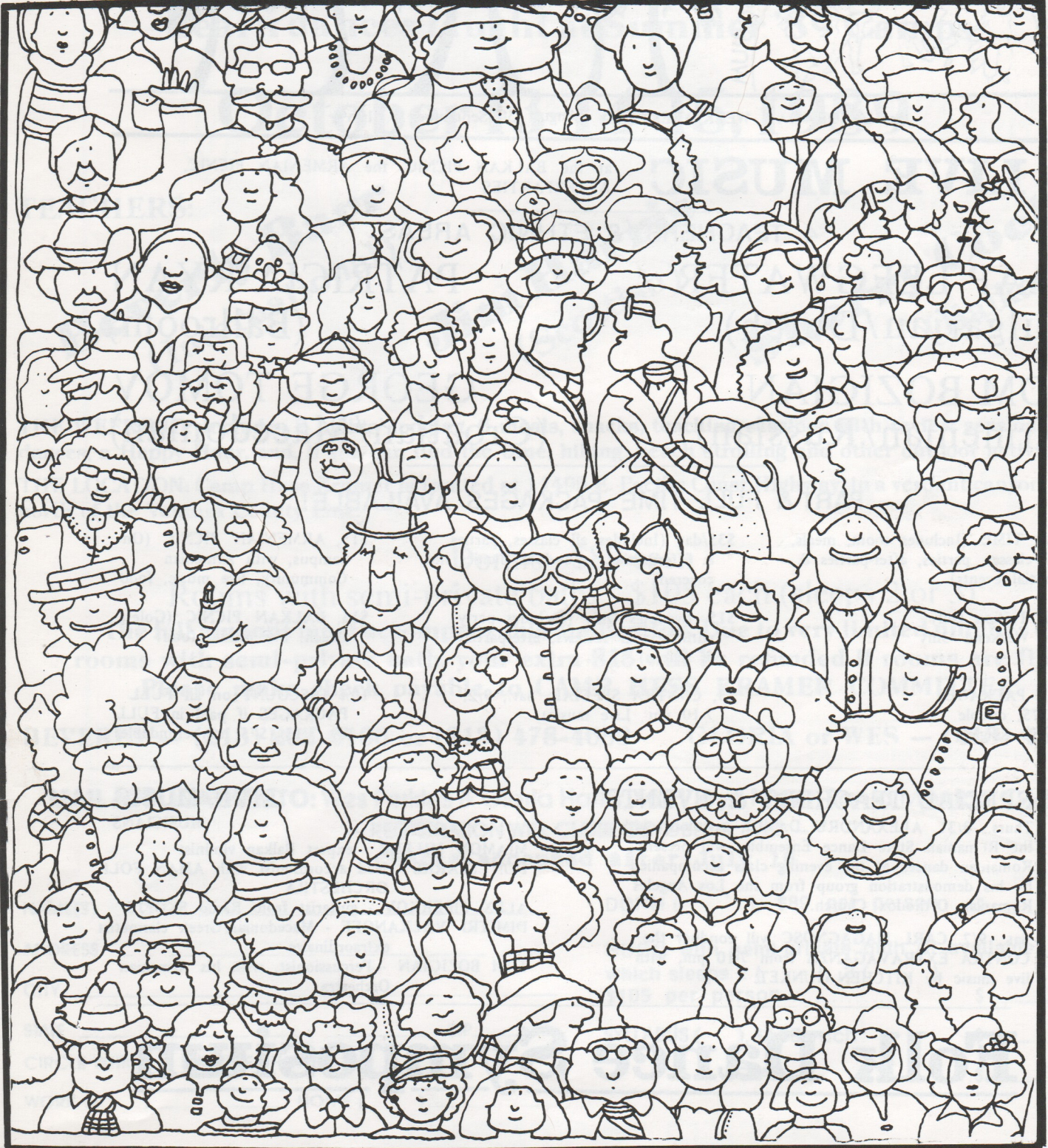




Folk Dance Scene

JULY/AUGUST 1989

VOLUME 24. NUMBER 4



TOM BOZIGIAN
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Thurs., 8/31, ALEXANDRU DAVID, ex-soloist with
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Romanian dances at the evening class accompanied
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Sat., 9/2, CARL MAGAGNOSC will conduct the
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DIMITRI VALKANOFF - Macedonian/Greek clarinetist
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Folk Dance Symposium



JULY/AUGUST 1989
 VOLUME 24, NUMBER 4
Folk Dance Scene

EDITORS

Marvin Smith
 Teri Hoffman
 Jim Fogle
 Fran Slater
 Bob Moriarty
 Ed Feldman
 Teri Hoffman
 Marvin Smith
 229 S. Catalina, No 4
 L.A., CA 90004

SUBSCRIPTION MANAGER
CIRCULATION
BUSINESS MANAGER
MAILING COORDINATOR
ART DIRECTOR
PICTURE EDITOR
EDITORIAL OFFICE:
 (213) 385-7944

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the peoples of the world. It is also designed to inform them of 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 material. 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.

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Our thanks to Nancy MacKnight and Georgia Milton for use of their photos in the **ENDLESS SUMMER** article.

- The Editors

Calendar

JULY

- 4 *4th of July on the Slab, Lincoln Park, Santa Monica. 1-5:30 pm.
- 9 29th Topanga Banjo-Fiddle Contest, Dance and Folk Arts Festival 9:30-6:00, El Camino College Track Field. Info: McCabe's (213) 828-4497
- 15 Kayso Folk Dancers Anniversary Party. 12-5 pm. Balboa Park Club, San Diego.
- 15 - South American Festival.
- 16 John Anson Ford Theater. 213-464-2130
- 14- Hungarian Dance Camp, Mendocino Woodlands, CA. Info: PO Box 3193, Oakland, CA. 94609
- 17 San Diego Highland Games. 1755 La Costa Meadows Dr. San Marcos. Info: Jean Addis, 262-3734
- 22 Victorian Grand Ball. 7:30-midnight, Pasadena Masons Hall. Info: Jeff, (818) 506-0432
- 22- 13th Annual Simon Rodia Watts Towers Music & Arts Festival. African American food and crafts. Info: (213) 564-7030
- 23- *Stockton Folk Dance Camp. Info, Folk Dance Office, U. of the Pacific, Stockton, CA 95211
- 29- Greek Festival. Oak Park, Santa Barbara. Sponsored by St. Barbara's. 805-683-4492.
- 30- *Stockton Folk Dance Camp. Info, Folk Dance Office, U of Pacific, Stockton, CA 95211

AUGUST

- 6 2nd Annual South American Festival. 11 am-6 pm. Old world Village, Huntington Beach, CA. (714) 894-5151.
- 7 The 52nd Hungarian Festival Karpatok Hungarian Folk Ensemble. Gypsy music and Hungarian foods. Alpine Village, Torrance. Info: (213) 463-3473
- 9- Third Annual Pan American Indian Show & Sale. Pasadena Center. (213) 221-2164 10a.m.-8 p.m.
- 12 XIPE TOPEC Dance Group performs traditional Aztec dances. 7:30 p.m. Southwest Museum. (213) 221-2164
- 13- Near Eastern Music and Dance Workshop, Mendocino Woodlands. Info: Miamon, 213-453-4775

- 18- The 4th Annual African Marketplace and Cultural Fair. William Grant Stills Arts Center. (213) 734-1184
25. Greek Festival. church ground of St. Nectario's Church, Covina. 20340 Covina Blvd. Call 818-967-5524 for info.
- 30- 14th Annual Folk Dance Symposium, Santa Barbara. Info. (213) 467-6341

SEPTEMBER

- 1-4 Israeli Folkdance Camp Camp Hess Kramer, 11495 E. Pacific Coast Highway Malibu, CA (213) 457-9519
- 9- Greek Festival, St. Constantine & Helen Church, Cardiff by the Sea. Call 818-942-0920 for info.
- 23- Greek Festival, St. Anthony's Church, 778 S. Rosemead, Pasadena. Call 818-449-6945 for info.
- 24 *Idyllwild Camp After Party

OCTOBER

- 6-7 *Octoberfest. San Diego International Folk Dance Club, San Diego
- 7-8 Greek Festival sponsored by St. Katherine's Church in Torrance. At Torrance Rec Center. Call 213-540-2434 for info.
- 14- *Camp Hess Kramer, Malibu, CA. "All Camps Review". 213-202-6166 or 478-4659.

OUT OF STATE

KENTUCKY

- 7/20- 35th Annual Kentucky Dance
- 8/5 Morehead State Univ. Info: Shacklette. (502) 422-2421
- 7/22 Beseda Dance Ensemble & -30 Quadrille Workshop, Berea College Recreation Ext. Box 287, Berea KY 40404

NEW MEXICO

- 8/10 New Mexico August Folk -13 Dance Camp at Northern New Mexico Community College, El Rito, NM. Info: Jane Diggs. 505-293-5343.

UTAH

- 8/14 Greek Folklore Symposium -20 Park City, Utah. Info: Athan Karras, (818) 609-1388 or Kathy Politopoulos (714) 559-8575

WASHINGTON

- 8/20 International Folkdance & Music Festival. Info: Centrum, P.O. Box 1158, Port Townsend, WA 98368. (206) 385-3102

WEST VIRGINIA

- 7/23- Balkan Music and Dance Workshops. Info: Miamon Miller, (213) 453-4775

FOREIGN

CANADA

- 7/7- World Folklore Festival. Drummondville, Quebec. Info. 819-472-1184.
- 7/18- Worldfest/Festimonde. Cornwall, Ontario. Call 613-933-1111 for info.
- 8/1- All Israeli Session at Montreal International Folk Dance Camp. Call 514-481-3867 for info.
- 8/6- Balkan/Israeli Week at Montreal Int'l Folk Dance Camp. Call Steve, 514-481-3867 for info.
- 8/11- Turkish Workshop, University of Windsor, Windsor Ontario. Info: Bora Ozkck, (313) 542-8263
- 8/14- Mid-America Folk Dance & Music 19 Conference, University of Windsor, Windsor, Ontario. Info: Bora Ozkck, (313) 542-8263

LONDON

- 8/4- Sidmouth Festival. Info: The Festival Office, The Knowle, Sidmouth, Devon EX 10 8H1
- 9/23 Romanian Weekend with Silviu Ciuciumis. Info: Rhiannon Sivewright, 404 Barlow Rd., Altrincham, Cheshire WA14 5HZ

UNITED KINGDOM

- 7/10- First Int'l Festival of Folk Dance. Info: AF Hudson, Festival Office, Prince of Wales Theatre, Abergella Rd., Colwyn Bay, Clywd LL29 7RU.

YUGOSLAVIA

- 7/15 Seminar on Macedonian & Folklore, Struga. Info: Boris (Kete) Ilievski, Butelska 28, Skopje, Yugoslavia



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ON THE SCENE



DANCE AT HILLEL

Lively Israeli folk dancing is sponsored by the Valley-Pierce Hillel every Sunday evening from 7:30-11:30 pm in the Los Angeles Valley College Fieldhouse in Van Nuys. For info, call 818-994-7443.

BASQUE BOOK SERIES from the UNIVERSITY OF NEVADA PRESS

Beltran Basque Sneeppman of the American West as told to William A. Douglass, tells the story characteristic of the lives of many Basque immigrants in the U.S. Traditional Basque Cooking: History and Preparation by Jose Maria Busca Isusi, contains information on the history of Basque cookery and includes a recipe section featuring a representative group of traditional Basque dishes. Both books are available from the University of Nevada Press, Department B, Reno, NV 89557-0076. For more information about these and other of their publications, call 702-784-8573.

SYMPOSIUM UPDATE

Recent teaching staff additions accompanied by elaborate option packages are leading this year's UC Santa Barbara International Dance Symposium toward one of the finest since its inception in 1975. To add color to the week's activities, director Tom Bozigian has gathered together a group of instrumentalists to provide live ethnic music throughout the course of the expo.

The featured teaching staff is made up of experts. George Tomov, born in Skopje, Macedonia, was both dancer and choreographer for Lado of Croatia and Janec of Macedonia; Patricia Ryan is an international ballroom dance adjudicator and choreographer who has established studios in Britain and Africa; Jaap Leegwater is a specialist of Bulgarian song and dance. Born in Holland, he studied at the Bulgarian State Choreographic School. Tom Bozigian studied Russian and Armenian dance in Soviet Armenia and has traveled throughout the world presenting dance seminars.

The musicians include Miamon Miller, expert Balkan violinist; Don Sparks, accordionist with the Aman Ensemble; Alex Piperkov, guitarist with Radio Skopje; Dimitri Valkanoff, Macedonian/Greek clarinetist; and percussionist Tom Bozigian with his Armenian orchestra.

Featured options include Thursday, 8/31, when Alexandru David, Romanian dance specialist will teach and he and his exhibition group perform; Saturday, 9/2, will be the Symposium Contra Extr vaganza with Carl Magagnosc calling and the Kitzen Junket providing live music. See the ad in this month's Scene for dates and prices, or send for the 2-page brochure & schedule.

THE 29th TOPANGA BANJO FIDDLE CONTEST

The 29th Topanga Banjo Fiddle Contest, Dance, and Folk Arts Festival will be held on Sunday, 7/9, at the El Camino College Track Field. Dancing includes International, Contra, Old Time Square, Clogging, and the Scottish Country Dance Demonstration Team, along with many other groups. Come prepared to dance, bring a lunch and enjoy the 95 music contestants and 5 professional guest bands. Tickets are only available at the Redondo Beach Blvd ticket booth at the entry. There is ample free parking nearby and food may be purchased on site.

VICTORIAN GRAND BALL

Looking for a place to waltz, polka, and quadrille to live music? Look no further. The Social Dance Irregulars are holding their 3rd Victorian Grand Ball on Saturday, 7/22, at the Pasadena Mason's Hall from 7:30 pm to midnight. Call Jeff at (818) 506-0432 for more information.

New Daytime Class beginning on July 10, 1989

Beverly Barr will be the teacher for the new Temple Isaiah Folkdancers class on Mondays from 1:30-3:30 PM at Temple Isaiah, 10345 W. Pico Blvd., L.A. (across from Rancho Park). For info, call 213-202-6166 or 213-478-4659.

**4th on the Slab
in Santa Monica**

The annual 4th of July Festival in Santa Monica will be held on Tuesday, 7/4, at Lin-coln Park on California Ave., one block north of the corner of Wilshire & Lincoln Blvds., with dancing from 1-5:50 pm. The Festival is hosted by the Crestwood Folkdancers who meet every Monday evening and the West Los Angeles Folkdancers who meet every Friday evening. Both meet at Brockton School, 1309 Armacost in West L.A. The program and festival will be done by Beverly and Irwin Barr. The festival is FREE!

Great weather has been ordered and is expected, as usual. Bring your picnic lunch, friends and family. For info, call 213-202-6166 or 213-478-4659.

**HISTORIC SYMPOSIUM ON GREEK
FOLKLORE in Park City, Utah**

From August 14-20, 1989, a symposium on Greek music, dance, customs and traditions will take place in Park City, Utah. Sponsored by the International Greek Folklore Society (Laografia), the conference will coincide with an international festival being hosted by the National Folk Organization in Springville, Utah. Attendees will select from a daily menu of scheduled lectures, music and karagoizi (shadow puppet theatre) demonstrations, dance workshops and performances, a costume exhibition, and festive panegyria and evening parties.

To register, and/or for more information, write to Laografia at 6 Golden Star, Irvine, CA 92714 or call at 714-559-8575, 213-312-0839 or 818-609-1386.

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NORTHERN CALIFORNIA SCENE

-Linda Cain-

Summer months in the Bay Area: most regular groups will meet. For info, see "Northern California 'Club Activities' in the May/June Scene. (Call the contact persons for updates.)

YUGOSLAVIAN

Slavonic Center, Alemany at Onaganda, San Francisco. 415-592-1190.

No "First Friday" party in July. Band is on vacation.

8/4-Dance party with live music, tentatively. Becari Tamburitza Orchestra & Traveling Band. 8 pm

Macedonian Music Workshops tentatively planned for August.

Coming in September, Marco Polo Day Celebration, 9/16.

GREEK

7/2-Tapestry of Talent, San Jose, Santa Clara Fairgrounds. Performance by Hellenic Dancers at 5:45 pm.

7/26-Plaka Night at Zorba's, San Jose, 1350 S. Bascom. 408-293-7170. Also 8/30 & 9/27. Greek dance classes on Wednesdays.

9/22-24-Festival, St. Basils on 6430 Bose, San Jose.

For ongoing updates on Bay Area Greek cultural events, subscribe to Gyros Newsletter at 6221 Ascot Dr., Oakland, 94611.

ISRAELI

7/10-Cafe Sabra introduces Falafel Night plus Social & Israeli Dance. Call Debbie at 415-964-4277 for info.

FOR CHILDREN

"Minikler", an ethnic dance group for children 1st grade to 16 years old, teaches dance of Turkey and neighboring countries on Sundays, 11:30am-1:30 pm at Stanford U., Escondido Village Center. Call Eser, 415-725-0277 for info.

FOR FOLKDANCING TRAVELERS

If you are in the Bay Area and need more info, try calling Linda Cain at 415-824-5430

SCENE DIRECTORY

ADS and EDITORIAL MATERIALS:

Teri Hoffman
(213) 653-2923
845 N. Alfred
Los Angeles, CA 90069

Marvin Smith
(231) 385-7944
229 S. Catalina St.
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and musicians of all levels of skill. Itinerant bands traveled throughout the countryside and could be seen in Teheran in the late fifties during No-Ruz (New Year's).

The most skillful of them could do a variety of highly athletic movements. Paintings depict these women balancing on knives, doing hand stands, etc.

It is this class of skilled dancer that largely disappeared during this century. Young boys dressed in female attire, accompanied by older male musicians, were also in demand. I saw one of these in 1976 in Iran. He was then old but I watched him dance and spoke at length with him. Several photographs of these performers exist. This style of dance, albeit without the athletic component, is what most urban dwellers do at parties and festivities, if they are not restrained by piety or family pressure. In the 1950's when I first encountered Persian dancing, few Iranians would dance in any place considered public for fear of being though *de-classe* or loose. By the 1970's many middle and upper class people would eagerly get up and dance in large parties and night clubs. One can see this in Los Angeles today.

A good dancer shows much grace and moves the hands and arms in a graceful fashion. Men occasionally perform *shateri*. a

dance with bawdy, grotesque, or humorous movements.

This type of social dancing has always been a part of women's domestic entertainment. In Moslem societies where women are sequestered, these parties form a key role in a woman's existence. Since they did not traditionally go to public entertainments, the women entertained themselves with what I term play-party games. These games, often accompanied by musicians (blindfolded if they are male) take the following form. One or more of the women, especially if they have verbal, dance, vocal, and/or theatrical talents, lead the others who participate with response choruses, all in rhyme. The main characters mime and dance well known roles - a woman growing old whose husband takes a younger second wife or sleeps with the maid; or, an unmarried girl in pregnancy goes through the nine months and the birthing. These parties still occur, even here in Los Angeles. These playlets, while filled with wit, humor, and dance, address many fears facing a woman in traditional Iran and the performance takes on intense psychological meaning.

A survey of traditional dancing would not be complete without mentioning two forms of male dance activities. Many researchers define dance as patterned movement which, of

course, could include work. Others add the idea of rhythmic or musical accompaniment which could include marching. In my opinion, an important element that must be included is that in which a person participates in what some might call dancing and in which the person performing conceives of him or herself as dancing. This definition would exclude those movement activities of the Sufis and the athletes of the Zurkhaneh, a kind of traditional gymnasium.

The men in the zurkhaneh go through an almost choreographed routine of exercises using a variety of implements designed to train the body and improve the mind. These men are usually of lower class origin and highly religious. The leader accompanies them playing a large drum and signals the changes by ringing a bell. He often sings from Shiite passion plays and religious epics. The participants in this activity would be scandalized at the thought of dancing, an activity that devout Shiite Moslems eschew.

Certain of the many mystic Islamic sects known collectively as Sufis also utilize movement accompanied by music with spiritual poetry in their services. This scandalizes mainstream Moslems, as does the belief these devotees hold that they can "know" God. The patterned movement, especially the whirling, can induce an

of Dance in Iran

Slaves used spirituals to affirm their humanity and to give them hope, faith and courage to go on living when life seemed to be nothing but endless physical toil, punishment and deprivation.

The slaves identified with Biblical figures who suffered and overcame severe adversity. The Jews were slaves in Egypt but with God's help they gained their freedom. Jesus, Moses, Samson, David and Joshua

ground Railroad. It tells the slave to follow the Big Dipper in the sky. This points to the North and to freedom. "Go Down Moses" and "Wade in the Water" are other examples of spirituals containing coded messages

SONGS OF SURVIVAL

If reading was forbidden, listening wasn't, and slaves caught snatches of hymns outside the slave owners' church. Out of little scraps of Biblical text and bits and pieces of psalms and hymns, hundreds of new and beautifully repetitious songs were fashioned and reworked until they became beautiful folk poetry.

Mary wore three links of chain,
Every link was Jesus' name;
Keep your hand on that plow, hold on.
Hold on, hold on.
Keep your hand on that plow, hold on.

From 1800 to 1825, blacks were exposed to the religious music of poor whites at camp meetings on the ever-expanding frontier. Presbyterian, Methodist and Baptist evangelist preachers delivered sermons of hope and individual salvation which coincided with the slaves' longing for freedom on earth. Since singing about freedom was considered a criminal act, the lyrics were couched in ambiguous phrases so that they were clear to the slaves, yet cryptic to the slave owners at the same time.

Run to Jesus, shun the danger,
I don't expect to stay much longer here.
or

Steal away, steal away,
steal away to Jesus,
Steal away, steal away home.

I ain't got long to stay here.

were real people with real problems. Might not history repeat itself? How long would oppression be allowed to triumph? This abiding belief in the righteousness of their cause ennobles the spiritual with a driving power, a personal belief in God's redemption and a belief in the eventual justice and goodness of humanity.

There ain't but the one train on this track,
All night long.
Straight up to heaven and straight right back.
Do Lord, deliver poor me.

Spirituals can be divided into three types: "Deep River," "Balm in Gilead," and "Sometimes I Feel Like a Motherless Child" are suffused with feelings of self-pity and longing for change. Others are bolder in their call for freedom. "Joshua Fought the Battle of Jericho," "Swing Low, Sweet Chariot" and "I'm On My Way to Canaan's Land" use phrases that are popular in many spirituals. "Going to heaven", "coming for to carry me home", and "crossing the river Jordan" are all symbolic in their cry for freedom as well as salvation in the afterlife. Still other spirituals openly advocated running away.

When the sun comes back and the first quail calls,
Follow the drinking gourd
For the old man is a waiting to carry you to freedom

If you follow the drinking gourd.

This song is actually a map and timetable for the Under-

ground Railroad. It tells the slave to follow the Big Dipper in the sky. This points to the North and to freedom. "Go Down Moses" and "Wade in the Water" are other examples of spirituals containing coded messages

of escape. Finally, during the Civil War, black troops created new and more militant spirituals that openly espoused freedom and direct action. These had a new-found power and boldness.
Oh freedom, oh freedom,
Oh freedom over me.
And before I'll be a slave
I'll be buried in my grave
And go home to my Lord and be free.

1865 saw the end of the Civil War and in 1867 "Slave Songs of the United States", the first major collection of Negro spirituals, was published. It was generally ignored by professional music magazines, but in 1871 the Fisk Jubilee Singers, in an attempt to raise money for Fisk University in Nashville, Tennessee, gave concerts in Europe and America and helped make American Negro spirituals extremely popular. Anton Dvorak, the Czech composer, also brought spirituals to the attention of the world through his New World Symphony, his attempt to create an orchestral setting for folk melodies. Gradually, the general American public became aware of the rich Black religious tradition within the dominant White Protestant culture and the dialog between Black and White musical traditions began. Negro spirituals are America's first great musical contribution to the world.

Tom Faigin is a guitar and banjo teacher in the San Fernando Valley since 1960 and is on the staff of many schools.

BALKAN GYPSIES:

The Balkans are a unique and very special place with regard to Gypsies. Despite the fact that the Gypsies in England, the United States, Spain and Hungary are better known both by scholars and by the general public, Balkan Gypsies constitute, in a number of different respects - historically, ethnographically, demographically - the most important Gypsy community in the world. I would like to use these few pages of introduction to demonstrate why I hold this conviction.

First of all, the Balkans are where it all began. The very earliest reports of Gypsies in Europe all come from the Balkans. Judging by the larger number of Slavic and Greek loan words in contemporary Romani, they remained there for some time before moving on to Western Europe (Miklosich 1874:7).

European Gypsies first arrived and made their home in the Balkans. By the time that some of their number passed on to the rest of Europe many generations later, they had been profoundly influenced by their long stay there. To refer to the Balkans as some authors have, as the 'fatherland of the Gypsies' is therefore not too far off the mark.

Moreover, this westward movement of Gypsies out of the Balkans has continued, wave after wave, until the present time, making the Balkans a CONTINUAL source of European Gypsies. Today they come especially from southern Yugoslavia.

Throughout western Europe, the most recent arrivals in the mosaic of Gypsy groups are those from southern Yugoslavia.

A second distinctive feature of Balkan Gypsies is their

number. Even after many of them moved on to the West, the Balkans remained the largest concentration in Europe. This continues to the present day.

The best figures we have indicate that Europe's largest Gypsy concentrations lie in the Balkan nations. Moreover, the largest single Gypsy community anywhere is Suto Orizari (a suburb of Skopje, Yugoslavia), the population of which is over 95% Gypsy. The community is still growing. The 1971 census had 17,068 Gypsies living in this single neighborhood. Today the figure is around 40,000.

The third factor that gives Gypsies in the Balkans their special importance is the degree of cultural heterogeneity to be found there. We will leave aside for the moment the extremes of "modernization" and integration, and speak here of only sub-ethnic differentiation. It is true, of course, that Gypsies nowhere in Europe constitute a single cultural unit - Spanish Gypsies AREN'T all flamenco performers and mule traders, after all -, but the variety of different groups in the Balkans seems more extreme and rivaled in complexity only by the Gypsy population of North America.

As in many areas where Gypsies are found, the most important internal division is between nomadic and sedentary. Members of the two groups recognize one another as Gypsies, albeit with reciprocal negative opinions, and have some social interaction, but very little intermarriage. But the boundary is not necessarily a sharp one. Many sedentary Gypsies move about owing to seasonal occupations. Nomads usually settle down for the winter months, often in a sedentary Gypsy neighborhood. Sometimes they will even settle more permanently, only to resume a

nomadic life several years later.

Another important division lies between those that speak Romani (and that language is still very strongly maintained in the Balkans) and those that do not. It is sometimes assumed that this distinction coincides with the boundary between nomadic and sedentary, but although nomads usually speak Romani as their mother tongue and sedentary Gypsies usually do not, this is not as hard-and-fast a difference as some have assumed. Romani is still maintained by certain tribes and in certain communities of sedentary Gypsies. All the Balkan Gypsies utilize some Romani vocabulary, at least for use in appropriate situations.

Among those that do speak Romani, there is an important split between speakers of Vlach and Turkish. Even among non-Romani speakers, different groups are differentiated according to the language adopted.

The most important dimension of Balkan Gypsy complexity has to do with what most authors call "tribal" divisions, usually linked to occupational specializations. No one has yet developed a comprehensive taxonomy of the many distinct groups of Gypsies that inhabit the Balkans, though several have attempted to do so for significant portions of the region.

A fourth distinctive feature of Balkan Gypsies has to do with cultural maintenance. It makes no sense, of course, to say that one group is more traditional or more "Gypsy" than another. But the fact remains that if we take as an original type those bands of Gypsies described in considerable detail when they arrived in Western Europe, the nearest

AN INTRODUCTION

William G. Lockwood
University of Michigan

approximation today are certain bands of Kalderash nomads in central Yugoslavia, and, in the very recent past, similar groups throughout the Balkans: nomadic, carrying their tents on horseback, or in horsedrawn carts from campsite to campsite, subsisting primarily by fortune telling and copper-smithery, strongly maintaining Romani languages, Gypsy religion and Gypsy social patterns.

The primary reason for this high degree of cultural maintenance lies not so much in the special nature of Balkan Gypsies as in the history of the Balkans in general. The Balkans, of all Europe, was where classic peasant society persisted the longest. In many respects, rural areas of the Balkans before and just after World War II were not that much different from most of Europe at the time of the Gypsy arrival. And in such societies Gypsies served very important functions. Their crafts and skills were not only desired but needed; the baskets and sieves and woodwares, the rope and bricks, the iron goods and copper utensils they produced were the stuff of daily life. In the horse market and elsewhere Gypsies provided important middleman services. The entertainments they brought to village and marketplace were a welcome relief from the drudgeries of daily life. Even their prophecies and "advice" lent a measure of emotional security in a society where there were neither psychiatrists nor self-help books. All that is now changing, of course. With the transformation of peasant society, the niches once occupied by Gypsies are transformed, too. With the switch from copper utensils to cheap enamelware, the nomadic coppersmiths who annually came to re-tin are put out of work. When there is

television to hurry home to, one pays scant attention to the bear-leader in the marketplace. But for the present, remnants of this earlier Gypsy life endure. Tent nomads still roam the mountains of Bosnia and Hercegovina. Bear leaders are still encountered in central Yugoslavia, in European Turkey, in Bulgaria and in northern Greece.

A fifth way in which Balkan Gypsies are exception has to do with cultural change. If it is true that the most significant Gypsy universal is their adaptability, then Balkan Gypsies are very special indeed. On the one hand are "traditional" Gypsies like those described above, on the other are those who have found new niches in modern metropolises like Beograd and Athens. In addition to the blacksmiths and sieve makers and copper-tinners are urbanites who have developed new and different ways of life: middlemen in the Beograd antique trade, professional gold smugglers in Romania, cleaning women and caretakers in any one of a number of cities. Current economic difficulties in Yugoslavia, with attendant shortages, were and are seen as a serious problem or, at best, a source of irritation by most Yugoslavs. But many Gypsies perceived them as opportunity and promptly took over the street-side trade of whatever is in short supply. Thus, during the summer of 1983, I found them selling toothpaste, razor blades, and coffee beans at the entrance to Zagreb's central marketplace. There was a common saying in Zagreb at the time, "If you want to know what's going to be scarce next, see what the Gypsies have to sell!"

Such adaptation to a changing world is hardly unique to Balkan Gypsies. What is special about the Balkans is the a-

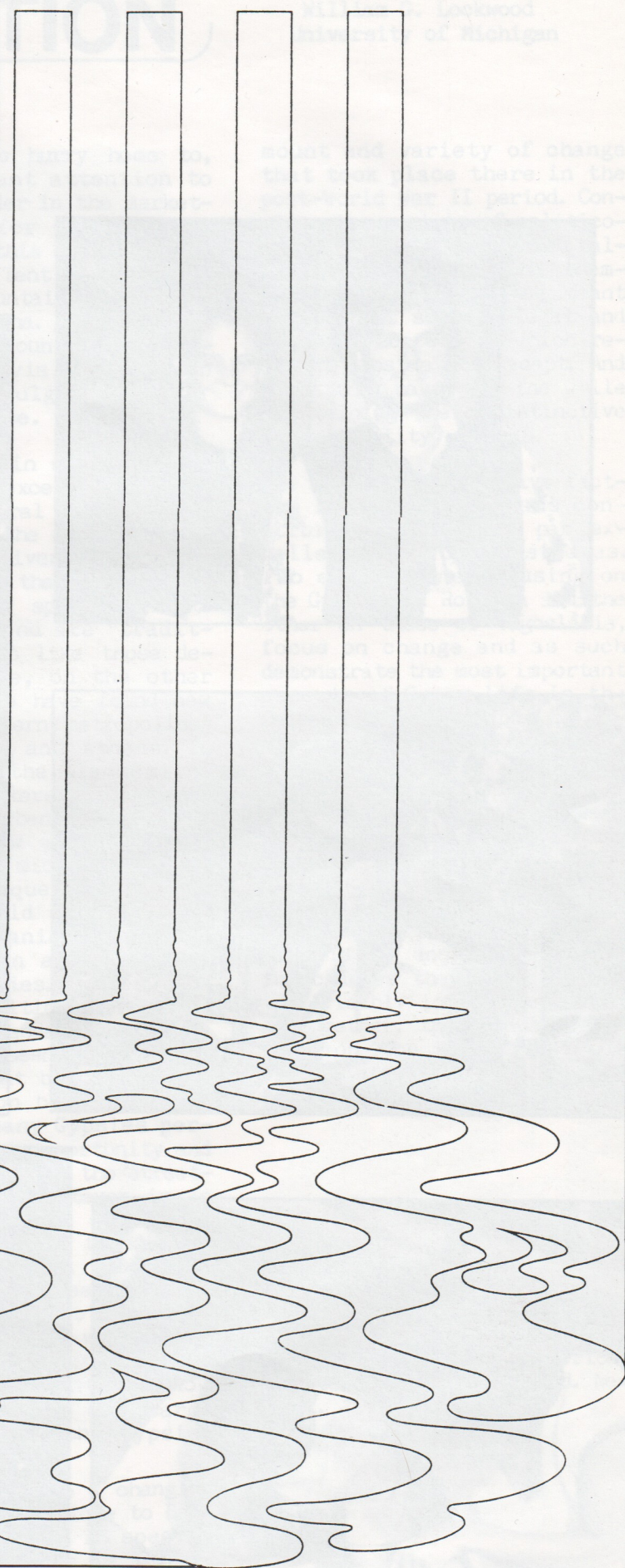
mount and variety of change that took place there in the post-World War II period. Consider the variety of politico-economic milieus in which Balkan Gypsies have found themselves. Each regime has meant a different social, legal and economic context to which resident Gypsies must adapt. And adapt they have, all the while maintaining their distinctive Gypsy identity.

The result of these five factors is that the Balkans constitute a laboratory par excellence for Gypsy studies. Two essays, one focusing on the Gypsies of Romania and the other on those of Yugoslavia, focus on change and as such demonstrate the most important aspects of Gypsy life in the Balkans today. The one by Elsie Dunin on Yugoslavian Gypsies, is highly specific, dealing with particular change in dance, music and celebration in the community of Suto Orizari, Yugoslavia. The other by Beck, deals with social change amongst the Gypsies of Romania. The two articles complement one another well, and the changes they describe are inextricably intertwined. Taken together, they focus attention on the most powerful process affecting contemporary Balkan Gypsies.

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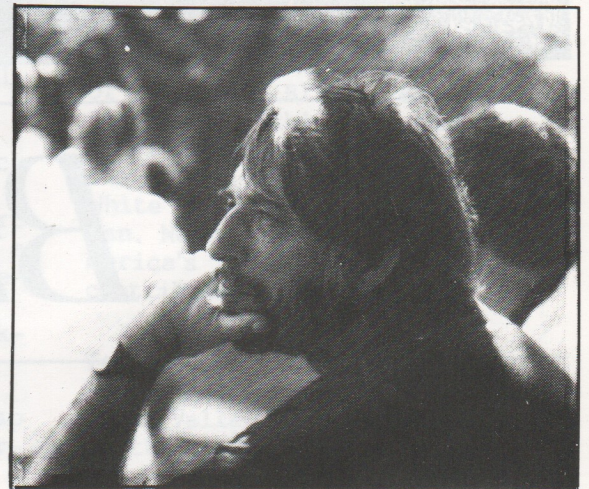
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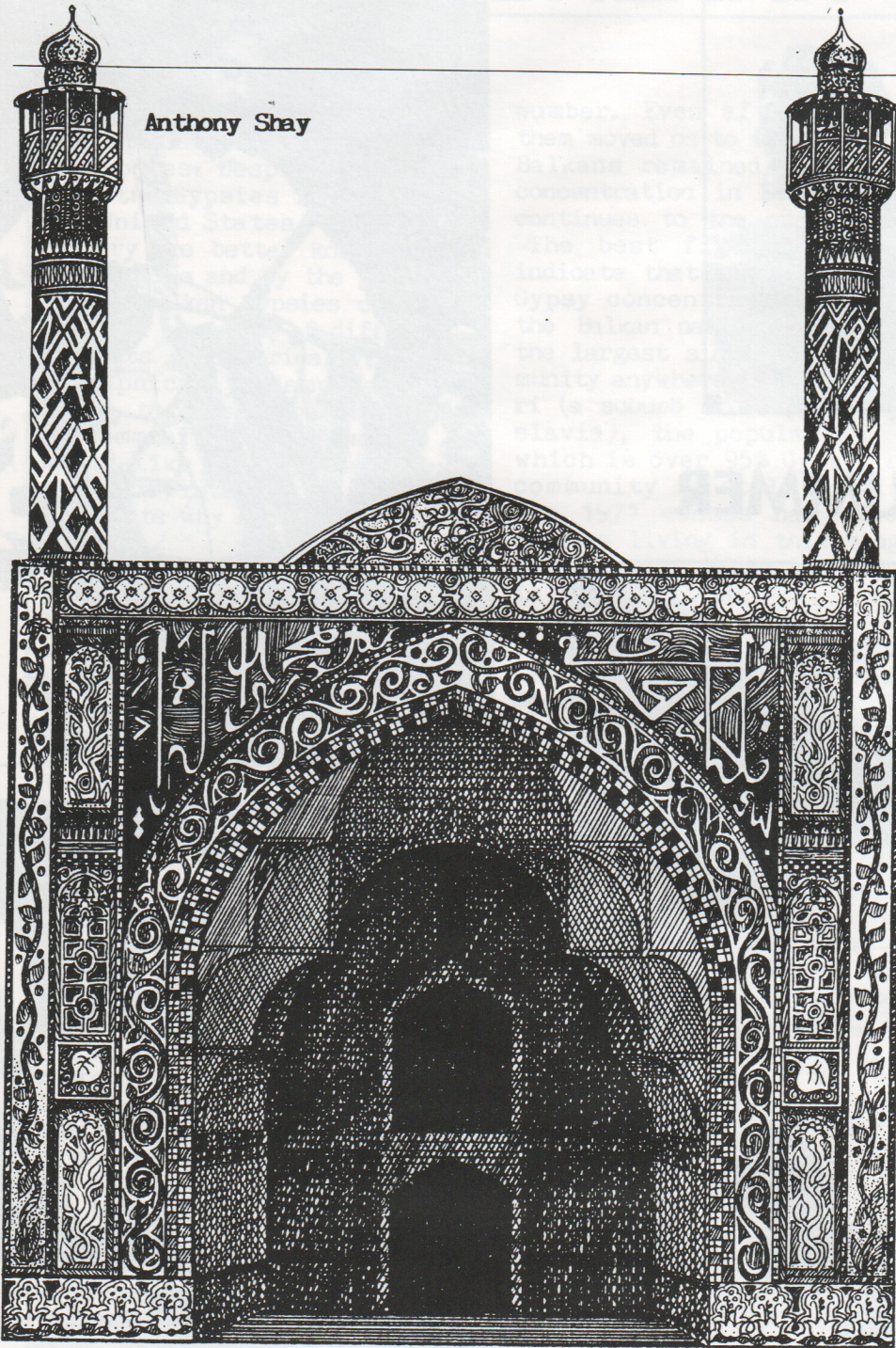




the ENDLESS SUMMER



Anthony Shay



There is a wide variety of dancing and dance-like activity in Iran. Dancing can be classified in several ways. One of the basic divisions can be made between the dancing in urban and in rural areas.

Urban civilization is ancient in Iran, and unlike many nations such as those of Eastern Europe, dance and music developed in urban centers in Iran separate but not unrelated to rural and tribal area music and dancing. Professional musicians and dancers were present in Iran from pre-Islamic times until the Pahlavi Era, when the development of the modern nation-state became such that professional dancers as a group largely disappeared.

These performers were known as motreb (one who gladdens), a term of derision. The motreb were almost a caste. The women performed in highly athletic and erotic, not to say lascivious, fashion. Travellers were often shocked by their performances. The best and most beautiful commanded big sums of money, wore dramatic clothing, and were the frequent subject of Qajar era portraiture. They often had the kind of nicknames that dance hall girls of the Old West bore (eg Diamond Lil) and no one of good family or virtuous reputation would marry them. The motrebs were in demand from court to village. Thus, there were bands of dancers, singers

A Brief Survey

and musicians of all levels of skill. Itinerant bands traveled throughout the countryside and could be seen in Teheran in the late fifties during No-Ruz (New Year's).

The most skillful of them could do a variety of highly athletic movements. Paintings depict these women balancing on knives, doing hand stands, etc.

It is this class of skilled dancer that largely disappeared during this century. Young boys dressed in female attire, accompanied by older male musicians, were also in demand. I saw one of these in 1976 in Iran. He was then old but I watched him dance and spoke at length with him. Several photographs of these performers exist. This style of dance, albeit without the athletic component, is what most urban dwellers do at parties and festivities, if they are not restrained by piety or family pressure. In the 1950's when I first encountered Persian dancing, few Iranians would dance in any place considered public for fear of being though declassé or loose. By the 1970's many middle and upper class people would eagerly get up and dance in large parties and night clubs. One can see this in Los Angeles today.

A good dancer shows much grace and moves the hands and arms in a graceful fashion. Men occasionally perform shateri. a

dance with bawdy, grotesque, or humorous movements.

This type of social dancing has always been a part of women's domestic entertainment. In Moslem societies where women are sequestered, these parties form a key role in a woman's existence. Since they did not traditionally go to public entertainments, the women entertained themselves with what I term play-party games. These games, often accompanied by musicians (blindfolded if they are male) take the following form. One or more of the women, especially if they have verbal, dance, vocal, and/or theatrical talents, lead the others who participate with response choruses, all in rhyme. The main characters mime and dance well known roles - a woman growing old whose husband takes a younger second wife or sleeps with the maid; or, an unmarried girl in pregnancy goes through the nine months and the birthing. These parties still occur, even here in Los Angeles. These playlets, while filled with wit, humor, and dance, address many fears facing a woman in traditional Iran and the performance takes on intense psychological meaning.

A survey of traditional dancing would not be complete without mentioning two forms of male dance activities. Many researchers define dance as patterned movement which, of

course, could include work. Others add the idea of rhythmic or musical accompaniment which could include marching. In my opinion, an important element that must be included is that in which a person participates in what some might call dancing and in which the person performing conceives of him or herself as dancing. This definition would exclude those movement activities of the Sufis and the athletes of the Zurkhaneh, a kind of traditional gymnasium.

The men in the zurkhaneh go through an almost choreographed routine of exercises using a variety of implements designed to train the body and improve the mind. These men are usually of lower class origin and highly religious. The leader accompanies them playing a large drum and signals the changes by ringing a bell. He often sings from Shiite passion plays and religious epics. The participants in this activity would be scandalized at the thought of dancing, an activity that devout Shiite Moslems eschew.

Certain of the many mystic Islamic sects known collectively as Sufis also utilize movement accompanied by music with spiritual poetry in their services. This scandalizes mainstream Moslems, as does the belief these devotees hold that they can "know" God. The patterned movement, especially the whirling, can induce an

of Dance in Iran

**A BRIEF SURVEY OF
DANCING IN IRAN**

ecstatic or trance state, enabling the person, as one Sufi claimed, to "see" the face of God.

Iran is a multi-ethnic state. Many ethnic and linguistic groups live here. Farsi, as Persian is called in its own language, is the official language, but probably the mother tongue of no more than half of the inhabitants. Turkic languages, of which Azeri and Turkoman have the largest number of speakers, Arabic in Khuzistan province in the southwest, and a great number of Iranian languages and dialects such as Kurdish, Baluchi, Gilaki and Mazanderan, are spoken throughout the country.

Rural Iran has both sedentary peasants and tribal groups which practice transhumance, i.e. moving in well-known routes between summer and winter grazing grounds, rather than random wandering.

In the northwest, in Azrbaijan and Kurdistan, we see the most eastern extension of line dances in which the dancers are linked by a variety of hand holds an dance in unison, usually led by a leader. South and east of these areas, there are group dances, but the dancers are not linked. Dances in which handkerchiefs are manipulated and waved are very popular, especially in Western Iran. Dancing with kerchiefs is a major feature of the tribal groups such as the Qashqa'i.

Pyrrhic dances, i.e. those that are used with martial arts features, are seen in the aggressive stick dances that are popular in many areas.

Dancing in the Persian Gulf has many common features with Arab dances in both body movements and rhythm. Generally, in Iran, movements of the head, arms, and torso, are more important than step patterns.

Musical accompaniment is played on such instruments as the sorna, a double-reed instrument, and dohol, a big drum, a variety of string instruments such as the dotar in Khorasan, the qeichak in Baluchistan, and the kemanche, a bowed instrument that is popular throughout the country. Urban music utilizes the string instruments such as the tar, sehtar, kemanche and santur, the ney, an endblown flute, and dombak, a goblet shaped drum. The daireh, a frame drum, is popular in many areas. Local versions of the tar are found in the north.

The most popular rhythm for folk dancing and singing is 6/8. So indigenous is this rhythm that Persians call it shir-e-madar, mother's milk. Other rhythms are also used, especially 2/4, for dancing. In the east the 6/8 often tends toward a 7/8.

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ERRATA

January 1989 Issue, Kurdish Peoples

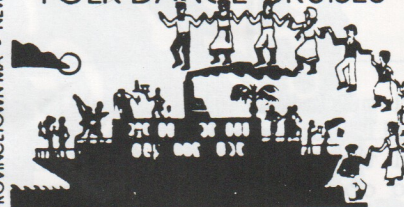
According to our guest editor for the January 1989 Scene, there were several errors. In order, they are:

- Arab = Muslim (Table, p. 7)
- Neo-Aramic should read "Neo-Aramaic"
- Lawluk (p. 10, middle column) should read "Lawuk"

The sentence at the top of the right column, p. 9 should read:

"...3 1/2 million in Iraq, about 1 million in Syria, and several...."

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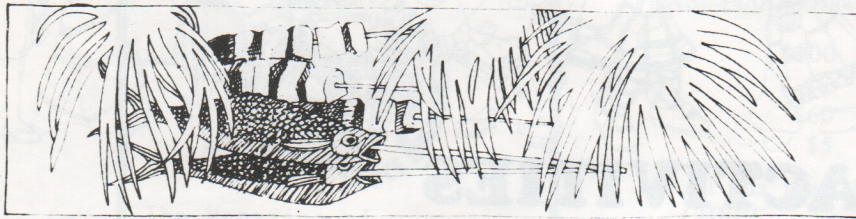
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INTERNATIONAL FOOD



Lebanon and Syria

Claudia Immerzeel

In the U.S., we tend to think of Arabic culture as monolithic and uniform, when, in fact, there are many differences between the farmers of the Nile, the Bedouins of the Arabian desert and the people of the sophisticated urban centers of Lebanon and Syria. All of the fundamental elements of good cuisine - bread, wine, cheese, oil and spices - have existed in Lebanon and Syria for thousands of years. Wheat has long been the staple grain in this area. Knubz Arabi, better known as pita bread, has been baked in communal ovens since biblical times. Bulgur (cracked wheat) is also popular. The most famous bulgur dish is Fabbouleh, or Fabouli, a salad of bulgur, parsley, tomatoes and lemon juice. Although rice is not grown in this region, basmati rice from Pakistan often replaces bulgur as the staple grain.

Before beginning a meal, the hands must be carefully washed. This is a religious law, proscribed by the Koran, but is also an important social custom in the non-Moslem community. The meal begins with a meze (appetizer) table. An elaborate meze may include as many as 35 or 40 dishes, including Baba Ghanouj (eggplant dip), hoummus (garbanzo bean dip) and Warak Arish (grape leaves stuffed with rice, raisins, and pine nuts). The favorite appetizer is kibbe, a pate of ground lamb and spices, which is usually served raw, like steak tartar.

Lamb is also served roasted or in stews. Besides lamb, chicken eggs and legumes are the major sources of protein. Beef is scarce and seafood is not popular.

Yogurt is very popular and is served in many forms. Diluted with water and seasoned with salt, it is served as a beverage. As yogurt cheese, it is often served at breakfast. It has the taste and texture of cream cheese, but 1/3 of the calories.

For thousands of years, caravans have brought spices from distant parts of the world, and people of this region enjoy using complex combinations of spices in their cooking. Saffron, cinnamon, cloves, ginger and cardamom are the most commonly used. Foods are also sometimes flavored with orange blossom or rose water.

One of the more unusual spices is sumac, a non-poisonous member of the cashew family. With a slightly tart flavor, it is used in meat dishes or sprinkled over rice. Be careful to purchase sumac only from reputable middle-eastern groceries as there are many cheap imitations on the market.

The most important seasoning is garlic. It is considered necessary for good health and good eating. It was once common to place a garland of garlic around the neck of a baby boy to ward off evil.

Coffee was brought to this region via the Arabian Peninsula and what westerners refer to as "Turkish" coffee is actually Arabic in origin. Tea is imported from India and Sri Lanka and is traditionally served in small glasses rather than in cups.

Yogurt Cheese

Place any type of plain, na-

tural yogurt in the center of several layers of cheesecloth. Bring up the corners and tie into a bag. Place in a mesh sieve or collander over a bowl and let sit 2-3 days in the refrigerator. Store in the refrigerator for up to 2 weeks. Serve on crackers or bread.

Salta

4 med tomatoes, diced
1 cucumber peeled & diced
1 green bell pepper, diced
4 scallions, chopped
1/2 C chopped fresh parsley
1 l fresh mint, chopped or
1 tsp dried mint
1 clove garlic, minced
6 T lemon juice
1/4 C olive oil
salt & pepper to taste

Combine the first 6 ingredients in a bowl. In a separate bowl, combine remaining ingredients. Pour dressing over vegetables and toss. Serve chilled.

Djaj Mahshi

(game hens with rice & pine nut stuffing)

1 med onion, chopped
2 T butter
1 C uncooked rice
2 C water
1/8 C pine nuts
1/2 tsp cinnamon
1/2 tsp allspice
salt & pepper to taste
4 game hens

Saute onions in butter until just golden. Add remaining ingredients (except hens) and cook until water has been absorbed and rice is tender. Let cool. Stuff hens with rice mixture and bake at 325 for about 1 hour.

Bibliography

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CLUB ACTIVITIES

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CHINA LAKE DESERT DANCERS	Thursday 7-9:45pm	(619) 446-2795 (619) 375-7136	CHINA LAKE, NAC 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., Brookton 1309 Amacost Ave.
DESERT INTERNAT'L DANCERS	Monday 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Leisure Center 401 S. Pavillion Way.
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)
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HAVERIM FOLK DANCERS	Tuesday 8-10:00 pm	(213) 202-6166 (213) 478-4659 Beverly Barr instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Bl.
HOLLYWOOD PEASANTS	Wednesday 7:00-10 pm	(213) 836-3069 (818) 984-1960	WEST HOLLYWOOD, Plummer Pk 7377 Santa Fuller & Santa Monica Blvd. Fiesta Hall.
INTERMEDIATE FOLK DANCERS	Friday 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
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KERN INTERNATIONAL FOLK DANCERS	Wednesdays 7:30-9:30pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
LAGUNA FOLK DANCERS	Wednesday 7:15-10:30pm	(714) 494-3302 (714) 559-5672	LAGUNA BEACH, American Veteran's Hall 384 Legion Ave.
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SKANDIA DANCE CLUB	Oct 29, 3-11pm Nov 19, 3-11pm	(818) 798-8726 (818) 343-5425	ORANGE WOMENS CLUB, 131 S. CENTER CULVER CITY, 9635 Venice Blvd
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VESELO SELO FOLK DANCERS	Saturday 8-midnight	(714) 635-7356 recorded message and schedule	ANAHEIM.
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WESTSIDE TANCHAZOK	4th Sat. 7:30-12 pm	(213) 397-4567 (213) 392-4168	CULVER CITY, Masonic Temple 9635 Venice Blvd.
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WHITTIER CO-OP FOLK DANCERS	2, 4 & 5th Sat. 7:30-10:30 pm	(818) 300-8138	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 Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1, 3, 4th Sat 8-10:30 pm	818-349-0877 Ruth	SEFULVEDA 9743 Noble Ave.
GREEK FOLK DANCE CLASS	Thursday 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS Valley Cities Jewish Comm. Ctr. 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Friday 8:00 pm-midnight	(818) 248-2020 Antoni (213) 660-1030 Josef	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH INT'L FOLK DANCERS	Tuesday 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
ROYAL SCOTTISH COUNTRY DANCE	Mon, Thurs. 7:30-9:45 pm	(714) 856-0891 Frank Cannonito	IRVINE. Call for location. HUNTINGTON BEACH. Call for location.

CLUB ACTIVITIES

ROYAL SCOTTISH C.D. M, Tu, 7-10pm (619) 270-1595
 SAN DIEGO BRANCH Fri, 7:30 pm (619) 276-6064

TEMPLE B'NAI DAVID W, 7:15-10 pm (213) 391-8970
 Th, 9:30 am-lpm Miriam Dean

TEMPLE BETH HILLEL DANCERS Wednesday (213) 769-3765
 10 am-noon Trudy Bronson

UCI DANCE CLUB Jack all summer (714) 772-0604
 Ralph and Norma Bates

USC ISRAELI DANCERS Thursday (213) 478-5968
 7:15-10:30 pm Edy Greenblatt

YAKOVEE'S ISRAELI FOLK DANCERS Tuesday (818) 786-6310 (213) 873-4620
 7:00-10 pm Israel Yakovee Instructor

SAN DIEGO, Casa del Prado
 Balboa Park

LOS ANGELES, 8906 Pico Blvd.
 CULVER CITY, V.A. Mem. Aud, 4117 Overl'd

N. HOLLYWOOD
 12326 Riverside Dr.

IRVINE, UCI Fine Arts Village
 Studio 128

LOS ANGELES, USC Hillel, 3300 Hoover,
 across from Union Hebrew College

VAN NUYS Valley Cities Jewish Ctr.
 13164 Burbank Bl.

beginners clubs

ARMENIAN DANCE CLASS M,T,W,Th,F (213) 467-6341
 8 week series 6:30-10 pm Tom Bozigan

CABRILLO INT'L FOLK DANCERS Thursday (619) 449-4631
 7:30-10 pm Kin Ho

CRESTWOOD FOLK DANCERS Monday (213) 478-4659 (213) 202-6166
 7-8:15pm Beverly Barr Inst.

DESERT INT'L FOLK DANCERS Monday (619) 343-3513
 7:30-10:30 pm Sam & Vikki

HAVERTIM FOLK DANCERS OF VENTURA Sunday (805) 643-0897
 7-9 pm

ISRAELI AND INT'L FOLK DANCERS Tuesday (213) 375-5553
 7:45-10 pm Ginger McKale

KAYSO FOLK DANCERS Saturday (619) 238-1771
 1-3 pm Soghomonian

LAGUNA BEGINNERS FOLK DANCE CLASS Sunday (714) 494-3302
 7-10 pm (714) 553-8667

NARODNI BEGINNERS FOLK DANCE CLASS Thursday (213) 421-9105
 7-8 pm (714) 892-2766

NORTH S.D. COUNTY BEGINNERS Thurs. (619) 747-1163
 7:30-9:30pm Faith Haggadorn

PASADENA CO-OP BEGINNERS CLASS Friday (818) 794-9493
 7:45-8:30 pm

SAN DIEGO INT'L FOLK DANCE CLUB Wednesday (619) 422-5540
 7-8:15 pm Alice Stirling

SIERRA MADRE FOLK DANCE CLASS Monday (818) 441-0590
 8-9:30 pm Chuck Lawson

SKANDIA FOLK DANCER CLASSES Mon 7:30-10pm (714) 533-8667
 Wed 7:15-10pm (818) 355-6383

SKANDIA FOLK DANCE CLASSES Wed 7:30-10pm (619) 281-7295
 Thur 7:15-10pm (805) 965-5659

SOUTH BAY BEGINNERS DANCE CLASS Friday (213) 375-0946
 7:15-8:30 pm (213) 541-1073

SOUTH SAN DIEGO COUNTY BEGINNERS Th. 7:30-8:30pm (619) 747-1163
 Fri 8:30-9:30pm Faith Haggadorn

THOUSAND OAKS FOLK DANCERS Thursday (213) 498-2491
 7:30-9 pm Gene Lovejoy

TIKVA'S ISRAELI/INTERNATIONAL DANCE Wed, 7:30-9pm (213) 652-8706
 Mon, 9:30-10:30a Tikva Mason Inst.

TIKVA'S ISRAELI/INTERNATIONAL DANCE Mon, 7:30-9pm (213) 652-8706
 Tikva Mason

USC ISRAELI DANCERS Tuesday (213) 478-5968
 30-10:30 pm

ESLO SELO BEGINNERS CLASS Wednesday (714) 893-8127 Carol
 7-10 pm (714) 530-6563 Pat

Different locations each evening.
 Call for details.

SAN DIEGO Balboa Park Club
 Balboa Park

WEST LA Brookton Sch.
 1309 Antacost Ave.

PALM SPRINGS Village Center
 538 N. Palm Canyon Dr.

VENTURA, Barranca Vista Park,
 Ralston & Johnson

REDONDO BEACH, Temple Menorah
 1101 Camino Real

SAN DIEGO, North Park Rec Ctr
 4044 Idaho St.

LAGUNA BEACH Community Ctr
 384 Legion Ave.

LONG BEACH, Hill Jr. Hi Gym
 1100 Iroquois

ESCONDIDO, 4th & Kalmia, Methodist
 Church Rec. Hall

PASADENA, Throop Memorial Church
 300 S. Los Robles

SAN DIEGO, Balboa Park Club
 Balboa Park

Call for location

ANAHEIM, Cultural Ctr. 931 Harbor
 Culver City, Peer Gunt, 3835 Watseka

SAN DIEGO, 1934- 30th st
 SANTA BARBARA, Rec. Cent., 100 E Carrillo

RANCHO PALOS VERDES Unitarian Church
 5621 Montemalaga

ESCONDIDO Methodist Church Rec Hall
 4th & Kalmia

THOUSAND OAKS Conejo Comm. Ctr.
 At Dover & Hendrix

SANTA MONICA, SMC Muni Pool Rec Rm.
 BEVERLY HILLS, 9030 W.Olympic

ALHAMBRA, 225 S. Atlantic.

LOS ANGELES, USC Hillel, 3300 Hoover
 Across from Hebrew Union College

ANAHEIM, 719 N. Anaheim Biv.
 Between Lincoln and La Palma

PRESENTS

CAMP HESS KRAMER INSTITUTE WEEKEND

"All Camps Review"

Learn dances taught at Summer '89 Camps

October 13-14-15, 1989

TEACHERS:

Beverly Barr
(International)

Jim Harris
(Scottish)

Sherry Cochran
(Balkan)

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— REGISTRATION WILL CLOSE OCTOBER 8, 1988 —

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NAME(S) _____	DORM (), \$89 per person \$ _____
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CITY _____	SYLLABUS (), \$2.50 each \$ _____
STATE _____ ZIP _____	TOTAL \$ _____
CIRCLE WHICH IS DAYTIME PHONE: WORK () _____ HOME () _____	
ROOMMATE: _____	SMOKER _____ NON-SMOKER _____



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