite group at Valley Cities Jewish Community Center, 13164 Burbank Bl, Van Nuys. We are pleased to announce that Beverly Barr will be the instructor and the leader of the group. She will be teaching new dances from the summer camps. Dancing is international at an intermediate level. Tuesdays from 8-10 pm. For more info, call (213) 202-6166 or (213) 478-4659.

## WEST LOS ANGELES

Scottish set dances are taught each week from 7:30-8:15 pm. The rest of the evening is international at an intermediate level. New dances from summer camps will be taught. Set dances for September are:  
9/2 - Dark night  
9/9 - Continuation of New Set Dance from Stockton  
9/16, 23, 30 - 1314  
For more info, call (213) 202-6166 or (213) 478-4659.

## CRESTWOOD FOLKDANCERS

At Brockton School, 1309 Arm-acost in WLA, on Monday nites.



# ON THE SCENE

Beginner's class is from 7 to 8:15, at which time the intermediate dancing begins. Beverly will be teaching new dances from recent summer camps. Come and brush up with the beginners and stay on. For more info, call (213) 202-6166 or (213) 478-4659.

## WESTWOOD CO-OP

September 8 will see a great workshop at Westwood by the well-known Macedonian and Croatian teacher George Tomov.

## FUND RAISER A SUCCESS!!!

The folk dance community opened its heart and pursestrings at a benefit for George Pate on Saturday, June 11, at Veselo Selo in Anaheim. Organized by Dunaj, Veselo Selo and the Not Too Finicky Band, the event was held to raise funds to help provide home care for George, who has been fighting a long and bitter battle with cancer for many years.

Many thanks to everyone who attended and to those who sent in checks despite being unable to attend the party. Special thanks to Tina Duree who first conceived the idea and to the Veselo Selo Folk Dancers and the Not Too Finicky Band who provided the facilities and live music for the occasion.

--Richard Duree

## HESS KRAMER WEEKEND

October 14, 15 & 16, 1988

Hess Kramer Camp weekend is coming soon. This is a great weekend of folkdancing, workshops, singing, and eating. Also available is hiking, tennis, volleyball, and meeting old and new friends in a warm and friendly atmosphere in Malibu.

Staff this year includes Tom Bozigian, Beverly Barr, and

Sherry Cochran, teaching dances from the summer camps at Santa Barbara, Stockton and Idyllwild. The cost is low and the weekend includes the workshops, lodging and six meals.

If you have attended before, you will certainly want to return. If you have not, you'll certainly want to do so this year.

See ad in this issue for details, or call (213) 202-6166 or (213) 452-1538.

## ANNUAL CALIFORNIA KOLO FESTIVAL

November 24-26, 1988

The 37th Annual Kolo Festival takes place at the Hearst Gymnasium complex, UC Berkeley, Berkeley, CA. This will be the final year at UC Berkeley and we owe many thanks for the sponsorship of the UC Berkeley Department of Physical Education and all the work our faculty sponsor, Sunni Bloland. The festival weekend starts with a Thanksgiving potluck dinner at 6 pm, followed by the opening dance party with live music. On Friday and Saturday, dance classes go from 10 am to 5 pm, with Atanas Kolarovski (Macedonian, Slobodan and Slovic-Serbian), John Pappas (Greek), and Laurie Raz-Astrakhan (Bulgarian). In the evenings, many ethnic bands fill multiple rooms with music and exciting dancing. Some bands are: Kaba Vnce, Vesali Seljaci, Sviraci, Medna Usta and Nestinari. In the cafe, solo performers and a small group of musicians entertain. For special events, there is a short dance concert of local, ethnic performing groups on Saturday evening, a cultural event put on Friday evening put on with the support of our teachers, and unique video showings at various times in the festival. Among these video showings, we are happy to present three on Greek Cele-

brations by Alexandra Anthony and Mary Vouras-Amarentos, Agrapha and Aspasia. For more information on the Festival, contact Sharen Skorup, 1186 Via Lucas, San Lorenzo, CA, 94580, 415-278-2405.

## FLORICANTO

In a mini-tour, Floricanto will be doing concerts in Santa Rosa and Santa Maria, CA. The Santa Maria show will be on Thursday, 9/15 at the Allan Hancock College and the Santa Rosa show on Friday, 9/16. Both start at 8 pm. For these concerts, they will be performing five new suites, and will be doing special workshops for children in Santa Rosa.

Director Gema Sandoval also announces that Floricanto has been selected by the Western States Arts Federation (WEST-AF) to be a part of its 88-89 and 89-90 touring rosters. For more information on the group, write Floricanto Dance Theatre, 4032 S. Overcrest Dr, Whittier, CA 90601.

## UKRANIAN ART CENTER

On October 18, the Ukrainian Art Center will be hosting a Folk Arts Day, when expert demonstrations, exhibits of master works and hands-on workshops will be offered in ethnic folk dancing, embroidery, "Easter Egg" decorating (py-sanky) and playing of the bandura, a lute-like folk instrument.

The Ukrainian Folk Arts Day will be held at the Variety Arts Building, 940 Figueroa, in Los Angeles. Registration may be made in advance, or at the door starting at 8:30 am. Concurrent workshops in the four folk arts will be held 9 to 11 am, 11 am to 1 pm and 2 to 4 pm.

Registration and more information is available from the Ukrainian Art Center, 213-668-0172.



## VESELO SELO

-the beat goes on-

Veselo extends a hearty thanks to the Southern California folk dance community for its outstanding support of the George and Sharon Pate Benefit held at Veselo on June 11. A record breaking crowd of over 130 dancers participated.

In appreciation for her dedication to Veselo, Betty Parsons was awarded the Dick Oakes Scholarship for a weekend at Idyllwild Camp.

Labor Day Weekend will be celebrated Saturday, September 3 with a Potluck Barbeque and Ice Cream Social starting at 6 pm, followed by an evening of dancing.

On Friday, September 9 at 7:30 pm, George Tomov will present a Balkan Dance Workshop consisting of dances from Croatia and Macedonia.

--Amy Sanders

## SYMPOSIUM WEEKEND FLASH

Those reading this article before Labor Day Weekend can still participate in some of the exciting events happening at this year's U.C. Santa Barbara Folk Dance Symposium. On Friday, Sep 2, director Tom Bozigian is bringing a Macedonian/Greek orchestra to play on campus from 1 to 3pm, before all attendees trek to nearby Goleta Beach, for more live music and dancing overlooking channel island. The day features our Greek & Tango teacher, Sonny Newman.

Saturday is a full morning of teaching with all instructors, followed by a "free afternoon". There are evening and after-parties each night, with full staff participation and plenty of impromptu live music. Sunday Sept 4, is Armenian Day, highlighted by an afternoon picnic with live orchestra—an event which draws Armenians

from all over coastal & Southern California giving the picnic an ethnic flavor. The many options and packages for the weekend will most assuredly draw one's interest. Call U.C. Santa Barbara's Santa Rosa Hall Symposium Center for full information:805-961-2772.



## BEGINNER'S FESTIVAL PLANNED

Our annual Federation festival for beginners is scheduled for Sunday, Dec 4,88 from 1:30 to 5:pm at Eagle Rock Recreation Center, 1100 Eagle Vista Drive. There will be a council meeting from 11 to 1pm.

The area around the Center has playground equipment, grassy areas, trees, picnic facilities, grassy areas, and free parking. Bring a friend.

## It's a Boy !!

Born May 31, 1988

**Daniel Issac Bates**

to Ralph and Noma

Daniel goes folkdancing at Veselo Selo especially on the third friday which is nostalgia night—no dance under 10years old is done.

## SAN FRANCISCO AREA ACTIVITIES

—Linda Cain

Scandinavian Dance: "Starting a new dance party tradition in the South Bay on the 3rd Saturday of each month. Dances will be a selection of Gammal dance (polka, waltz, etc.), Bygdedans, mixers and request dances. Live music. Sunnyvale Masonic Temple, 910 Azure St., Sunnyvale. 7:30-11 pm. For info, call Anita (415) 961-3572.

Marcel Vinokur's Monthly Party: 9/24 at Menlo Park Rec Center, Alma at Mielke Dr., Menlo Park, CA. Pot luck before the party. For info, call Kathy, (415) 327-0759.

Marco Polo's Birthday Celebration: Saturday, 9/3 at the Slavonic Cultural Center, Alemany at Onandaga, San Francisco. Slavonijo Kolo Ensemble performs, live music and danc-

ing. For info, Call John at (415) 841-0934 or Adam at (415) 592-7467.

Macedonian Steps & Styling Workshop with Fusae Senzaki is tentatively planned for September 17 or 18 in San Jose. Sponsored by the Folk Dance Federation of California, North.

Ashkenaz continues two nites a week of folk dance: Tuesdays vary from week to week (Greek, Swing, Balkan, etc.); Wednesdays are Israeli dancing. There is usually something special on a Saturday evening once a month - to find out the surprise of the month, call (415) 525-5054. Ashkenaz is at 1317 San Pablo, Berkeley, CA.



# On Things Ukranian

**AN OVERVIEW**  
Nina Sczymansky

## Dance Camps

Ukranian dance camps are usually separated into beginners, intermediate, and advanced classes. Each day is begun with warm-up exercises and ballet class. This is followed by 2-4 hours of instruction in dance steps and practicing the new material. Each student is expected to bring along (beg, borrow or steal?) a Hutzul and a Kievski costume to use for the performance the last weekend of camp. As more Bukovina dances are now taught, some of the students also include a Bukovina costume. Ballet shoes and red boots are standard for the dance classes. At most of the camps, there is a second teaching in the afternoon for 2-4 hours. As Ukranian dances are often fast paced, it really helps to build up your stamina beforehand.

Each year the same groups offer camps. Only one is available in Southern California at this time, in San Diego. The camp takes place during the last week of August and includes Labor Day weekend. For more information on this Ukranian San Diego Festival, write to the Ukranian Festi-

val, 4050-47 Porte La Paz, San Diego, CA 92122, or telephone at (619) 298-9139.

Other camps take place in New York, one being the Verkhovyna at Glen Spray, NY (Contact: Roma Bohachevsky, 523 E. 14th St Apt 3B, NY, NY, 212-677-7187) from mid-June to mid-July, and the other being the Soyuzivka Camp, at Soyuzivka near Kerhonkson, NY (Contact: The Ukranian National Association Estate, Foordmore Rd, Kerhonkson, NY 12446, 914-626-541) from mid to late August.

## Bandura Camps

The bandura is the national musical instrument of the Ukraine, whose origin dates back to the 14th century. It is an open-stringed instrument with 30-60 strings ranging five octaves. There is a permanent School of Bandura in New York with the graduating class each year averaging 50 pupils. There is also the Society of Ukranian Bandurists,

the Ukranian Bandurist Chorus, and the Hryhory Kytasty School of Bandura in Cleveland.

Lessons are available with the above groups or in several camps. From October to May, classes are available twice a month for beginners in group sessions at St. Vladimir's Church in Los Angeles. Those interested may contact Eugenia Okrusko at (818) 961-4566. In addition, classes are available in late Spring from the Ukranian Resource and Development Centre in Edmonton, Alberta, Canada (Contact: Mary Lesoway, (403) 483-4422). For those on the East Coast, there is a Bandura Camp at Emlenton, PA in the last two weeks of August (Contact: Dr. Marco Farion, 2433 Overlook #18, Cleveland Hts., Ohio 44106, (216) 932-9016) and various classes at the School of Bandura in Jamaica, NY, September through May (Contact: The School of Bandura, 84-82 164th St., Jamaica, NY 11432).



## Special Activities in Southern California

The Ukrainian Art Center, 4315 Melrose Ave., Los Angeles, (213) 668-0172, has several art exhibits. Before Easter, it sponsors a 4-6 week-long Psyanky workshop. After Easter, it sponsors one or more embroidery workshops that are three weeks long. The Art Center itself is open from 11 to 3, Monday through Friday, and sells Ukrainian gifts and books.

Each summer there are four major picnics in the L.A. area. St. Andrews (Orthodox) Church on Sutherland, St. Mary's (Catholic) Church on De Longpre and St. Vladimir's (Orthodox) Church on Melrose have their yearly picnics featuring Ukrainian food, dance groups, musicians, and gift booths. The City of L.A. sponsors a Ukrainian Day, usually in August, which is the largest of all the picnics.

The Ukrainian Festival held in San Diego each year on Labor Day weekend offers a variety of activities. On Friday evening is the Vatra (bonfire) with Ukrainian food, singing, and live music. Sports tournaments, regatta, and exhibits at the House of Ukraine in Balboa Park are on Saturday during the day. In the evening there is a formal show given by a visiting performing group of singers and dancers. On Sunday, after mass, there is a dance performance featuring the new dances learned during the one week dance camp and several of the numbers by the visiting group. Sunday evening is an awards banquet and dancing to a live Ukrainian orchestra.

For those who love New Year's Eve but don't want to fight traffic, you might want to go to Malanka. This is the Ukrainian New Year's Eve, which takes place on the second or third Saturday evening in January. It is a 'formal' event with dinner, live orchestra, and

kissing at midnight. There are usually lots of solos by old and young. In L.A., contact the Ukrainian Cultural Center for more information and/or tickets.

## Publications Available

The Ukranian Weekly is available in English or Ukrainian. The "Preview of Events" column presents information on happenings in the U.S. and Canada. All of the camps and tours are advertised here. The body of the articles are split evenly between political information and folk event reviews. Subscription is available through the Ukrainian National Association, 30 Montgomer St., Jersey City, NY, 07302.

The Forum: A Ukrainian Review, is published quarterly. It specializes on in-depth articles covering folklore, current personalities, historical places or people, festival reviews, and book reviews. To subscribe, write to the Ukrainian Fraternal Association, 440 Wyoming Ave., Scranton, PA 18503.

## University Courses

The Harvard Ukrainian Research Institute provides language classes and courses in Ukrainian studies each summer at Harvard University in Cambridge, Mass.

The Ukrainian Free University in Munich, Germany, offers a full range of courses in Ukrainian studies.

## Museums in the U.S.

When traveling in the U.S., you might want to visit the Ukrainian Museums in Chicago, Illinois, and New York, NY. These have many embroideries on display and excellent libraries. On the West Coast, there is currently a permanent House of the Ukraine in Balboa Park's Pacific Relations Court in San Diego.

Also, there will be one room dedicated to the Ukraine at the international museum opening in Sacramento, CA.

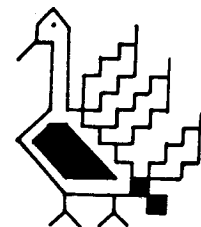
## Millenium Tapes

This year marks the 1000 year anniversary of the conversion of the Ukraine to Christianity. Prince Volodymyr sought a unifying religion for the large Kievan Rus'. He sent emissaries to the neighboring nations to study their religions. The envoys who attended mass in Constantinople were ecstatic in their praise. Prince Volodymyr chose the eastern Christian Church and all of the Ukraine was baptized in 988.

This is a unique opportunity to collect videotapes on Ukrainian culture. The Ukrainian Millenium Videotape is a two-hour tape with Eastern and Western Rite bishops and priests celebrating a mass. To order, write to J & D Services at S-1021 Lyndale Lane, Elma, NY 14059.

The Conversion of Ukraine: The Continuing Story, is a VHS video available from Manor Jr. College, Campus Ministry, Fox Chase Rd and Forrest Ave., Jenkintown, PA 19046.

The Ukrainian Millenium videotape of the celebrations held in Los Angeles in June '88 features the historical costumes from Kievan Rus', the Millenium dance group, the Millenium choir of Los Angeles, a Chicago dance group, etc. To order, call Mrs. Okrusko at (818) 961-4566.



# THE HUTZUL INSPIRED WEDDING



The colorful wedding of old Ukraine was a joyous occasion, a respite from farming and marked by good wishes, song and dance. Traditions varied slightly from region to region, but woven throughout were symbols of prosperity, fertility and promise. We hope you will enjoy your light step back in time at our Hutzul-inspired wedding.

This was the first paragraph of a quaint invitation to the wedding of Marion Deegan and Gaston Mantero. Many of you will remember Gaston as the director of the Ukraine Spirit dance troupe.

The invitation went on to say: Traditionally, the blouses of bride and groom were spun, stitched and embroidered by the bride, as a symbol of her love and hopes for their happy life. A necklace of gold coins indicates her dowry. Bright flowers and rarities, such as gold and peacock feathers, fill her crown. His colorful attire is equally splendid. From fine leather boots to a gaily feathered hat.

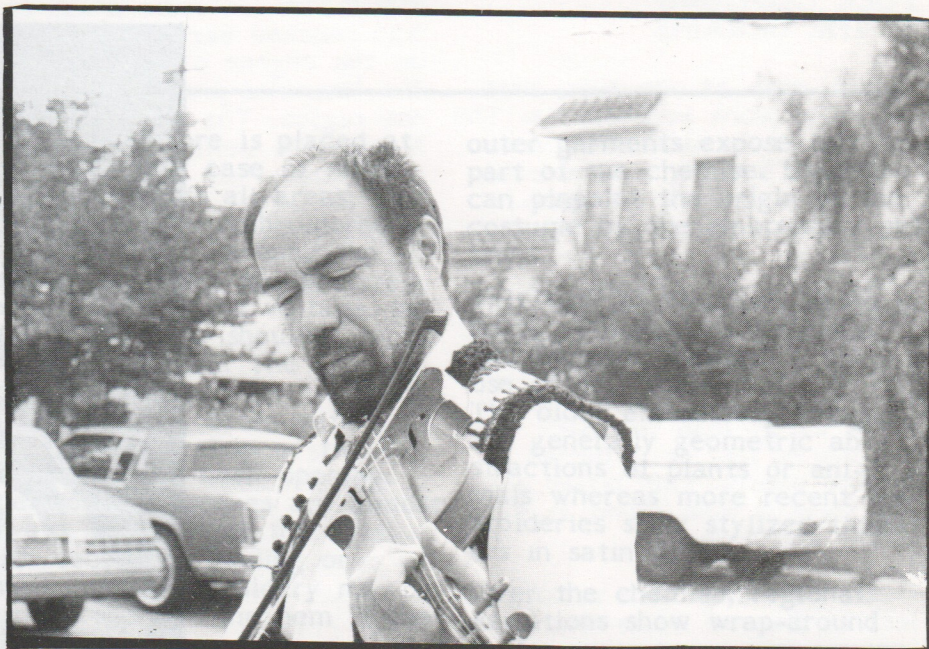
The rings, golden symbols of eternal commitment, are blessed and exchanged during the betrothal, which begins the wedding service.

Following betrothal, the wedding procession moves to the front of the church, where further blessing are bestowed. Prominent is the Martyr's Crown, held over the heads of bride and groom and recalling the crowning of Christ's witnesses in heaven.

..... A STEP BACK IN TIME



Embroidered towels decorate the rooms and icons and figure prominently in the Ukrainian wedding. They are exchanged at the acceptance of the proposal, they represent purity during the service, and are symbolic of wealth and happiness when bread and salt are placed upon them.



The newlyweds enter the reception hall under a twisted vine arch, representing life's trials and stages.



After the wedding, the groom sweeps his bride away on horse back, the horse being a prized and useful property. The court follows in horse-drawn carriages while villagers wave greetings along the processional route.



Imagine miles of waving golden wheat against a clear blue sky. Add red poppies and blue cornflowers and you have the Ukraine. Wheat, the symbol of life, and abundance is used in the food and decoration at all celebrations.

On gifts and greetings. Cows and chickens—the currency of life—stayed at the farm, but were promised at the wedding. Today as the newlyweds and their families receive guests and exchange greetings, a basket nearby fills with gift envelopes.

The wedding bread is a light sweet bread symbolizing life and prosperity. Braided dough encircles the bread recalling the union of two families and eternity. On top sits a bird whose song is happiness for a blessed future.

...seen at one time, such  
...worn in 1750. The  
...is sometimes worn  
...opening at the front  
...of the skirt.

...with the back  
...either flat or gathered  
...pleats. This latter  
...style is also found in the

...such as  
...less or sleeveless coats and

...in most of Eastern Europe.

## Ukranian Folk Dance

A Brief Outline based on a  
text of the same title by Myron Shalutsky

Kobzar Publishing Co., Ltd. Toronto, 1980



In a historical context, the development of Ukrainian folk dance can be divided into three genres: ritual, social and thematic dance.

### RITUAL DANCES

Of ancient origin, these dances were once a part of the calendar rituals for a people involved in agriculture and livestock breeding. These rituals were divided into cycles which matched the work cycle of the agricultural year. They were used to welcome Spring, to observe the arrival of Summer (Kupalo cycle), to usher in the New Year, and as part of the harvest season (obzhynky). Because the people did not understand the forces of nature, "cults" arose that worshipped the "dark forces" of nature, each force having a "god" or "gods" associated with it. Examples are Svaroh, the god of the heavens and Svarozhych, the god of fire.

The Ritual Dances can be subdivided into several thematic groupings: those depicting work, those regarding socio-family relations, those about love of nature, and those centered around patriotism.

No matter the theme, the main characteristic that separates the Ritual Dances from the other forms of dance genres is the fact that the text of the dance is its most important element and determines both individual movements and choreography. As they evolved over time, the dances became more intricate, graphically describing the content of the accompanying songs. In most cases, the people dance to the accompaniment of their own singing.

The Vesnyanky, ritualistic song-dances to welcome Spring, fall into this category. Some of them include pantomime, as in the old rituals, where many of the phenomena of nature were

personified. The "gods" or deified elements, with their human-like needs and habits, were often depicted (e.g., the god of light, Lada). They are usually done in a circle to symbolize the external form of the sun and the cycles of the seasons, with Spring coming as that part of the cycle which brings a reawakening of life.

With the coming of the Greco-Byzantine church, many of the pagan elements of these ritual dances were ousted. The more recent dances have a humorous and lyrical bent to them. A number of the Vesnyanky song-dances now have central themes of family relationships and of love, and the central figure is usually a girl.

Another group of ritual song-dances can be seen during the Zelena Nadilya festival, a celebration devoted to the appearance of Rusalky, the nymph spirits of drowned girls and unbaptized children. All

these spirits are beautiful and love to sing and dance along the river banks and the streams, their songs enticing young people to their deaths.

The main themes of the Kupalo Festival, held just before the harvest (June 24), glorify life and honor nature's life-giving powers, with romantic love a part of that theme. A straw dummy is one of the main elements of the festival. During the day, the boys of the area collect the materials and build the dummy while the girls collect flowers and braid them into wreaths for the dummy to wear. In the evening, the girls do circle dances around the dummy while

the river. Superstition has it that whatever happens to the wreaths will determine the love life of the girls for the coming year. Meanwhile, the boys build bonfires. When the fires die down, the boys leap over the embers to rid themselves of evil and corrupt spirits. During the Kupalo, there is also the exchanging of gifts and the beginnings of courtship rituals.

Festivals to usher in the New Year are generally accompanied with many songs. These include the kolyady (carols) sung from December 24-January 1 (the winter solstice), by village people who go from house to house, glorifying the house

with which to buy the old lady some medicine. When she gives him the money, he goes to the doctor's house, gets the medicine, and returns to give it to the old lady. She revives and all is well. The schedrivky have since evolved into expressions of general good will.

## SOCIAL DANCE

The Social Dances (Pobutovi) have evolved alongside the ritual dances as an integral part of the cultural life, and many of the basic steps evolved from those ritual dances. Examples include the prostiy krok (ordinary step), the potriyniy prytup (triple stamp), and the prysyadka (squat step).

The themes tend to reflect the manners and customs of the people. Expressed through the basic choreographic structure of the dance, the themes also depict some of the character of the nation as a whole - love of freedom, heroism, courage, tenacity, ingenuity, humor and resourcefulness. Social dances are generally done to musical accompaniment rather than to singing.

One of the better-known social dances is the Hopak. It began its evolution during the later half of the 15th century, a time when increasing feudal exploitation caused numerous serfs and peasants to leave their villages to become cossacks (free people). After a while, these people settled into the central areas of the Ukraine, near the Dnieper River. They were eventually overrun and forced to move again. Settling in the steppes regions bordering the Dnieper, they became very militaristic, going out on frequent raids to neighboring communities. On returning from these raids, the men would dance in the streets, improvising all the while. These dances have evolved, through time, into the Hopak, a dance that reflects masculinity and strength, as well as grace, gaiety and jubilation. The word "hopak" means "to jump."



the boys try to snatch the wreaths. After the dance, the girls throw the wreaths into

and its master and wishing all a good harvest in the year to come. Usually, the New Year's Eve songs, the schedrivky, are accompanied by a performance of Melanka, done only by the village boys. The scenes of Melanka were originally meant to influence future harvests. One of the story lines tells of an old lady who betrays an old man. Death then comes along and kills her with a scythe. The old man then asks the mistress of the house (the house at which the actors are performing) for some money

## UKRANIAN FOLK DANCE

Another dance of this ilk is the Kozachok (=cossack). It is differentiated from the Hopak by a repetitive sequence of figures, based on traditional ornamental figures such as stars or chains, as against the improvisational nature of the Hopak. There are rapid transitions between figures, and the dance ends up very fast. The pace begins slow and then accelerates, never going to a slower tempo again.

### THEMATIC DANCES

Originating later than either the ritual or the social dance forms, the thematic dances or Sinzhetni are derived from the ritual song-dances and are considered an extension of them. Illustrative pantomime is used as the descriptive base, differentiated from the ritual song-dances in that the text is omitted here and only individual words or phrases are used to call changes in the dance figures. So, the content development here is more dependent on choreographic elements. The choreographies are similar to social dances in composition (lines, circles and so on) and choreographic figures (stars, gates, weaves, etc.). Dance styling is heavily influenced by the geographic area in which the dance originated. The dances from the Steppes regions tend to have broad, open movements while those of the mountain regions are quick and sharp. Thematic dances depict work processes (e.g. The Shoemaker) and events of everyday life, folk heroism and/or phenomena of nature. Some imitate bird and animal movements. Often, the dancers will use props in the dance as well as wear costumes.

By the time Thematic Dance was established, it had developed a "code" which reflected the social code of the village, so girls could not dance steps which would undermine their modesty (no high leg lifts or jumps), and boys were always polite and attentive to their partners.



Hutzul Formations



The Federation Hopak is a choreographed dance where the couples circle the floor and at the end the men and women do solos for each other. This has often been the confusing part of the dance for many. Usually, while the man is doing the type of steps shown on the next page, the woman is attentive and marks time while holding her head and arms in a pose similar to those shown. She should mark time by bending just the right knee with the beat of the music or use a tiny step to the side and back again while holding the pose. For each group of eight counts the woman can choose another pose. When the man stops dancing, he will use a characteristic arm position and then the woman takes the active part. She can simply add a 1-2-3 step with her arms in a

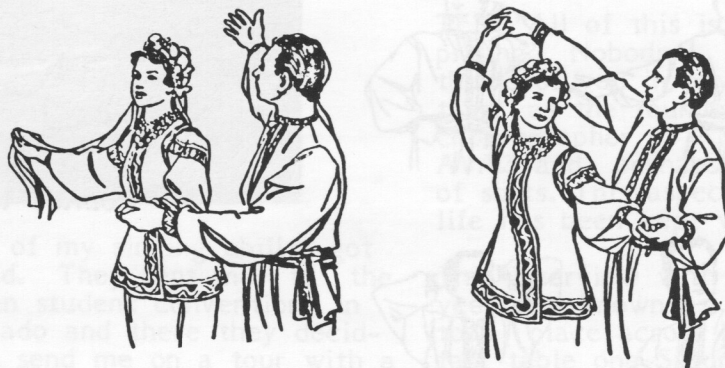
new position or she may want to alternate between eight counts facing her partner and eight counts spinning. The man decides whether or not he wants to do another solo. If he likes to watch a while longer, he just strikes another pose and shifts weight to the other foot. Now the woman performs for him again with a new position or step. This continues until the music stops.

These positions are fun to try. The best way to achieve them is to use a full-length mirror in the privacy of your home as you try to match the head and hand positions and the carriage of the body. For the man, the most difficult part is to try and point the toes and remember to continue dancing at the same time.

# GUIDE TO THE HOPAK

Nina Szymanski

OPERATOR'S MANUAL



Typical couple positions used in Hopaks.



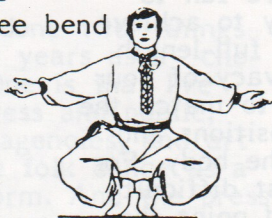


Typical arm positions for spinning.



The deep knee bends tend to be very tiring unless alternated with any of the following positions:

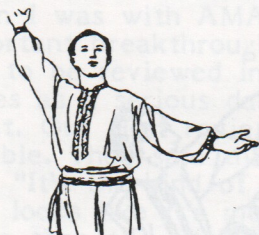
Count 1-  
Deep knee bend



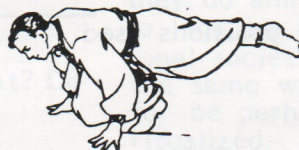
Count 2



Remember that you can do these half as fast as the music and enjoy them more. Also, after 8 counts, try another variation or stand proud with the arms in a posture as on the opposite page, and watch the woman show her special steps.



Pointed toes would be better.



Here the man turns the whole body using his hands and one foot as a pivot. This would be used for 8 or 16 counts.

Typical arm positions while standing.

The coffee-grinder is popular and fun to do. The body faces forward the whole 8 counts.



arm positions while watching



# WHAT EVER HAPPENED TO BIJAN SHAYEE ??



"The announcer introduced me as Bijan. I got on the stage and sang my songs while the small student orchestra played in the background. Several other Persian students had sung and mine was the last act of their Persian New Year's celebration.

I don't have a great voice nor would I ever pass myself off as a great vocalist, but I do have the Iranian traditional singing style down. I sang my songs and everyone applauded.

When the announcer told them I was American, there was a dead silence. They were all stunned. Then they went wild with applause and shouting and whistling and wanted me to sing some more songs.

Word of my singing ability got around. They sent me to the Iranian student convention in Colorado and there they decided to send me on a tour with a Persian woman. We organized Persian shows in different places. I always sang as part of those shows.

When we performed at the Embassy for their New Year's celebration, the Ambassador asked me if I would like to go to Iran. "Of course," I said. He told me he would arrange it. This was in March. In June when the Shah came to visit the U.S., they shipped me back east where I sang for him. I had my tickets for Iran inside of six weeks.

Shortly after I arrived in Iran, the singer whom I most admired died. She was a famous singer and recording star and I knew all her songs by heart. Her orchestra director called me, and said it would be a great honor if I'd come to the radio station and sing a memorial to her. I did. That was the beginning of my singing career. They sent me all over.

"...I originally started to sing when I began to learn Persian. I was running around with all these Persian students and I wanted to know what was going on, so I began listening and writing down all these words. Shortly after I'd begun, one of the Persian guys gave me some 78 rpm records—a perfect way for me to get all the words written and practice on the pronunciation.

I fell in love with the language and I really worked hard at it...practicing it all the time."

TERI: "All of this is very surprising. Nobody I know ever thinks of you in any other way than as the founder and the choreographer of AMAN and AVAZ and perhaps as a linguist of sorts. This aspect of your life has been kept very quiet."

This interview with Bijan Shayee (also known as Tony Shay) took place across his breakfast table one Saturday morning. Amid stacks of books, research materials, and framed works of art, we talked about the world of the performing folk dance company.

TONY: ".....It's such a different world from the recreational folk dance world. You've moved out of or away from the area where you're performing for the folk dance audience, such as at festivals and moved into the world where you're dancing on the same stages as modern dance troupes and ballet companies, and the press treats you the same way.

# HE'S ALIVE AND WELL

They take you apart in the same way, praise you in the same way. When you're in that world, you're in a different place.

I think I've done two things in my thirty years as a choreographer. One is that I've helped the press and public, the granting agencies, and art councils, take folk dance as a serious art form. And the press has made an effort to find out something about folk dance so that when they review it, they give intelligent reviews.

When I was starting out, they did not. Local newspapers never would review a local dance company. We weren't given any kind of serious consideration. When I was with AMAN, the most important breakthrough we made was to be reviewed in the LA Times as a serious dance event. Our first reviews were terrible. They said things like, "It's the kind of dance that looks like it's more fun to do than to watch." That way they could dismiss us, not take us seriously as they did ballet or modern dance.

So one of the things I feel I contributed most to folk dance per se is to have brought the public and the critical press to the point where folk dance is considered as a serious art form. I can't tell you what a difference that makes. This year, I received a fellowship from the National Endowment of the Arts for choreography. There are only 90 given out nationally. Very few go to folklore. So, it's important that we continue to get serious consideration for ethnic and folk dance performances. The other thing I think I've done that's important is the

formatting of a typical folk dance performance. A couple of other folk dance companies have told me that they very consciously modeled their companies after AMAN as I had created it. My responsibility in AMAN was primarily to do the program set-up. I learned, over a long period of time, how to do that.

If you're putting together a program of folk dances, you can ruin a perfectly good piece by misplacing it in the program. The sequence has to be like putting together a symphony... the louds and the softs, the fast and the slow, and all the different colorations have to flow together just right. I carefully format the way I put these together so that each piece says something. That's a very important aspect of the work. It's as important as the dances themselves."

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**"...You can ruin a perfectly good piece by misplacing it in the program."**

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TERI:" How do you do that? Do you have a formula?"

TONY:" To some degree. Though I like to vary it just for the excitement. It's practically invariable with the way that I format to end each half of the program with a large number with lots of people on the stage and lots of movement and energy. Very often the opening can make or break performances for you. The opening is the trickiest. You have to grab that audience as soon as you can and focus their interest

on what's happening on stage. That means a lot of thought as to what kind of number is going to be done. Often our audiences have never seen folk dance in a theatrical setting before. They don't know what to expect. So I've learned to program the company in such a way that the audience comes away with the feeling of having had the experience of seeing real people doing their thing as opposed to "Disneyland on Parade," where the peasants are all two-dimensional.

There's a look that folk dance had for years. We copied it from European companies. Those companies have a tourist attraction style. They're here to propagandize their country. "It's fun to come to Russia, etc." So everything is bouncy, springy.

That tourist attraction look is a disservice to folk dance. That's not how people are. We are trying to show this art form as a representation of real people, as a natural part of their lives. It's something they do and something they go to look at. People in traditional societies behave in much the same way we do. They tend to be perhaps a little more ritualized there than we are here.

But then again, I can't think of anything more ritualized than a high school senior prom in the U.S. When you say, "Senior Prom", everybody knows what you're talking about. They know how everyone will dress, etc. It's ritual and ritualized, and serves the same kind of function that many of the dances in Europe serve.

# AND SINGING WITH AVAZ

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"... I have brought the public and critical press to the point where folk dance is considered as a serious art form."

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Obviously, we aren't the village. We're not putting the village on stage. That is not possible and is frankly not desirable. It's undesirable because by and large what you get when you put the village on stage is two hours of polka dancing, or maybe a six-hour event. There's no way you can expect to hold an audience that way. Theatre and art mean that the artist is extracting from reality and putting the elements together in such a way as to strike a chord of recognition in the viewer.

For example, I remember an old lady coming up onto the stage after one performance in tears and telling me that it was just like it was when she was a girl.

It wasn't just how it was when she was a girl, but she was there, she was married in that setting, and that's why it moved her so much. Her wedding took five days - ours took 17 minutes, but I'd distilled the event, and extracted the reality to the point that it was identifiable to her.

When you're formatting a single nationality program, the format challenge becomes even greater. We did an Iranian show on May 28 to a sold-out house of Iranians. They're a whole different kind of audience. They know our performers, they know how each dances. They come to see us like the ballet fans go to the ballet. They know our dances by name, by content, and they are very exacting. For them I must always have fresh material. There were three new numbers for that concert - a new Azerbaijani suite, a new Armenian suite, and a new Kurdish suite.

The way the Kurdish piece came about is very interesting. After one of our shows, a man from Bojnurd came up to tell me that we didn't do any dances from his area. We made an appointment and he came with full male and female costumes from his region. We filmed him dancing. Then I interviewed him to find out when the dances would be done, who would do them, who would not be allowed to do them. I asked him all the questions I could think of that would set up the social context for me to pursue when I built the environment for the dance.

One of our board members, Mrs. Azad, put word in the Iranian press that we were interested in doing a suite of Kurdish dances and that we would appreciate help from the Iranian Kurdish community in doing this. We had people come and bring their costumes for us to make patterns from. They arrived with tapes of dances and music. And some Kurds came to show us the dances.

That's very much our relation to the Iranian community now. They give us every kind of support they can. They are our most appreciative audience and they're very interested that our work continue. The Iranian community seems to regard us as a very important cultural treasure.

Most Iranians came here as political refugees. They were going to go home after the Khomeni regime collapsed. That didn't happen, so they've had to accept the fact that this is now home. They have established several benevolent organizations and a couple of these are interested in sponsoring us to go to London and

Paris where there are large Iranian communities, for the purpose of bringing attention to what they're doing."

MARVIN: "When you were with AMAN, did you have this kind of rapport with any other cultural groups?"

TONY: "...No, we never had this kind of rapport with any other group. Part of the reason we have it with the Iranis is that I speak the language and did a fairly long stint as a soloist on Radio Iran. I became a "known" name, and they still remember it. Part of the contract for the concert we just did stated that I would sing. So it has to do with the fact that I had established my credentials. Also remember that Yugoslavia has folk dance companies and they come here on tour. Iran no longer has such a thing. We are "it" - the only group that performs a major repertoire of Iranian material in the world. This is very precious to them because dancing in any theatre or theatrical setting in Iran is absolutely forbidden. That puts us in a very important and a very sensitive position. It's really important that we do our work well, and I feel our responsibility very heavily. We have a solid repertoire, and it's building."



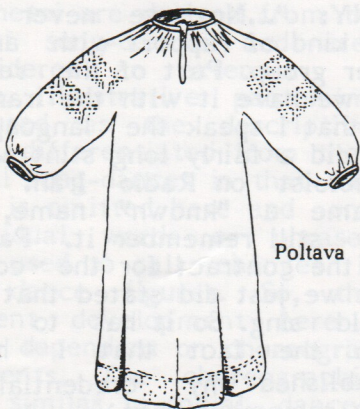
# FOLK CLOTHING in the UKRAINE



Kiev



Vinnytsia



Poltava



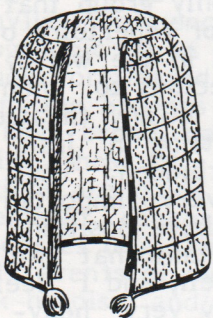
Northern Kiev

In area, the Ukraine is the second largest (after Russia) of the republics of the Soviet Union, covering about 232,000 square miles (about the size of France). Except in the far west where the republic incorporates part of the Carpathian Mountains (annexed from Czechoslovakia and Romania after World War II), the entire country is a featureless plain with soils that are outstanding for grain cultivation. Major rivers and the Black and Azov Seas connect the Ukrainian hinterlands to markets far a-broad. This is always important when considering the trade of fabrics. The population of the Ukraine is about 51,000,000 - 75% of which are Ukrainians (as of 1986). Important colonies exist in neighboring republics, Central Asia, Canada, and the United States.

The Ukrainians belong to the Eastern Slavic linguistic group along with the Russians and Byelorussians. The difference between Russian and Ukrainian can be compared to the difference between Dutch and German.

The clothing found in the Ukraine follows much the same pattern which has been observed in other parts of Europe: the upper classes in the Middle Ages dressed like the nobility of Byzantium if they were Orthodox or under the cultural influence of Constantinople. The peasantry through Europe dressed much like the peasantry of ancient Greece and Rome: tunics over trousers with sandals and leggings for the men, and dresses over chemises for the women. Local climatic conditions dictated which materials were used and how many cloaks were worn for warmth. That this was the same in the Ukraine is well-documented by K.I. Mateyiko (1977: pp 8, 10, 11, 15, 17, 19, 21, 22). In the 17th-18th centuries, the basic elements of

## "PLAKHTA"



Kiev



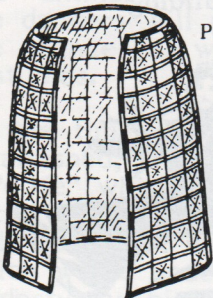
Poltava

## "FARTUKH"



Kiev

## "YUPKA"



Kharkiv

the folk costumes we know today were extant: homespun pants, shirts, shoes, hat, sash and outer garments for the men and boys and chemise, sash, headgear, shoes, skirts and aprons in their many variations for women and girls. (Ibid:47).

The women's chemises, even when separated into blouse and slip, as occasionally found in more recent times, are remarkably alike. They are made of large squares and gathered in minute pleats at the neck and top of the sleeves. Sometimes

a triangular gore is placed at the armpit for ease of movement. In almost all areas, the full sleeves are embroidered richly. The area around the neck has binding. Collars are rare and of recent vintage. In many areas, the shoulder area is also decorated. The area from the neck to the waist is less decorated, often with only a narrow strip or two paralleling the neck opening. The women's sleeves are almost always gathered at the wrist with decorated binding or small cuffs. Embroidery may also be seen at the hem if the

outer garments expose this part of the chemise. Experts can pinpoint the origin of the costume by the embroidery patterns.

This type of chemise, found in parts of Bukovina, Moldavia and Baranja, indicate a once wider use of this ancient cut. The older embroidery designs are generally geometric abstractions of plants or animals whereas more recent embroideries show stylized flowers in satin stitch.

Over the chemise, regional variations show wrap-around



Northern Chernihiv



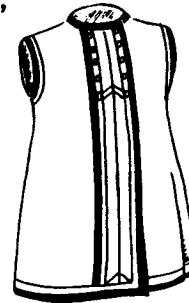
Kiev



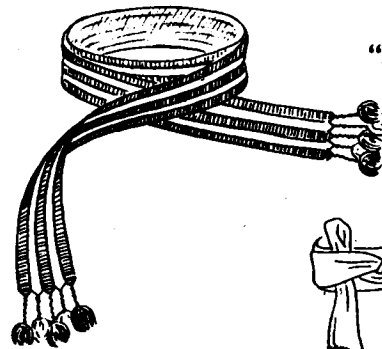
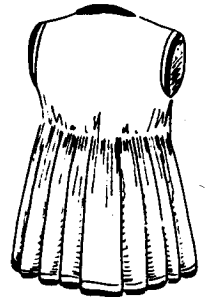
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"SVYTA"

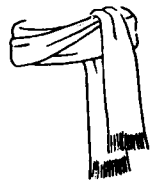
"KERSETKA"



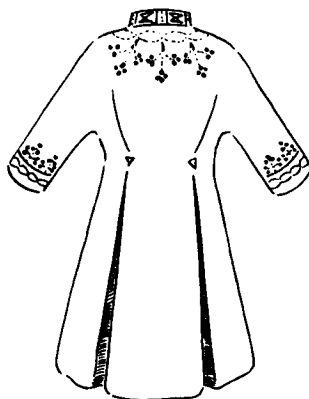
Poltava



"POYAS"



Kharkiv



"SHTANY"



Kiev



Zaporizhia

## FOLK CLOTHING IN THE UKRAINE

skirts, open at one side, such as those worn in Bukovina. The back skirt is sometimes worn with the opening in the front and covered with an apron.

More modern skirts of Western derivation are found most often in areas bordering on Poland, in the West and Russia and Bjelorussia in the North and East. The third variant is the double, i.e., front and back, apron with the back apron either flat or gathered in minute pleats. This latter apron style is also found in the Banat and Bulgaria.

Outer garments such as sleeveless or sleeved coats and jackets of varying lengths, as in most of Eastern Europe, were made by skilled craftsmen. The choice of material and elaboration depended on the financial resources and taste of the wearer.

The wealthy wore boots for festive wear. The poor wore sandals (postoli) similar to the well-known opanci of Yugoslavia, or went barefoot. Town shoes were popular with wealthy women after the turn of the century--especially high-top "granny" shoes, which were well-suited to the village environment.

Women covered their heads in a variety of regional hair coverings, the simplest being a scarf tied "babushka" style under the chin. In addition, married women wore a variety of caps. Girls had their hair uncovered but if they had the means, they wore fancy ribbon and flower wreaths or other elaborate hair ornaments as part of festive dress.

Jewelry also reflected the level of wealth. The most popular festive jewelry was beautifully crafted vari-colored beads or many strands of coral. Gold was rare.

The height of the artistry of Ukrainian festive dress was, as in most of Eastern Europe, from the second half of the 19th century until the Second

World War. In some areas it was reached earlier, depending on the degree of isolation and the financial prosperity of the region. The Ethnographic Museum in Leningrad has a very good display of Ukrainian festive clothing. During the period from 1850-1930, the workmanship of weaving produced wonderful woolen fabrics for women's skirts, men's trousers, and linens for chemises, aprons and shirts. Although the plahuta material, most famous among folk dancers' skirts of the Poltava region, is still available, it is only a shadow of what it once was. As in all areas, the decline of craftsmanship and the use of lighter, cheaper, factory-made materials ousted the traditional fabrics. Heavy linens have given way to lightweight cottons, velvet and satin have replaced heavyweight homespun wools, resulting in very different textures. Interestingly, Ukrainian women have retained their exceptional skill in embroidery, but here, too, types of thread have changed, and the use of more and brighter colors is prevalent.

Men's clothing follows the same development we have seen in Slovakia and Hungary (Shay: 1988, 1987): linen clothes became used for work and as undergarments. The shirts have retained their shape and are embellished with embroidery or openwork on the chest, bottom hem (if it shows), cuffs, and sometimes the shoulders. The heavy woolen pants, homespun in plain, small checks or in strips, and of dark colors, were worn over the linens or replaced them, except in the border areas. The fullness reflected regional style. Sashes (pojasi) were woven either in plain colors or in stripes. (Satin and velvet are not shown in photos or in ethnographic displays for either pants or sashes.) It was stressed in a dance company in which I performed that the Ukrainian sashes must be tied with one end hanging from each side of the waist in order to distinguish it from the Russians. None of the traditional photos or illustrations show

this, either. Not surprisingly, belts and sashes worn in the border regions are duplicates of or similar to those worn by neighboring ethnic groups. Hats are found in an amazing variety of shapes, some prehistoric in concept. Straw hats are popular everywhere for summer.

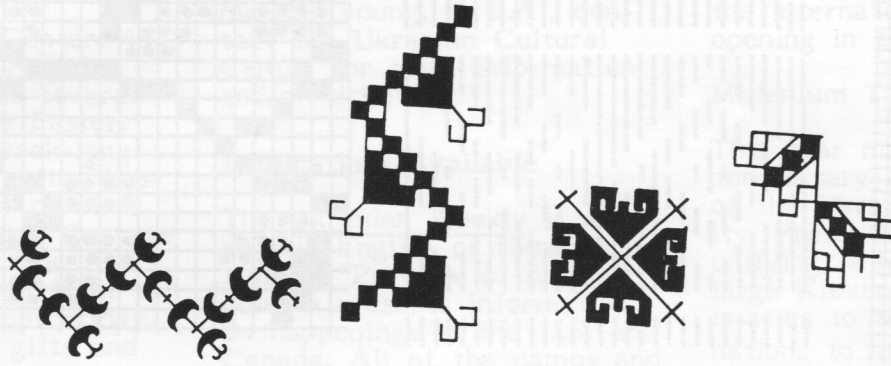
As with the women's clothing, footwear is worn according to wealth, boots being the most valued. Red is shown only for women.

Outer garments and boots, again, are usually the first items to be made by professional craftsmen. Coats and vests are often elaborately ornamented. Traditional coats, often worn to the ankles, are sometimes cut in the Oriental fashion--not surprising given the Ukraine's proximity to the Middle East.

When one spreads out a map of the Ukraine and places costumed figures upon it, a not surprising pattern emerges. A certain core area of Kiev, Zitomir, Kharkov, Dnepropetrovsk and Poltava in the Central Ukraine shows the traditional clothing with the fewest "foreign" elements. This is probably the reason why so many Ukrainian dance groups choose this costume. Almost all of the other variants have analogs in bordering ethnic groups (Matyeko: 1977:146).

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## UKRAINIAN EMBROIDERIES

Simple stitches, which in primitive times were merely utilitarian, gradually became used as a medium in the art of decoration. With the progress of civilization, stitch adornment developed to a high degree of excellence.

Through the centuries up to the present time, needlecraft development has continued in different parts of the world. It is interesting to note that although the stitches used in developing this art are very much alike, the types of decorative needlework, developed in different locales, vary. As a result, various peoples using similar stitches in their own way, developed different and specific types of embroideries. The types differ in design construction, combination of stitches and colors, and in colors used.

Ukrainian embroideries are famous for variety of stitches and color combinations. This is partly due to local as well as regional development of the art. Through successive generations, the women, isolated in different surroundings, developed numerous unique ways of adorning their household linens and wearing apparel. As a result, there are certain characteristics in embroidery and needlework design in dif-

ferent parts of the country.

There are three types of needlework in general use in the Ukraine. Two types, known from ancient times, are nyzynka and nastylyvania embroideries. Of the two, nyzynka is believed to be the older, though samples of both have been found in excavations of ancient ruins in the Ukraine.

Nyzyynka embroidery made appearance in the Western Ukraine. It was developed in the Carpathian Mountain region and adjoining areas. Though its use spread to districts along the river Buh and may be found with certain variations in other localities, nyzyynka is known as the traditional embroidery of this region, and has been preserved in its original form to the present.

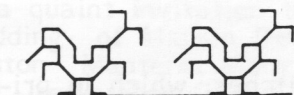
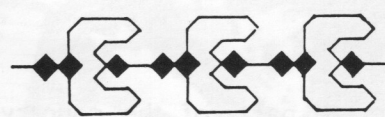
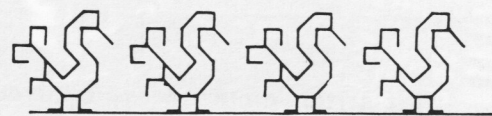
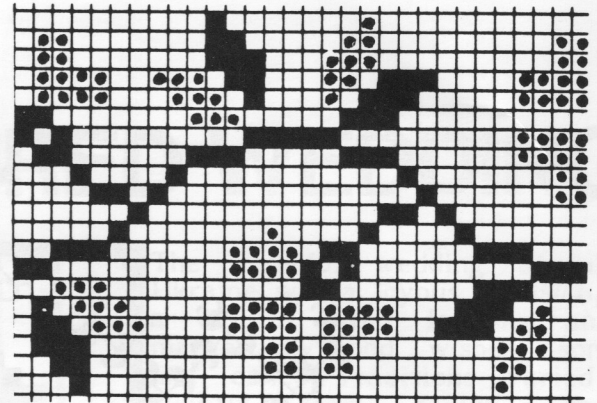
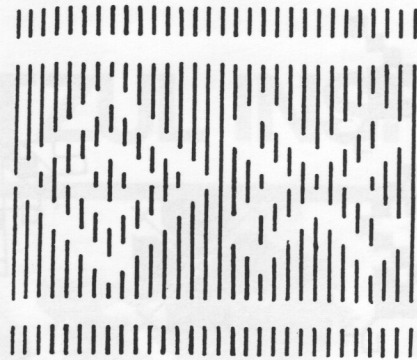
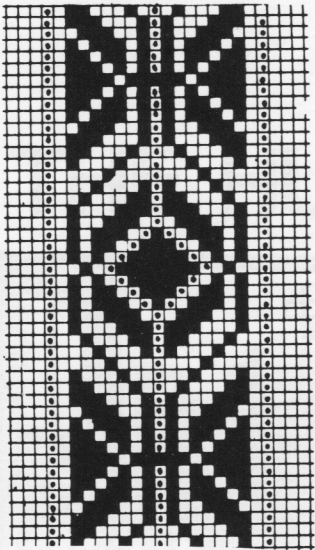
Nyzyynka embroideries are unique--they are worked on the back side of the material in a technique similar to weaving. Worked on counted threads in black or maroon color, nyzyynka covers the fabric threads and simultaneously forms the design. On this dark background, the design is finished in brilliant colors.

At the same time that nyzyynka embroideries prevailed in the West, nastylyvania, a type of

flat-stitch embroidery, evolved in the Eastern Ukraine. Favored especially in Poltava and surrounding areas, it became known as Poltavske nastylyvania or Poltava flat-stitch embroidery. Flat-stitch design is generally worked with several types of stitches, combining cut-and-drawn work with openwork embroidery and other stitches.

All stitches are worked on counted threads of the material. Flat stitches in the motifs completely cover the ground, but motifs are spaced on the open ground of the material. Designs are embroidered in one color, either white or pastel shades of natural, gray or gray-blue. Due to the colors, combination of stitches, and open ground, the designs have an effect of lightness.

The third type of needlework is known as khrestikovym stibom and is a cross-stitch type of embroidery. Though appearing in the Ukraine later than the other two types, it came to be used in all parts of the country. In the process of development, due to the similarity in embroidering, the cross-stitch embroideries acquired the traits which characterized the two former kinds of Ukrainian needlework. Other



characteristics that developed in Ukrainian cross-stitch embroideries are: color balance in designs achieved with equal density colors and liberal use of black with bright colors; unique design construction due to absence of large one-color areas; relatively small motifs in color, contained by darker colors; and the combination of various stitches. As a result, cross-stitch needlework, with the characteristics mentioned above, is recognized as a development in embroidery that is distinctly Ukrainian.

Previously mentioned local and regional development in needle craft is evident in Ukrainian cross-stitch embroideries in stitches as well as colors. Predominant in the Eastern Ukraine were cross-stitch designs in black and red, or in only one color - red. Black, red, and yellow colors were commonly used in embroidery districts along the border of Eastern and Western Ukraine, where auxiliary stitches began to appear along with the cross stitch.

In the Western Ukraine, embroideries were more colorful. Not only were the colors more varied, but many areas developed their own designs or specific

color combinations that indicated where the wearers of the designs lived. Designs in red and black were popular but not predominant.

Up to World War I only vegetable dyes were used. As a result, embroidery color was muted. After the War, aniline dyed thread became generally available and replaced vegetable dyed thread in embroideries.

Traditional Ukrainian embroideries may be recognized by their symmetrical lines due to work on counted threads of the material, complete covering of ground with embroidery stitching, combination of various stitches, color balance and design construction.

Predominantly geometrical, Ukrainian designs are generally constructed of variously formed motifs which are bounded by rows of stitches on either side. The component motifs of most designs are complete in themselves. They may be lifted from the design and used separately. This unique assemblage of motifs makes it possible to use one design and its component parts for decorating complete ensembles such as table linen, clothing, and others.

Floral designs, both in cross stitch and flat stitch, are found in embroideries in Eastern and Western Ukraine. But they are stylized and do not appear in natural coloring. Flowers are not shaded, nor is green used for leaf color. The flowers are constructed in indicative geometrical lines, they are generally free flowing, but there are also some floral designs that are bounded on either side with borders.

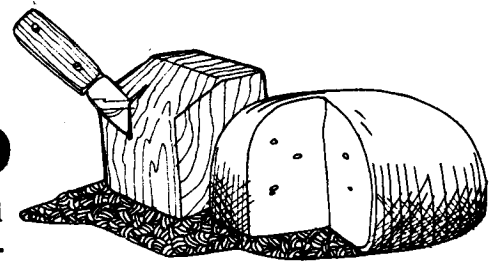
Bird and insect motifs, found in embroideries in some localities, do not constitute a major part in designs. Both are stylized and done in colors which blend with those of the geometrical or floral motifs with which they are generally combined.

Ukrainian embroideries contain basic and additional colors. Black, red and white are the basic colors. One or more of these appear in all the types of Ukrainian embroideries. Yellow and green are additional colors. These two, in various shades, may be found with one or more basic colors in embroideries in all parts of the Ukraine. Blue and violet are found, but less frequently.



# INTERNATIONAL FOOD

Claudia Immerzeel



## BREAD & SALT: The Foods of the Ukraine

The Ukrainians have a special ritual for greeting family guests - khlih i sil (bread & salt) - where the hostess presents each guest with a loaf of bread topped with a mound of salt. The guest is expected to take a slice of bread, dip it in the salt, and eat it. The ritual is symbolic of the fact that no matter how poor a family is, it is always willing to share its hospitality, even if all it has to offer is bread and salt.

This ritual is also indicative of the importance of bread to the people of the Ukraine. The rich soil of this region has made it the breadbasket of the USSR. It has been said that there are at least a hundred types of Ukrainian bread, from the famous black bread (chernyi khlih), to braided twists (khala) and sweet buns (zdhoa). It is difficult to duplicate many of these breads since the wheat grown in the US is grown in a very different soil.

Because of the agricultural abundance of the area, Ukrainians enjoy a much more varied diet than do the peoples of other regions of the USSR. Similar to the Russians, the Ukrainians love borschh, but the Ukrainian version contains a far greater number and variety of vegetables.

Ukrainians also eat more meat than Russians do. Shashlyk (meat kabobs), eaten in many parts of the USSR, is popular, as is a variety of sausages, including sardelky (spicy "hunter's sausage") and pashtet (a loaf of ground veal, pork and lamb). Fish, including sturgeon, carp, and perch, is also plentiful.

Beets, potatoes and cabbage grow year-round. Although holitsi (stuffed cabbage leaves) are popular, the real test of a good Ukrainian cook is the preparation of nakyp-liak (cabbage souffle).

The region also has rich dairy land and produces good dairy cheeses. The best known cheese is brynza, a sheep's milk cheese which originated in the Carpathian mountains.

One of the more famous Ukrainian dishes is kotlety po-Kyivskomu (chicken cutlets), better known as "Chicken Kiev". Unfortunately, what passes for Chicken Kiev here in the US is often little more than greasy fried chicken. I even have seen it made with cheese instead of butter. For those who would like to know how it is really prepared, I've included a recipe for this famous dish here. But be warned: this is a high calorie, high cholesterol dish and might be too rich for some. It is traditionally served with vegetables and potatoes or kasha (buckwheat).

### Kotlety po-Kyivskomu (Chicken Kiev)

4 boneless, skinless chicken breasts  
3/4 stick unsalted butter  
1 egg, beaten  
1 to 1 1/2 C breadcrumbs  
flour  
vegetable oil  
salt & pepper to taste

Place each chicken breast between two sheets of waxed paper and pound until very thin. Set aside. Cut chilled butter into four equal parts. Shape each part into a finger-shaped roll. Put a piece of butter on each chicken breast and roll up, tucking in ends as you go. Salt and pepper to taste. Dip each cutlet in flour, then egg

and then breadcrumbs, until well coated. Refrigerate for one or two hours. Pour 2" oil in a skillet and fry cutlets until golden brown. Drain well on paper towels.

### Medivnyk (Spiced Honey Cake)

This tastes best if served when one or two days old.

3/4 C honey  
1/2 tsp powdered cinnamon  
1/4 tsp powdered cloves  
1/4 tsp nutmeg  
1 tsp baking soda  
3 egg yolks  
2 C flour  
4 T unsalted butter  
1/2 C dark brown sugar  
1/4 tsp salt  
1 tsp baking powder  
1/2 C raisins  
1/2 C chopped walnuts  
3 egg whites  
3 T softened butter

Heat honey in double boiler. Add cinnamon, cloves, nutmeg and baking soda. Set aside to cool to room temperature. Next cream 4 T butter and sugar together in a separate bowl and beat with electric mixer until light and fluffy. Beat in egg yolks. Then fold in honey and spice mixture. Combine 1 3/4 C flour, salt, and baking powder together. Then stir into butter mixture, one quarter cup at a time. In a separate bowl, combine nuts, raisins and remaining flour. Add to batter. In another bowl, beat egg whites until they form peaks. Gently fold the whites into the batter. Pour batter into a buttered and floured baking pan. Bake at 300 degrees for approximately 1 1/2 hours, or until a toothpick inserted in the center comes out clean. Do not slice while warm. Let it age at least a day before eating it.



## the PIPER'S BAG

IN THE UKRAINE

Joe Carson

In the southwestern part of the Soviet Union lies the Ukrainian Soviet Socialist Republic. In the early Middle Ages Norse traders and settlers of the tribe Rus founded the city of Kiev as a trading center. By the 12th century C.E. the Norse settlers had intermarried with the native Slavs and their descendants had become culturally Slavic giving rise to the modern Ukrainian and Russian peoples.

The Ukrainians are closely related to their neighbors the Great Russians to the northeast and the White Russians to the north. To the west and southwest they are bordered by Poland, Czechoslovakia, Hungary and Romania. After World War II, the Ukraine was given the eastern part of Poland in a "restructuring" of the Russian borders. Coincidentally, the newly annexed land was some of the finest farmland in that part of Europe.

The Ukraine has had musical influences from each of its neighbors. The dulcimer came to them from Hungary and Romania. Various bells and psalteries used during the Middle Ages came to them from Hungary and Austria. Violins became popular by the seventeenth century C.E. Accordions made their first appearance in the 1840's, and soon had several local variants often named for the towns in Russia and the Ukraine where they were made, such as harmonika (also garmonika, garmon, and garmoniya) saratovskaya (for Saratov), livenskaya (for Livna), kasi-movskay (for Kasimov), cherepovetskaya (for Cherepov), and the bayan (for the singer Bayan).

Among the native flutes found in the Ukraine is the sopilka, or denchivka. It is essentially the same as the Yugoslavian frula: a simple tube with six finger holes and the fipple is on the underside

rather than the upper side of the tube. The Ukrainian players have an odd habit of partially covering the open hole of the fipple with the lower lip to produce a curious burbling sound. Also found in the Western Ukraine is the telenka, a simple rim-blown tube with no finger holes that is played by producing overtones with the embouchure and tilting a fingertip over the far end of the tube. This is identical to the Romanian telinca. Since this is near the Romanian border, the origin of this instrument is easy to guess. Also found is a simple fipple flute called floyara or zubovka and from the west is the wooden trumpet the trembita, essentially the same as the Romanian trombita, used in hilly regions as a signalling horn.

The most interesting of all musical instruments used in the Ukraine is a native development, the banduru. Old woodcuts from the 17th century show an early form of bandura in use. The bandura, or banduru, originally had a flat, shallow body and was circular in shape. The strings were stopped against a fretless fingerboard. The wide spray of side strings so characteristic of the present-day instrument had not yet appeared. Over time the banduru became larger and added extra side strings. It appears to have been eventually combined with the gusle zvonchatye to produce its modern form.

The present instrument has thirty or even more strings tuned chromatically and played with a pick fixed to the forefinger in the same manner as the gusle. On the neck are longer strings derived from the archaic cobza, and the characteristic peg box scroll shown in 17th-century woodcuts has been preserved.

The sound of the banduru tend to be sweet and bright, lending itself to music of a gently romantic nature, rather like the music most favored by the Ukrainians themselves.

# HIGHLIGHTS

## Federation Council Meeting

FRAN SLATER

July 4, 1988, Santa Monica, CA

The council meeting was well attended and business conducted by the newly elected President for the new fiscal year (June 1, 1988-May 31, 1989), Dorothy Daw.

Evelyn Maxwell, Columbia Savings & Loan Association representative for the Fund Raiser Accounts, presented the Federation with their annual contribution, which totaled over \$1800.

Director of Membership, Ray Augustine, submitted the application from the Royal Scottish Country Dance Society of Orange County, represented by Frank Canonito, for council approval. Motion passed and we are pleased to have the RSCDS of Orange County joining the ranks.

Sherry Aurich-Hardy, Director of Publicity, asked delegates to give her, in writing, names of their local newspapers. She is hoping this will be helpful in getting news of the local clubs into the local papers. Please cooperate with her.

Beginners' Festival Chairperson, Mikki Revenaugh, off on vacation, gave her report to President Dorothy Daw. The Beginners' Festival will be held on Sunday, December 12, 1988, with a Council meeting at 11 am and dancing from 1:30-5:30 pm, at the Eagle Rock Recreation Center in Eagle Rock.

Costume Committee Chairperson, Lucille Vestal, reported on the success of the recent costume workshop with Tony Shay at Veselo Selo in Anaheim. The committee is hard at work with plans for the next workshop. Be on the alert for date, time, and place, because attendance will be limited.

Fran Slater reported on the terrific week just completed

at the Idyllwild Folk Dance Camp. There was good attendance, an excellent staff, and pleasure at being housed at the campus' newest living accommodations. There will be an after-camp dance and institute on Sunday, Sept. 25, 1988 from 1:30-5:30 pm at West Hollywood Playground's auditorium. And the camp dates for 1989 are: week, June 23-30, and weekend, June 23-25.

Insurance report was given by Dorothy Daw for Eva Darai, and further explanations given by Dick Oakes, who is working with Eva. Many questions were fielded, and finally it was understood by all that the insurance company will not give any discounts to clubs that join during the year. However, the Federation will accommodate and give the discount.

Ray Augustine, Scholarship Chairperson, gave a full report on the awards given this year. They were as follows: Ruth Denstaedt, not definite about this year but may be used in 1989; Ted Martin, Stockton camp; Pauliki Dolinko, Joe Martin Scholarship to Idyllwild camp; Charissa Hsieh, for Stockton; Marc Raymon, Steve Mason Scholarship to Stockton; Anne Stevens, Idyllwild camp.

Dorothy Daw and Walt Metcalf reminded everyone to take home flyers about the 1989 Statewide Folkdance Festival which will be held in Ventura. The committee will be meeting in August to start work on that big event.

The Southern California Folk Dance Conference was put on hold for the next two years in order to assess how, when and where it should be held, especially with regard to all of the Workshop Series now in progress.

Sherry Cochran reported on the status of videotaping for the

Federation. There will be some changes made in the standard form to cover the concerns of the master teachers. Also, the Statewide Institute Chairperson has been asked to get the permission of the teacher(s) to be videotaped, and to send a copy to the northern Federation.

Ed Feldman was confirmed as the new Awards Chairperson.

The new By Laws and Standing Rules were passed out to all delegates, to be taken back to their clubs.

Beverly Barr, Hess Kramer Institute Weekend Chairperson, announced that the dates for this year's weekend camp will be October 14-16. As soon as everything is set, flyers will be sent out.

Phoenix Festival Chairperson, Sherry Cochran, reported that her committee decided to cancel the Phoenix Festival in favor of setting up some outdoor, in-the-park type festivals in order to try and attract a broader scope of people.

Workshop Series Chairperson, Sherry Cochran, reported that George Tomov will be available in September; Jaap Leegwater in October; and Atanas Kolarovski in December. Any club interested in having any or all of these master teachers should get in touch with Sherry. A set of rules is being established with regard to the master teacher workshops for notes, videotapes, expenses, etc.

Watch for place, date and time for the Treasurer's Ball!

The next council meeting will be held in San Diego on Sunday, October 2, 1988, at 11 am in the Recital Hall at Balboa Park.



# CLUB ACTIVITIES

## federation clubs

ALIVE FELLOWSHIP FOLK DANCERS (INT'L)	Wednesday 7:30-9 pm	(714) 677-7404 Wayne English	(714) 677-7451 MURIETTA HOT SPRINGS Alive Polaritys Resort
CABRILLO INT'L FOLK DANCERS	Tuesday 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Thursday 7-9:45pm	(619) 446-2795 (619) 375-7136	CHINA LAKE, NWC Gym Annex. Call for location
CONEJO VALLEY FOLK DANCERS	Monday 7:30-10pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS Conejo elem school 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon. 8:15-10:30p	(213) 478-4659, (213) 202-6166 Beverly Barr, Instructor	WEST LA., Brockton 1309 Amacost Ave.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Village Ctr. for the Arts 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCERS	Monday 7-9 pm	Ron (702) 732-8743 Dick (702) 632-4871	LAS VEGAS Paradise Pk. Comm. Ctr. 4770 Harrison (off Tropicana)
FOLK DANCE CENTER	M, F, Sat Call	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTEERS	Friday 8-10 pm	(213) 338-2929	COVINA, Las Palmas Jr. Hi 6441 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tuesday 8-10:00 pm	(213) 873-4620 (818) 786-6310 Beverly Barr instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:30-9:45pm	(818) 984-1960 (213) 836-3069 Al Lynn	WEST HOLLYWOOD, Plummer Park Playgrnd, 647 N. San Vicente
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3pm	(619) 238-1771 Soghamonian, instructor	SAN DIEGO, Casa del Prado, Rm 206 Balboa Park, Sat., 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
KIRYA FOLK DANCERS	Tues, 10am-1pm W, 12:30-2:30pm	(213) 645-7509 Rhea Wenke, Instructor	LOS ANGELES, Rob'tson Pk, 1641 Preuss Rd W. HOLLYW'D Rec Ctr, 647 N. San Vicente
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, American Veteran's Hall 384 Legion Ave.
LARIATS	Friday 3:30-6:15 pm	(818) 500-7276 Billy Burke	WESTCHESTER, United Methodist Church 8065 Emerson Ave.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed. 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
NARODNI DANCERS OF LONG BEACH	Thursday 7:15-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Hill Jr. Hi Gym 1100 Iroquois
NICHEVO FOLK DANCERS	Tu, 7:30-10:30p W, 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA Carillo Rec. Ctr. 100 E. Carillo St.
NORTH SAN DIEGO COUNTY FOLK DANCERS	Friday 7:30-11 pm	(619) 747-1163 Faith Haggadorn	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wednesday 7:30-10 pm	(805) 649-1570	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Friday 9-11:30 pm	(714) 557-4662 (213) 866-4324	SANTA ANA, Santa Ana College W. 17th St. @ N. Bristol
OUNJIAN'S ARMENIAN DANCE CLASS	Tues. 7:30-9pm Thur. 7:45-9:15	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman way. L.A., 4950 W. Slauson Ave.
PASADENA FOLK DANCE CO-OP	Friday 7:45-11 pm	(818) 749-9493	PASADENA Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH C.D. SAN DIEGO BRANCH	M, Tu, 7-10pm Fri, 7:30-10pm	(619) 270-1595 (619) 276-6064	SAN DIEGO, Casa del Prado Balboa Park

# CLUB ACTIVITIES

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
SKANDIA DANCE CLUB		(818) 355-6383 (818) 798-8726	CULVER CITY, 9635 Venice Blvd. MONTEREY PARK, ELA College, wom.P.E
SKANDIA DANCE CLUB		(714) 892-2579	ORANGE Womens club, 131 S. center 1934 30th St.
SOLVANG VILLAGE FOLK DANCERS	SAT 7:30-10:30pm	(805) 688-3397 David Heald teacher	Santa Ynez Valley HS old gym Hwy 246 & Refugio Rd
SOUTH BAY FOLK DANCERS	FRIDAY 7:30-10:00 pm	(213) 373-3207 (213) 324-0524	RANCHO PALOS VERDES, Pedregal school 6069 Groveoak place.
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 Sat 8:00-mid	(714) 635-7356 recorded message and schedule	ANAHEIM, 719 N. Anaheim Blvd Between Lincoln and La Palma
VESELO SELO FOLK DANCERS	Saturday 8-midnight	(714) 635-7356 recorded message and schedule	ANAHEIM.
VIRGILEERS FOLK DANCE GROUP	Tuesday 8-10 pm	Josephine Civello Director	W. HOLLYWOOD, Plummer Park Fuller & Santa Monica Blvd.
WEST LOS ANGELES FOLK DANCERS	Friday 7:30-10:45 pm	(213) 478-4659 (213) 202-6166 Beverly Barr	WEST L.A., Brockto?School 1309 Amacost 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	Tue. & Fri 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

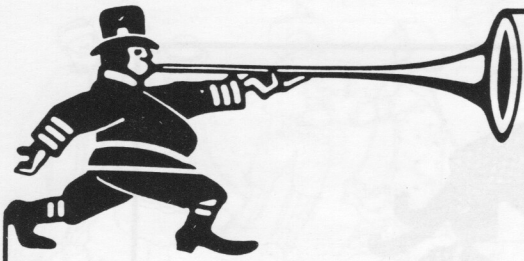
CAL TECH HILLEL ISRAELI DANCERS	Sunday 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA Winnet Student Ctr. S side of San Pascual, 1 blk. W. of Holliston
CAL TECH INT'L FOLK DANCERS	Tuesday 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall Parking off Del Mar from Chester
DANCE WITH MARIO CASETTA	Wednesday 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thur 3-4:15pm	(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 ?ukes	DEL MAR, Mira Costa College 9th & Stratford Court
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Branson	VAN NUYS Valley Cities Jewish Comm. C. . 13164 Burbank Blvd.
KYPSELI	Friday 7:30 pm-midnite	(213) 463-8506 (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

# CLUB ACTIVITIES

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.
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	dark all summer	(714) 772-0604 Ralph and Noma Bates	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, 3300 Hoover, across from Union Hebrew College
YAKOVEE'S ISRAELI FOLK DANCERS	Tuesday 7:00-10 pm	(818) 786-6310 (213) 873-4620 Israel Yakovee-Instructor	VAN NUYS Valley Cities Jewish Ctr. 13164 Burbank Bl.

## beginners clubs

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) 449-4631 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 Amacost 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.
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) 553-8667	LAGUNA BEACH Community Ctr 384 Legion Ave.
NARODNI BEGINNERS FOLK DANCE CLASS	Thursday 7-8 pm	(213) 421-9105 (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 Haggadorn	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 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO. Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Monday 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCERS	Mon 7:30-10pm Wed 7:15-10pm	(714) 533-8667 (818) 355-6383	ANAHEIM. Cultural Ctr. 931 Harbor Culver City. Peer Gy?? 3835 Watseka
SKANDIA FOLK DANCE CLASSES	Wed 7:30-10pm Thur 7:15-10pm	(619) 281-7295 (805) 965-5659	SAN DIEGO, 1934- 30th st SANTA BARBARA, Rec. Cent., 100 E Carrillo
SOUTH SAN DIEGO COUNTY BEGINNERS	Th. 7:30-8:30pm Int 8:30-9:30pm	(619) 747-1163 Faith Haggadorn	ESCONDIDO Methodist Church Rec Hall 4th & Kalmia
SOUTH SAN DIEGO COUNTY BEGINNERS	Th. 7:30-8:30pm Int 8:30-9:30pm	(619) 747-1163 Faith Haggadorn	ESCONDIDO Methodist Church Rec Hall 4th & Kalmia
THOUSAND OAKS FOLK DANCERS	Thursday 7:30-9 pm	(213) 498-2491 Gene Lovejoy	THOUSAND OAKS Conejo Comm. Ctr. At Dover & Hendrix
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Wed, 7:30-9pm Mon, 9:30-10:30p	(213) 652-8706 Tikva Mason Inst.	SANTA MONICA, SMC Muni Pool Rec Rm. BEVERLY HILLS, 9030 W. Olympic
TIKVA'S ISRAELI/ INTERNATIONAL DANCE	Mon, 7:30-9pm Tu, 4:15-5:15pm	(213) 652-8706 Tikva Mason	ALHAMBRA. 225 S. Atlantic. Yorrieh Hebrew Academy
USC ISRAELI DANCERS	Tuesday 7:30-10:30 pm	(213) 478-5968	LOS ANGELES. USC Hillel, 3300 Hoover Across from Hebrew Union College
VESELO SELO BEGINNERS CLASS	Wednesday 7-10 pm	(714) 893-8127 Carol (714) 530-6563 Pat	ANAHEIM. 719 N. Anaheim Blv. Between Lincoln and La Palma
WEST VALLEY FOLK DANCERS	Friday 7:30-8:30 pm	(213) 455-1727	WOODLAND HILLS Rec Ctr 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thursday 7:30-9 pm	(213) 655-8539 (213) 202-6166	WEST L.A. Emerson Jr. Hi Gym 1670 Selby, behind Mormon Temple



# Idyllwild's 1988 BIG "GYPSY" AFTERPARTY

The Idyllwild Camp closes with a Big "Gypsy" Party Night when everyone comes dressed as, and plays as, a gypsy. We invite you to join in the fun and excitement of our gypsy parties.

Bring a lunch and picnic in the park with us at Noon. And, for dessert, we'll have homemade goodies at bargain prices!

## Come..

SUNDAY, SEPTEMBER 25, 1988

1:30-5:30 PM, \$4.00 ADMISSION

W. HOLLYWOOD PLAYGROUND AUD. (air conditioned)

647 SAN VICENTE BLVD, (btn. Melrose & Santa Monica Blvd.)

WEST HOLLYWOOD, CALIFORNIA

## Exciting afternoon:

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- TEACHING OF HIT DANCES FROM 1988 CAMP!!!
- LOTS OF DOOR PRIZES FROM GENEROUS FOLKS!!!
- RAFFLE TICKETS FOR SALE (proceeds go towards scholarships to Camp!) - INCLUDING:
  - DINNER FOR 2 @ AEGEAN ISLES
  - DISCOUNTS TO 1989 CAMP
  - PANASONIC CASSETTE/WALKMAN
  - G.E. RADIO
- REFRESHMENTS!!!
- AND LOTS MORE!!!
- VENDORS WILL BE PRESENT (i.e. Edie, Vicki, etc.)





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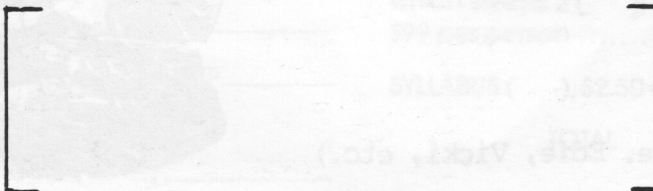
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