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# Folk Dance Scene

JULY/AUGUST, 1991

VOLUME 26, NUMBER 4





# BULGARIA







JULY/AUGUST 1991  
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# 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 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.

**MANUSCRIPTS AND NOTICES.** The Editors will attempt to include all news-worthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the 1st of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

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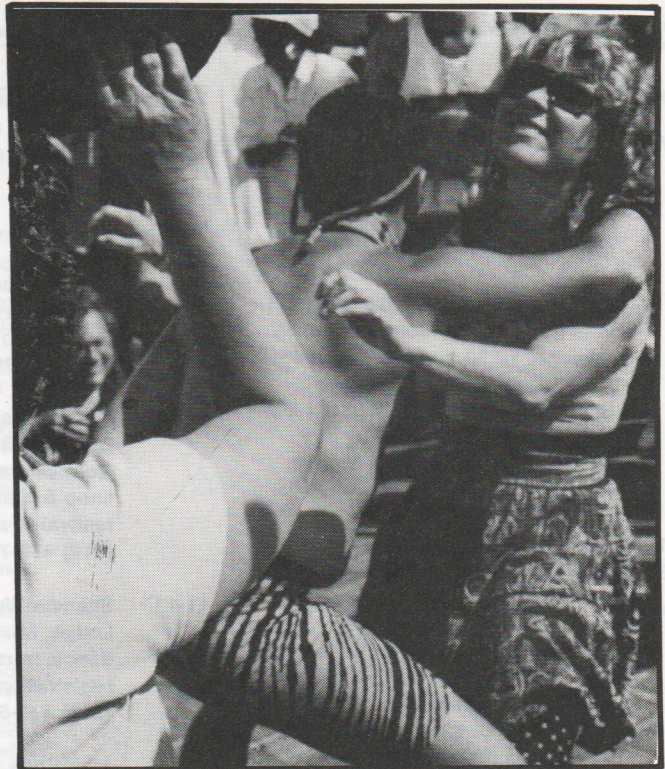
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Federation Information (213) 277-6699



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Note: Federation events are in bold type.

## JULY

- 2 Folklore Tour to Bulgaria. For info, call Sophia Poster (213) 398-6188 or Melissa Miller (408) 293-0881.
- 4 **Dance on the Slab, 1-5:30 pm. Lincoln Park, Santa Monica. Council meeting, 10:30 a.m. (213) 478-4659**
- 7-12 Stanford Tango Week. Stanford U., Palo Alto, CA. Presented by Flying Cloud Academy of Vintage Dance.
- 19-21 Dance Kaleidoscope. Cal State L.A.  
26-28 Dance performances by various groups. (213) 343-4118
- 20 **14th Anniversary Party. Kayso Folk Dancers, 12-5. Balboa Park Club, San Diego. Exhibitions. Bring finger food or \$2. Info: (619) 469-7133 or 238-1771**
- 20 **Skandia Workshop & Party, Women's Club, Orange. (714) 533-8667**

## AUGUST

- 16 **West LA Folk Dancers 20th Anniversary Party. 7:30 pm at Brockton School, 1509 Armacost. Info: (213) 202-6166 or 478-4659**
- 17 **Skandia Workshop & Party, Masonic Hall, Culver City. (213) 459-5314**
- 17-25 Nisei Week, Little Tokyo. Japanese-American cultural events. Info: (213) 687-7193
- 28-9/2 Folk Dance Symposium, Santa Barbara. Info: Tom Bozigian, PO Box 242, La Mirada, CA, (213) 941-0845

## SEPTEMBER

- 15 El Grito de Dolores Festival, City Hall, L.A., 7-11 pm. Free. Mexican Independence Day celebration. Info: (213) 485-3335.
- 21-22 Danish Days Festival. Solvang, CA Info: (805) 688-6144
- 22 **Beginner's Festival. 1:30-5:30 pm. Culver City Park, Culver Blvd. at Overland. Outdoors. FREE!!!**
- 28-29 Jugaremos en Familia. Festival of Mexico and Central American Independence. 11 am-6 pm. Free. Info: (213) 562-1995

- 29 Drum Festival, Watts Towers Arts Center. 10 am-4:30 pm. Free. Drum and dance artistry from various cultures. Info: (213) 569-8181

## OCTOBER

- 4-6 Margo Albert Festival of the Arts. Plaza de la Raza, Mission & Main St. Chicano music, dance, food. Free. (213) 223-2475
- 5-6 **Oktoberfest hosted by Kayso Folk Dancers. Balboa Park, San Diego. Council meeting at 11 am. Workshop & dance Sat, 7-10:30 pm. Sun, festival & exhibitions, 1-5 pm. Info: (619) 469-7133 or 238-1771**
- 11-13 **Skandia Weekend at Harwood Lodge, Mt. Baldy. Scandinavian dance, music and food. Advance registration only. Info: Jim Kahan, (213) 459-5314.**
- 11-13 **All Camps Review Institute at Hess Kramer, Malibu. Info: (213) 478-4659**
- 25-27 North-South Teacher Training. Aptos. By invitation only
- 26-27 International Festival of the Masks, Hancock Park, Wilshire Blvd., L.A. FREE.
- 26-27 Skandia Folke Music Festival. Solvang, CA. Info: (805) 688-8620

## NOVEMBER

- 17 **Scholarship Ball. West Hollywood Park. 1:30-5:30 p.m.**

## JANUARY

- 12 **Pasadena Folk Dance Co-op Festival, Glendale. 1:30-5:30 pm. Council meeting at 11 a.m.**

## NORTHERN CALIFORNIA

- 6/22-29 Mendocino Folklore Camp. Info: PO Box 8501, Berkeley, CA 94707 (415) 525-1711
- 6/29-7/6 Balkan Folk Music & Dance, Mendocino Woodlands. (408) 984-8786
- 7/6 Peninsula Council Dance. (415) 368-7834
- 7/7-14 Baratsag Hungarian Dance & Music Camp, Mendocino Woodlands. Info: (707) 826-1306

- 7/13 Cheese Factory Folk Dance & Picnic, Marin. (707) 546-8877

- 7/21-27; 7/28-8/3 Stockton Folk Dance Camp. Two identical sessions. Info: Bruce Mitchell, University of the Pacific, Stockton, CA 95211

- 8/18 Little Festival of the Redwoods, Guerneville. Info: (707) 546-8877

## OUT OF STATE

### Alaska

- 7/28-8/11 Dance on the Water Folk Dance Cruise led by Al Gladstone. Info: Melvin Mann (415) 526-4033

### Kentucky

- Heritage Institute for Traditional Arts. Info: (502) 695-5218
- 7/28-8/3 Kentucky Dance Institute. Ahmet Luleci, Sandy Starkman, Stew Shaklette, Bea Montrose. Info: (502) 422-2421

- 12/26-1/1 Christmas Country Dance School, Berea. Info: (606) 986-9341 x-5143

### Maine

- July-August Maine Folk Dance Camp. 8 one week sessions. Info: (516) 661-3866

### Massachusetts

- 7/4-8 Country Dance Society weekend at Pinewoods Camp. Info: (508) 369-8611

- 7/8-12 English-Scottish session at Pinewoods Camp. (508) 443-8940

### New Mexico

- 8/7-8/11 8th Annual Folk Dance Camp, Highlands University, Las Vegas, N.M. Ja'akov Eden, Jacek and Bozena Marek. Info: (505) 275-1944

### North Carolina

- 10/20-26 Appalachian Music & Dance Week. Brasstown, NC. Info: (800) 562-2440

### Tennessee

- 7/5-10/27 5-day and weekend Square Dancing. English Mountain Square Dance Retreat. Sevierville. Info: (800) 633-1281



## Washington

8/27- Ethnic Dance & Music Festival,  
9/2 Port Townsend. Info: (206)385-3102

## West Virginia

7/7- Augusta Heritage Arts Workshops.  
8/9 Elkins, WVa. Info: (304) 636-1903  
7/7-Blues Week  
7/14-Bluegrass Week  
7/21-Irish Week  
7/28-Scottish/Cape Breton Week  
8/4-Swing Week

7/13 English & American Dance Week,  
Buffalo Gap. Info: (413) 584-9913

7/20 Balkan Music & Dance Camp, Buf-  
-28 falo Gap. Info: (408) 984-8786

## FOREIGN

### Bulgaria

7/25- Balkan Festival of Dance. Includes  
stops in Yugoslavia, classes, parties.  
(813) 966-1847

7/29- Folk Dance Tours with Karl Finger.  
8/12, Info: (718) 783-0500  
8/7-21

7/31- Koprivshitsa Tour. Info: (716)  
8/17 877-4626

8/7- Koprivshitsa Festival & Dance  
21 Course. Info: Galina Toker, 150  
Bethune Rd, Stamford Hill, Lon-  
don, England N16 5DS

## Canada

7/2-7 Heritage '91 International Folklore  
Workshop. Dance, music, singing  
workshops. Cornwall, Ontario. Info:  
(514) 273-6095 or 524-8552

7/5- Festival Mondial, Drummondville.  
14 Info: Festival, 405 rue St. Jean  
Drummondville, Quebec J2B 5L7;  
(819) 472-1184.

7/18- Square Dance Festival. Thunder  
20 Bay. Info: Art Gill, 407 Markland  
St., Thunder Bay, Ontario P7B 2J2

8/4-9 Montreal International Folkdance  
Festival. Info: Steve Csillag, 5635  
Hudson Ave., Montreal, Quebec  
H4W 2K3, (505) 481-3867

8/11- Mid-America Folkdance & Music.  
16 University of Windsor. Info: Bora  
Ozkok, 13941 Northfield, Oak Park,  
Mich. 48237: (313) 542-8263.

## Denmark

7/2-7 Nordlek '91 Festival of Nordic folk  
music and dance.

## England

8/2-9 Folk Arts Festival, Sidmouth. Info:  
Festival Office, 6 East St., Sid-  
mouth, Devon, EX10 8BL

Dance Weekends at Country Houses.  
Info: Roy Clarke, 33 Cedar Park Rd.,  
Enfield, England, EN2 OHE  
11/15- Charney Manor, Wantage,  
17 Oxon.

## Greece

7/8-15 Folk Dance Cruise. Led by Richard  
Duree. Info: (415) 526-4033.

7/8- Mazoxsi '91. Folklore seminar in  
20 Rethymnon, Crete. Info: Athan  
Karras, (818) 609-1386.

## Holland

8/9-11 World Square Dance Convention.  
The Hague. Info: (800) 545-8687.

## Yugoslavia

7/9-18 Macedonian Folk Dance Seminar.  
7/27- Two sessions. Info: Pece Atanovski.  
8/5 ul.: Vostanicka' br.92. 91000 Skopje,  
Macedonia

*The Society of Folk Dance Historians  
presents Mexico's 25th*

### *FESTIVAL FOLKLORICO*

*(FOLK DANCE FESTIVAL)*

Longer this year: December 26 to January 1.

Closer: Monterrey, Nuevo León, México.

Prices: \$300 to \$500, depending on room.

*Significant discounts for early registration;  
significant savings for early airline bookings;  
some scholarships available. Don't wait.*

Staff: to be announced, but you know they'll be  
the best.

Festival Folklórico Internacional is reborn. Join us for the  
finest in Mexican and international folk dancing, crafts, culture,  
cuisine, shopping, tours, and fellowship in the splendor of the  
Sierra Madres.

For details, call or write Ron Houston,  
2100 Rio Grande, Austin TX 78705, USA.  
Phone: 512/478-8900.

*The Society of Folk Dance Historians  
presents Mexico's 1st*

### *FESTIVAL DE CUADRILLAS*

*(SQUARE DANCE FESTIVAL)*

Dates: January 1 through 7, 1992.

Location: Monterrey, Nuevo León, México.

Prices: \$300 to \$500, depending on room.

*Significant discounts for early registration;  
significant savings for early airline bookings;  
some scholarships available. Don't wait.*

Staff: to be announced, but we expect them to  
be excellent.

Join us for a week of mainstream square dancing, with optional classes in  
contras, rounds, and Mexican squares. You'll also experience the  
traditional delights of Mexican culture, cuisine, shopping, tours, and  
fellowship in the splendor of the Sierra Madres.

For details, call or write Ron Houston,  
2100 Rio Grande, Austin TX 78705, USA.  
Phone: 512/478-8900.



# ON THE SCENE

## NEW BEGINNER'S CLUB!

A new beginner's club has joined the Federation - the Mountaintop Folk Dancers of Lake Arrowhead! The group meets from 7:30-10:30 pm every Wednesday at the Community Presbyterian Church, 351 Hwy. 173, at Lake Arrowhead, in the mountains above San Bernardino. Instructors are Burt and Therese Scholin, (714) 337-8628, who have recently moved here from northern California.

## 4th of July in Santa Monica

Get ready for a fun day of dancing outdoors at Lincoln Park in Santa Monica (Lincoln & Wilshire Blvds.). Dancing is from 1 pm to 5:30 pm. Come early, bring a picnic lunch, dance, meet old and new friends, and help to make it a memorable day!

The Folk Dance Federation of California, South sponsors this annual event. West Los Angeles Folkdancers and Crestwood Folkdancers are the host clubs.

Don't forget, this is on Thursday, July 4th. For info, call Beverly Barr at (213) 202-6166 or 478-4659.

## Camp Scholarships

In January, the Federation Council approved this year's scholarship budget: six tuition-only awards for a maximum of \$225 each. The scholarship committee made its decisions on May 1. The recipients and their choices of camps are: Sally Martin (West Valley FD), Santa Barbara camp; Nora Nuckles (China Lake Desert Dancers), Idyllwild camp; Joe Sigona (Cabrillo FD), Idyllwild camp; Lisa Mello (West Valley FD), Santa Barbara camp; Pat Thomas (Veselo Selo), Stockton camp; Kristy Noble (Laguna and Orange County FD), Mendocino Balkan camp. Kristy is the first recipient of the new musician scholarship. Congratulations to all these deserving people! Dancers and

musicians interested in applying in future years should obtain an application form after January from an individual whose name was given to the Federation Directory as a club contact or delegate. Or call the Scholarship Chair at that time, whose name and number will also be in the directory.

## Federation Directory

Copies of the 1991 Directory are still available. This is a comprehensive, 46-page compendium of information on clubs, contacts, officers, teachers, supporters, and much more--a very handy reference. To purchase a copy or to find out how to be listed in the next edition, call Marcia Lechtick, (213) 937-9932.

## TAC Summer School

Teachers' Association Canada is once again offering a week long Summer School, open to all Scottish Country Dancers, from August 18-25, 1991. It will be held at Brock University, St. Catharines, Ontario, Canada.

Classes will be offered at four levels: basic, intermediate, advanced, and advanced technique. For further information and application forms, contact:

Mrs. Beth Campbell  
Director, TAC Summer School  
43 Joyce Cres.  
Belleville, Ontario  
Canada, K8N 1Y6

## W.L.A. Folkdancers' 20th Anniversary Party - New Date, 8/16/91 at 7:30 pm

The West L.A. Folkdancers will be celebrating their 20th anniversary with a Friday night folk dance party at Brockton School, 1309 Armacost in W.L.A. Bring pot-luck snacks, desserts, homemade goodies, etc.

Beverly Barr has been the teacher for all of its 20 years. Together, Beverly and Irwin Barr have led this group through 20 wonderful

years of dancing, friendship, high spirit, love and caring.

If you've ever dance at the Friday night group during the past 20 years, or even if you haven't, come join in the celebration and meet up with some old and new friends. For info, call (213) 202-6166 or (213) 478-4659.

## ANNOUNCEMENT! Change in Santa Barbara Folk Dance Symposium Staff!

Steve Kotansky will be unable to attend this year's Santa Barbara Symposium. In his place, the Symposium is very fortunate to have acquired the teaching services of Michael Ginsburg of New York. Mr. Ginsburg holds a master's degree in Physical Education and is on staff at Columbia Teacher's College. He is Director of Zlatne Ushte Balkan Brass Band, which is the only non-Yugoslav brass ensemble to be invited (3 times) to the Brass Concourse in Gucha, Serbia, Republic of Yugoslavia. Michael is a member of a network of specialists who have travelled the circuit presenting their workshops. He'll accompany the many musicians making their appearance at the UCSB Symposium this year.

## Danza Floricanto Concert

Danza Floricanto, a Federation performing group, will be giving a full-length concert of dances from early California Rancho days and south of the border dances on Tuesday, 8/20 at 8:15 pm at the Redland's Bowl. A children's workshop precedes the concert at 4 pm in Kimberly Hall, 2 W. Olive Ave., Redlands. Admissions are free. Early arrival is recommended. Picnics are permitted. For more info, call (714) 793-7316.

## Camille Brochu Awarded Fellowship

Camille Brochu, who taught French Canadian dances at Statewide '91, was awarded a fellowship by the University of Texas at Austin and will begin a



# ON THE SCENE

Ph.D. program there this fall. Au  
reservoir, Camille!

## Date Change-Camp Hess Kramer Weekend

The new date for Camp Hess Kramer  
Weekend is October 11-13, 1991. It  
will be held at Camp Hess Kramer in  
Malibu, and the program includes  
dances taught at several of the camps  
throughout the summer. Look for the  
ad in the September "Scene" or call to  
have a flyer mailed to you at (213)  
202-6166 or (213) 478-4659.

## Folk Arts Events at Longwood Gardens in Pennsylvania

For those of you who will be visiting  
Pennsylvania this summer, there's a  
host of ethnic events at Longwood  
Gardens for your entertainment.  
Included are: 7/18 at 7 pm - Sviraj  
East European Ensemble presenting  
Serbo-Croatian, Romanian and Greek  
music; 7/20 at 7 pm - Daybreak, pre-  
senting traditional folk music from the  
British Isles; 8/15 at 7 pm - Windfall,  
with "New American Folk Music" (tra-  
ditional English and Irish tunes); 8/24  
at 7 pm, Helicon with traditional and  
Celtic music; and, 8/31 at 7 pm, the  
Tamburitzans of Dusquene U. with  
music and dances from East and  
Southeast Europe. For info or ticket  
reservations, call (215) 388-6741, Ext.  
451.

## History: The Santa Barbara Folk Dance Symposium

Until 1968, the University of California  
at Santa Barbara was the home of the  
famous Santa Barbara Conference  
sponsored by the Folk Dance  
Federation of California, South. In  
1969, the Conference moved to San  
Diego State University. Then, in 1975,  
the Symposium was founded by Tom  
Bozigian and Mihai David. It  
celebrates its 16th year this August.

The UCSB Symposium prides itself in  
maintaining an ethnic atmosphere.

Although many of the teachers have  
been non-ethnic, they have a vast  
amount of research experience in their  
subject country. Films, slides and  
lectures bring the student in close  
touch with many unique countries.

## Albanian Folk Dance Study Tour

A 14-day tour of Albania, led by Ian  
Price, will be going from London on  
November 25 and returning to London  
on December 9, 1991. "Ports-o-call"  
include Tirana, Berat, Gjirokaster and  
Korca, and the tour will use the  
services of an English-speaking guide  
and an experienced folk dance teacher.  
Included will be visits to ethnographic  
museums, and it is hoped that there  
will be talks by Albanian specialists in  
costume, musical instruments and folk  
song. For more information, contact  
Ian Price, 1727 N. Bronson Ave., L.A.,  
CA 90028



## the HUNGARIAN CONNECTION

If you are thinking of  
taking a group (minimum:  
15) into Hungary looking  
for folklore, music and  
dance, I enthusiastically  
recommend Adam Molnar. He  
can handle everything --  
housing, performances and  
parties. Very knowledge-  
able and well connected  
with dance groups.

Direct: Dr. Molnar Adam  
Katona Josef ut 35  
H-1117, Budapest, HU  
Local: Rae Tauber  
2191 Harbour Hts. Rd.  
San Diego, CA 92109  
619/273-4996

## MEXICAN RIVIERA

### DANCE ON THE WATER FOLK DANCE CRUISE

Mel Mann announces a new  
offering for 1991

### CELEBRATE NEW YEAR'S CRUISING ABOARD THE FAIR PRINCESS

Round trip from Los Angeles  
Dec 28, 1991- Jan 4, 1992  
RESERVATIONS PRIOR TO  
July 26 1991 FROM \$945.00  
Dancing led by  
SANDY STARKMAN

FOR MORE INFORMATION  
CALL OR WRITE  
Mel Mann  
1301 California St.  
Berkeley, Ca 94707  
(415) 526-4033



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**From  
ANTHONY SHAY,  
Artistic Director,  
AVAZ**

I had always thought that Americans possessed two qualities that placed them apart from others: an advanced sense of generosity and a sense of fair-mindedness. I still think so. However, I was not surprised when our booking manager, Mary Beth Treen, asked me if AVAZ could not change its repertoire and drop the Middle Eastern dances and music for which we have become known. When I asked why, she replied that two sponsors who were willing to sign contracts with us suddenly had cold feet over presenting the Middle Eastern material. Other presenters were avoiding us for the same reason.

Why was I not surprised? Because I had gone through the same experience during the Iranian hostage crisis. I faced the same issue then, and I will face it now. We will see if my belief in an innate American fair-mindedness is justified.

At this point, let me explain who "we" are. The AVAZ International Dance Theatre is a large-scale folk dance company with a home company of 55-60 dancers, singers, and musicians and smaller chamber ensembles of 2-24 performers for touring engagements. Founded in 1977 and based in Los Angeles, the ensemble's repertoire is extensive and covers Eastern Europe, the Middle East, the

Caucuses, Central Asia and North Africa - areas that have deeply extensive cultural and historical connections. AVAZ is fully able to perform an evening of a single culture such as Iran or Yugoslavia, or even Croatia, as well as a cross-cultural evening pulling from all of these areas. AVAZ prides itself on the authentic content of its theatrical presentations and enormous effort is expended in researching the multifaceted details in dance, music, costume, history and ethnography. I narrate the concerts to enable the audience to get beyond what Los Angeles Times dance critic, Lewis Segal, called "the colorful exoticism".

Just over ten years ago, right after the American Embassy staff in Iran had been taken captive, a presenter who had signed a contract with us met me as our bus pulled up to the auditorium, and pleaded with me not to do any of "those Iranian dances". His audience was in a "belligerent mood" and "would not stand for any of those dances". I truly felt sorry for the man and his perceived plight, and I promised him I would deal with the problem to his satisfaction.

As an artist, however, I also had an ethical duty to myself and to the material I believe in and with which I work. At certain time, taking heart in hands, I walked out in front of the curtain and said, "I believe that America is a democracy and that Americans support and believe in free speech and free expression. That basic sense of decency and fair play have allowed the ethnic diversity which makes us rich and strong. The presenter has asked me to alter our Iranian material, but I am going to appeal to your sense of fair play to allow me, as an artist, not to submit to censorship. Our performance of music and dance of Iran in no way endorses or supports the Theocracy currently in power and, in fact, these dances are forbidden and censored there. I do not believe that we Americans wish to follow suit." The audience response - as warm and open - everything I had hoped it would be.

Ten years later, in 1991, as the attack on Iraq began, AVAZ was on the bus to Marysville and Yuba City, in Northern California, where we were to perform for student assemblies and give a formal evening concert for the general public. The teachers were very happy that I openly discussed the participants of the Gulf crisis. We did dances and music of Iran, Iraq, Saudi Arabia, and a song from Israel, and finished with our Appalachian Suite to highlight the point that although all of us are passionately committed to these rich music and dance traditions, we, as performers, are mostly native-born Americans. One of the teachers said it gave him a "hook" with which to approach teaching about the gulf crisis.

Prior to the evening performance, I had a strong jolt of *deja vu* when one of my newer performers approached me, her face ashen with fear. "What are we going to do? I overheard people talking about getting up and walking out if we did any of those Persian dances."

I told her I would take care of it. Again, ten years later, I stepped in front of the curtain and appealed to the American way of fair-mindedness. "Three years ago, most of our audiences did not know where Iraq, Kurdistan, Azerbaijan, Armenia, and Uzbekistan were. Today, they are on the front pages of the newspapers. You can think of us as your CNN of the Arts." I could feel the relief in the audience as they had a good laugh. No one walked out. We received a standing ovation and four curtain calls. As fine as I believe my ensemble to be, I think that in part the audience was applauding itself because they were proud to be the fair-minded people that I gave them credit to be.

As an artist, I am moved by and dedicated to the artistic materials I work with. I also understand the nervousness and trepidation of presenters. Any honest artist always wants to deal with the sensitive areas in heir performances and will



work with the presenter to bring his or her audience to a deeper, more satisfying level of understanding and enjoyment.

This having been said, the deeper, more important issue is censorship. Censorship, just because it is cultural, is no less pernicious than political or moral censorship: same ugliness-different mask. The Arts community rallied to combat censorship when Jessie Helms and ideological colleagues attacked artists. I hope that the same community will understand that this kind of censorship is an extension of Arab-bashing, an attempt to dehumanize a people by making them faceless and absent - another war casualty.

Yes, we could do a season or two of Serbian, Croatian, Greek and Bulgarian music and dance; we have that capacity. Visual artists can also paint only with green, blue, and purple, but most artists would bridle at the thought that museums would not allow other colors on display. I feel the same way about the Middle Eastern colors and textures on my musical and choreographic palette.

I understand that by "omitting" or avoiding problems, presenters think they are not censoring, but in point of fact, that is just what it is - a kind of non-violent but insidious racism.

AVAZ wants to perform - it is our life blood. But I cannot accept censorship.

I hope the real presenters will stand up.

(Written at the request of Arts Presenters of America)

## Letter to the Editors

Dear "Scene",

A friend of mine from Stockton just sent me his copy of your February issue, so I'm afraid that this may be old news. But I thought it was worth a note nevertheless.

I was very pleased, of course, that you devoted two issues to vintage dance, and was impressed with the articles that were submitted. Only one sentence bothered me enough to merit a correction.

In the "Ragtime to Swing" article, Richard Duree was kind enough to credit me with "awakening the folk dance community to the richness and validity of our Western European/American dance traditions." Certainly my many weeks teaching at Stockton, Buffalo Gap, Maine Camp and others over the past decade have been rewarding. However, Richard continues to quote me as saying that before my work, "there was not a hint of anyone browsing in the historical records of American dance..." which is not a quote from my lips, and is not true at two levels.

There have been several dance revivals this century, most notably by Henry Ford/Benjamin Lovett and later by Lloyd Shaw, both of whom were familiar with the old dance manuals. While it is true that they did not attempt historic dance re-construction at today's level of detail, these would still count as "hints of browsing." More importantly, several other dance historians have been doing serious research on 19th century and ragtime era social dance over the past two decades, including L.A.'s Desmond Strobel, who began holding public balls through his Antique Academy of Genteel Dance before I did.

I would be pleased with a modest recognition for my contributions to this emerging field, and for my work with international folk dancers, but I would not want to claim credit for initiating the field. Keep up the good work.

Sincerely,

Richard Powers





## Bulgaria is . . . . .

*A definition:*

*An impression of Bulgaria in 1931, as recorded by the Christian Science Monitor's foreign correspondent, R.H. Markham in his book, Meet Bulgaria, published by the Christian Science Monitor and printed by Stopansko Razvitiye Press in Sofia, Bulgaria.*

"Bulgaria means a vast abundance of delicious things to eat. It means health and vigor, hard toil and strenuous amusement. Bulgaria has a clear sky and a bright sun. It has stern, forbidding mountains to master; deep, dark woods to wander through; a tumultuous sea, grumbling on a gentle shore, to bathe in and deep sinuous ravines to entice you along foaming streams up into wild, lonely solitudes.

Bulgaria is a myriad of little fields of many shades, waving one against the other; daisy filled meadows dancing about the feet of grassy hills; whole seas of flaming poppies streaming gaily over wide plains; green, purple laden vineyards marching in rigid rows up sunny slopes; verdant gardens crowding down to sluggish streams and creaking with clumsy, slow turning irrigation wheels; thousands of bashful red tiled villages, crowning hill tops, nestling in gullies, straggling through woods, clustering about springs and strung along rivers.

Bulgaria is flocks of black and white sheep grazing over mountain sides; stupid black buffalo almost imperceptibly moving along jolty roads, pulling squeaky wagons filled with heavy loads on the tops of which sprawl sleeping drivers; great herds of grey cows defiling from scores of little towns to the common grazing grounds each morning and returning in the



evening, every cow going unerringly through the arched front gate of her own yard past a low, pink, wide roofed house to let her stall in the stable near by; tiny, ill kept, shaggy horses, tireless as hounds, gay with thick strands of blue beads and noisy with jangling bells, pulling clumsy carriages rapidly over mountain roads.

Bulgaria is a vast summer plain, buzzing and flashing with brightly dressed peasants as thick as bees in a clover patch near a cluster of hives. Oxen with hunched backs pull plows across small fields as women guide the animals and men the plows; babies hang in checkered, home spun hammocks on the branches of trees or on improvised shaded tripods; lines of moccasined women in hand-spun, home woven, black, one-piece, short-skirted dresses that are set off by wide red belts and beautifully decorated sleeves and fronts, work their way with giant, short handled, three cornered hoes across gardens and vineyards; grandmas with distaffs in belts watch the geese in grassy plots and with their nimble fingers make the innumerable filaments of the white wool which they are spinning blend rapidly into the ever lengthening thread as whirring water racing down the stem of a funnel; little boys carry water in jugs from the nearest spring and distribute it among the workers; large family clusters gather under the wide spreading trees that dot every Bulgarian landscape when the sun is at its highest and hottest, and eat bread, onions, cucumbers and sour milk, as tightly swaddled babies, wearing blue beads at their foreheads to counteract the charm of evil eyes, nurse and gurgle at young mothers' breasts.

Bulgaria is a golden harvest field covered with peasant boys and girls who gather ripened grain and nourish tender romances. The girls standing in long lines, with their backs sharply bent amid the waving oceans of wealth which



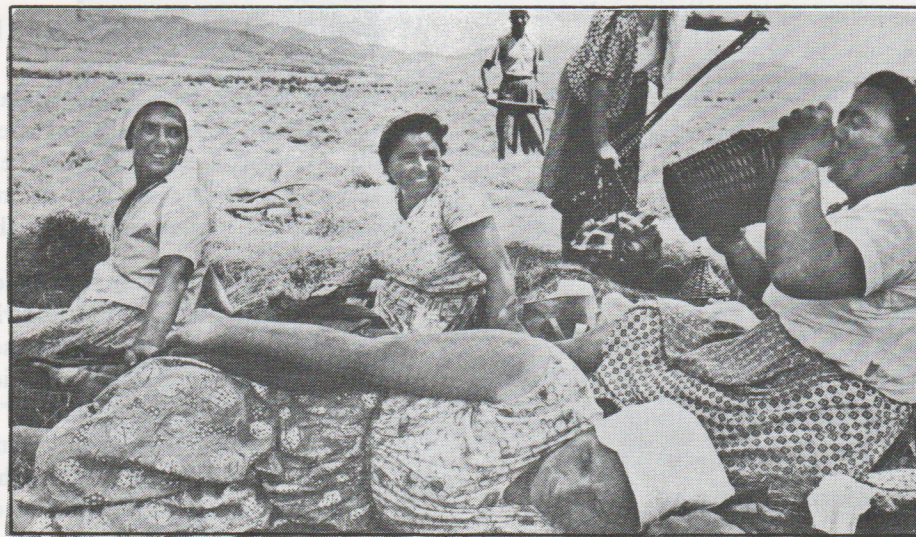
tremble as ripened poppy petals ready to disappear before the sudden winds and devastating hail storms that often attack the country, cut with garden sickles those countless fields, a few stalks at a time, laying the grain in winrows behind them for boys to bind into sheaves and pile into shocks, in the broader plains threshers, driven by straw burning engines, thresh the wheat, while in the mountain villages horses or oxen, chased in ever shortening circles around a post in the middle of a threshing floor, tramp out the grain.

Bulgaria is a concert, a symphony and a choir. Harvest girls in the cool of the evening, slowly sickling their way back and forth across dry fields, sing folk songs in unison and harvest boys, working behind them, take up the strain and answer the song. Neighboring groups join in and pass the music along until the whole countryside - clear to the very rim of the land where a golden sun slowly drops into a golden prairie - echoes with couplets sung in tact with snipping sickles. On holidays, the squares of the villages quiver with the trilling of tireless bagpipes, played by jolly men, about whom brightly dressed circles of happy boys and girls, clasping one another by the hands or belts, weave round and round in rhythmic, intricate steps hour upon hour. In other villages, dark skinned gypsy minstrels arrive with tripping, laughing fiddles and the youth and maidens do their folk dances to livelier, jauntier music; while in the smallest settlements, where there is no native bagpipe "maister" and whither no gypsies wander, the young folks dance to their own shrill, monotonous music as the girls sing a refrain from one end of the revolving line and the boys answer from the other. On Saturdays and Sundays the woods and mountains resound with the voices of scores of thousands of tourists who with knapsacks on their backs tramp along secluded shady paths to little huts on distant peaks,

where during long night hours beneath a moon riding over the tree tops they sing of forests, fatherland, revolutionists, war, love and freedom. While best of all, little shepherd boys standing beside their flocks on loft hillsides blow from frail and delicate flutes poignant, piercing melodies all atremor with the hopes and dreams and pains and sacrifices of unrecorded generations of obscure people who for more than a millennium, keeping flocks, tending gardens, making cheese and embroidering exquisite violets on home made kerchiefs, watched the Romans march in conquest over their plains, the Crusaders stream down their valleys, Barbarians sweep across their mountains, the Turks submerge their whole land in the oppressive darkness of subjugation, live centuries long, and Russian hosts come with the dawn from the East to deliver them. All the repression, suffering and aspirations of those ages vibrate in the shepherds' songs; each little flute pipes alone but through it pours the sighs and the prayers of a nation.

Bulgaria is a workshop, a land of nimble fingered "maisters" who sit in small open rooms in the midst of boys and young men that are working and learning, in hope that they also in time will sit in their workshops as "maisters" among their apprentices and journeymen. If you want a new pair of shoes you will go into such a shop, step, in your stocking feet, upon a sheet of paper and let the "maister" take your measure. In another shop they will knit your sweater, in a third make your suit of clothes, and in a fourth prepare you a sheep skin cap. Similar shops make wagons, saddles, kettles, jugs, bracelets, bridal wreaths and all the other things a frugal peasant nation has need of. If you should go up into the mountains in the spring you would find hundreds of "mandras" where "maisters" make the Balkans' most delicious white and yellow cheeses from sheep's milk, while in Bulgaria's famous rose valley during the month of June other skilled artisans are distilling golden drops of rose oil from avalanches of pink petals gathered every morning with the dew still on them....."

"....Bulgaria is a peasant nation. The chief work of practically all of the people is to produce things from the earth. And they take pride in doing it. The land they till is their own as well as the animals on it and the tools with which they work. And the Bulgarians are passionately attached to their land....."





# BULGARIAN DANCE –

## Ritual, Customary, and

*Shope, pravo, daichovo, ruchenitsa*-- all Bulgarian folk dances which were, at one time, directly connected to certain movements in the lives of the people, i.e., they were included various rituals and customs accompanying life cycle markers (births, deaths, weddings, etc.), were a part of the calendar cycle (harvest time, summer solstice, etc.), or incorporated into physical work cycles. Though never directly included in religious services, dance has been incorporated into them through several pagan rites and customs that the church embraced and adapted to its own ends. The dances themselves were parts of some larger ritual cycle, such as the engagement-wedding cycle. Over time, many dances have lost some or all of their ritual overtones, exchanging them for more creative, artistic elements.

Bulgarian folk dances can be classified in a number of ways, depending upon criteria. Using function as criteria, they can be divided into three main categories: Ritual Dances; Customary Dances; and, Artistic-Amusement Dances.

### RITUAL DANCES

Ritual dances can be defined as those dances that are included as a part of a more complex ritual cycle. The dances themselves have a predetermined place within the

overall ritual and are done in a set sequence at a given locale. Further, the dancers are generally limited to a given age range, sex, or both. Singing, the text of which serves to connect the dances to the rest of the ritual cycle, is the typical musical accompaniment.

Particularly well-preserved ritual cycles are those connected with farming and animal husbandry (the Masker's, St. Vasil's Day in winter; St. Lazarus' Day, St. George's Day, the rushali and Kalushar games in spring; St. John's Day, St. Peter's Day, St. Elijah's Day in summer; and, St. Dimitri's Day and St. Nicholas' Day in autumn). Also well preserved are the engagement-wedding cycle rituals.

### CUSTOMARY DANCES

Customary dances are the transitional dances that evolved when Ritual dances were freed of strict ritual confines, allowing more improvisation, and with it, greater artistic and emotional leeway. Though still associated with ritual cycles through singing accompaniment, the connection is looser. Customary dances are of two types. There are the *horas* with ritual origin with the ties to the original customs broken, now done by 'tradition', and detached into separate groups of dances. The second group arose from the disintegration of the original ritual/customary cycles, wherein the original games and *horas* were substituted with the most popular, widespread *horas* of the region.

Both Ritual and Customary dances are characterized by uncomplicated choreographies, absence of artistic treatment, simple steps (with a number of variations on each), a chain-like or circle formation (with a number of different hand holds), and an open structure or incompleteness (where the dances do not have a definite end). Accompanying musical rhythms tend to carry regional variation (e.g., 2/4 or 7/16 measures in E. Bulgaria, even, combined measures in 2/4, 9/16 or 11/16 in W. Bulgaria). The syncopated nature of the dances arise from the asynchronization of the rhythms of the steps and the rhythms of the music.

### ARTISTIC, AMUSEMENT DANCES

Unlike Ritual and Customary dances, dances in this category are performed at will, and are generally unconnected to any ritual, time or place. Dance technique was developed in this genre, enriching choreographic forms and expressive techniques. With their decrease in usefulness and dependence on "umbrella" ritual cycles, there was an increase in the artistic function of the dance.

Based on choreographic characteristics, this category can be further broken down into three subdivisions: Games, Horas, and Dances. "Games" maintain several elements that serve to loosely connect them with ritual cycles. They have a simple choreographic structure and simple steps, with non-individual dance movements. The second, "Horas", is characterized by a number of dancers joined in some variation of a hand hold. The overall formation can be an open or closed circle or a chain with a leader (song-dances). The third category, "Dances", are more complex choreographically, with a more complicated structure and several steps and figures.



In Dobrudja, dances with instrumental accompaniment have been technically highly developed. Steps are generally heavy, hard, and accented. *Horas* are mainly done in open or closed circles, with various hand holds.

## Amusement-Artistic

Another classification system centers on the variations common to the various regions of Bulgaria. Included would be the dances of NW Bulgaria, NE Bulgaria (Dobrudja), SE Bulgaria (Thrace), Central W Bulgaria (the Shope region), and SW Bulgaria (the Pirin region).

### NW Bulgaria

In NW Bulgaria, ancient rites and customs have been out of use for around 100 years. As a result, dances of the artistic-amusement variety have developed strongly. *Horas* are generally done by mixed male/female groups of all ages. Commonly, the dance structure is an open or closed circle, and the dancers use the double belt hold. Characteristic of the region are fast, small, light steps, accompanied by light shoulder shaking movements, eg., *Ganka*.

### SE and NE Bulgaria

Thrace (SE Bulgaria), on the other hand, boasts of a well preserved ancient dance folklore. "Lazaritsi" and "Buentzi" rituals (done on Palm Sunday and St. Lazarus' Day during the week preceding Easter) abound. Here, the *horas* tend to have very limited numbers of steps done in a relaxed, smooth style to slow or moderately paced music. Dance posture for the men is moderately crouched, with bent knees. In Thracian *ruchenitsas*, women use soft, plastic hand movements, which contrast with the virtuoso rhythms and hand clapping of the men.

Structure of most of the *horas* is circular or in lines. In either case, the number of dancers participating in the *horas* tends to be huge, and the dances themselves go on for a long, long of time.

### Central W. Bulgaria (Shopluka) and S.W. Bulgaria (Pirin)

Dances of the Shope region tend to be directed upward rather than towards the ground, hence the dancing posture is straight and upright, with occasional bending at the waist. Most characteristic *horas* in Central W. Bulgaria are done in straight or crooked lines, with the dancers using the belt hold. Hallmarks of Shope dance include varied metro-rhythms, dynamism and virtuosity of performance.

In this region, there are a few very well preserved entire cycles of rituals and customs with corresponding games and songs (e.g., the wedding cycle, St. George's Day, Easter, St. Sodor's Day and St. Lazarus' Day games). For example, *Shetni* games, part of the St. Lazarus' Day games in the Shope region, are done by one or two girls while the rest of the *Lazarki* stand around in small circles and sing to them.

### SW Bulgaria

The dance style here is mild and restrained. Most men's dances start out slow and heavy, with a dignity to the movements and posture. As the dance progresses, the line or circle is broken and the men move into solo steps.

Of course, it is impossible to impart the feeling and dynamism of dance with the written word. First hand experience, either seeing or doing the dances, is the only way to do that. For more direct exposure to Bulgarian dance, keep your eyes open for workshops by Jaap Leegwater (dances of Dobrudjan, especially), Dennis Boxell, and Yves Moreau, amongst others. Or try to see one of the Bulgarian dance troupes when they tour your area. Either will be an experience you won't forget!!!

### Bibliography

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# Gankino, Kopanitsa, & more in 11/16

They range from the very basic to the foot-tangling complex and from the slow to the "warp speed". The family of Bulgarian dances in 11/16 rhythm appears to have the largest variety of steps, figures, tempos, etc. of all the dances in uneven or odd rhythms. A lot can be done when there are eleven sixteenth notes per measure of music.

So what does it sound like? Where is the beat? The heavy beat or stress is put in the middle, somewhat like a kind of syncopation, as that is where the "extra" or "odd" note is grouped. The best way to describe the "feel" or rhythm of 11/16 rhythm is to count from 1 to 5 with a quick hiccup on number 3. Timing-wise, it would be quick-quick-slow-quick-quick.

Generally, Bulgarians divide dances in 11/16 into three groups or types: *Gankinatas*, *Kopanitsas* and *Krivatas*. There are also numerous dances in 11/16 time that are unique unto themselves, often totally dissimilar and unrelated. The most widespread group is *Gankinata*, literally "the Gankino", from the girl's name, Ganka. Originally from northern Bulgaria, it is now often done in the western or Shope region and occasionally in the central region of Thrace. The speed or tempo of a "*Gankino horo*" may range from slow to moderately fast, and does not change (stays steady). While there are several similar basic step patterns or figures, the most common by far is the 3-measure one where two measures go to the right and the third to the left. This is also the pattern familiar in the U.S.

As in many other Bulgarian dances, each individual in the line freely and spontaneously improvises on the basic pattern. For instance, instead of step and together at the end of the second measure (and/or the third), a dancer might do a step and then a foot slap (*plesni*) or a jump apart and then jump together (*hlopchi*). Versions with "called" variations and/or variations that differ markedly in step, direction, and/or number of measures are infrequent, but one example is "*Sukovitata*" from Vratsa county. "*Gankino horo*" is almost always mixed and may use either a regular hand hold or a belt hold. Interestingly, another dance family, usually identified or designated as "*Samokovsko horo*", has exactly the same step sequence, but is done in 9/8 rhythm.

"*Kopanitsas*" are done mainly in western Bulgaria, or the Shope-Graov ethnographic region, and vary in speed from moderate to "hang-onto-your-hat" fast. They are also found with less frequency in Thrace, but rarely at the super-fast tempos. Also, the speed can change several times from moderate to fast and back to moderate, either gradually or suddenly, especially in western Bulgaria. There is no one specific "*Kopanitsa*" pattern or figure, but a multitude, with the majority having a large number of variations and a lot of those being fairly intricate. Not surprisingly, most "*kopanitsas*" are called, i.e., the steps or step sequences are changed only by command, and all use a belt hold. While the majority are done only by men, there are many for women-only and only a few that are done in mixed lines. The title translates as "little digging (dance)" and alludes to the spading, holing, scooping, etc., kinds of movements.

The third major 11/16 dance group, "*Krivatas*", are done only in Thrace or central Bulgaria. All are danced at a moderate tempo. There are numerous basic "*Krivo horo*" patterns, almost all short and simple. Step improvisation or variation is minimal. "*Krivatos*" may be mixed, for men only, for women only, or mixed in the middle but segregated at both ends, and use either a regular hand or



a belt hold. They are led, snaked and/or zigzagged about, hence the name, "the crooked".

Then there are the unique, individual 11/16 rhythm dances. The Shope *Lampa Lampa* has the longest pattern: 12 measures. The Thracian *Pletenitsata* and *Zimno horo* are also long, each with 8 measure patterns. Two others, *Glavanishko horo* and *Na Povrushtanki*, are notable for unusual, almost awkward, movement combinations. The northern *Krepkata* and *Treperenka* both employ lots of direction changes and different kinds of leg movements. For a Dobrudzhan dance, *Drankalivata* is uncharacteristically "light" with several hops in the pattern. It's enough to boggle the mind and fire up the feet!!!



# Shope Dances "A" to "Z"

Richard Unciano

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Flying feet, exciting music and complicated figures - it must be a "Shope" dance. No other region of Bulgaria uses as many rhythms, combines as many steps, plays music as fast or plain old whoops it up as much. But let's first identify this region...

This is a highland plateau of western Bulgaria bounded to the west by the Yugoslav border, to the south by the Rila and Osgovska Planina or mountains, to the east by the Ikhtiman Sredna Gora or mountains and to the north by the Stara Planina or Balkan range. The Shope region also has six subdivisions: Sofia, Graov, Kyustendil, Samokov, Godech, and Skhtiman. With this many areas, rhythms, and steps, there are plenty of dances.

The dances range from *Argatski horo*, a walking dance in an oom-pah-like 2/4 to *Zhenska Shopska Kopanitsa*, a fast and complex dance in 11/16 rhythm. A conservative estimate of the total number of dances done in the region would be 150. This author has notated 93 and seen many more! A high proportion of these are in uneven or odd meters or fast or both. Also, a large number have several variations and so use spoken commands.

The most common dance type is the simple walking 2/4 in 2 or 3 measures with 8. Several, such as *Dimo Dimcho* and *Mina Minka*, are done to songs. There are nine simple "Pravo-like" or "Cacak-like" dances, although three are played at rapid tempo. The standard *Paidushko* is done and the village of Berkovo has its own version. Line "Ruchenitsas" are widespread, with 9 notated, including *Kopche* and *Kyustendilska Lesa*. An extremely popular type is *Chetvorno*, with at least five totally different basic patterns, and the somewhat similar *Matsa* and *Razvrushtanata*, all in 7/8 time. *Dilmano Dilvero* is the only one of its type, in 8/8 rhythm, counted 2+3+3 pr quick-slow-slow. The dance known as *Daichovo* in the U.S. is actually *Ile-Ile*, and in 9/16 rhythm. In the same group are *Zizai Nane* and *Lile*. The slow 9/8 dances have three representatives. The "Kopanitsa"-like dances are the most popular, with 19 examples. There are even 7 dances in 13/16 rhythm, examples being *Petrunino* and *Tsone Milo Chedo*. Particularly noteworthy is the mixed-meter or double-rhythm *Jove Malai Mome*. It is one of the very few in 7/16 and 11/16, and the only one in the Shope region. Another unique dance is the freeform fertility dance, *Zaeshkata*, the rabbit. Lastly, there are the multi-variation, complicated, for-men-only or for-women-only types in straight 2/4 or 6/8 time such as *Graovsko Horo* and *Muzhko Shopski*. With all these dances and variations, there are large numbers of commands or "calls", going from *begai* or "run" to *zakachi* or "hook".

This is but a quick glance at the rich Shope tradition. Each dance type could have at least a page or two written about it. If you travel to the cities of Kyustendil, Radomir, Trun, Greznic and/or Elin Pelin, be sure to take your dancing shoes and camera with you!



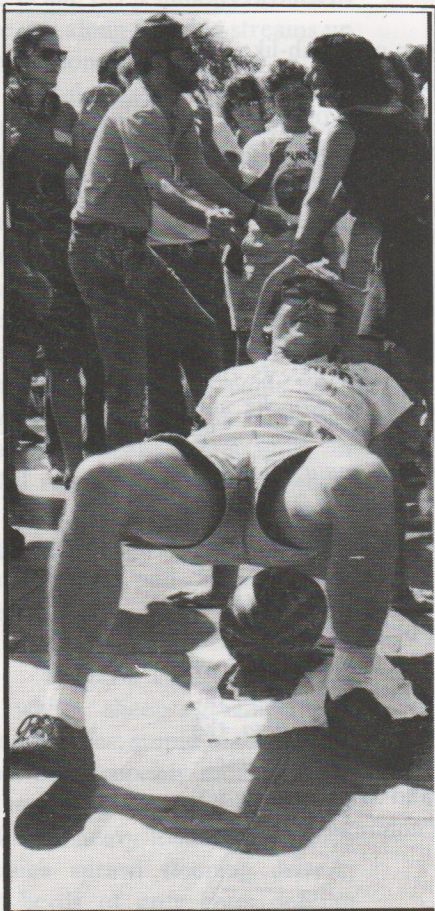
Bulgaria is . . . . .

# BIRTH OF A TRADITION

*An impression of Bulgaria in 1911, as recorded by the Christian Science Monitor's foreign correspondent, R.H. Markham in his book, Meet Bulgaria, published by the Christian Science Monitor and printed by Siopansko Razvitiye Press in Sofia, Bulgaria.*

**"ain't like anything I've ever seen."**

*Bulgaria means a vast domain of delicious things to eat, health and vigor, hard and strenuous amusement. Bulgaria has a clear sky and a bright sun, stern, forbidding mountains, a master; deep, dark woods, a through; a tumbling, and grumbling on a path, and*



You could hear the music as soon as you entered the Rainbow Lagoon. The energetic fiddle and accordion music led you straight to the ticket booth. Just follow your ears.

In one of those unexpected twists that keep life interesting, something about Cajun & Creole cultures captured people's imagination over a decade ago. Cajun musicians found enthusiastic new audiences for toe-tapping accordion and fiddle songs. Some even became modern day hits, like, "The Back Door" by songwriter D.L. Menard. Paul Prudhomme spread the gospel of Louisiana cooking from New York to San Francisco, and Cajun dance was even being done in London's Cecil Sharp House.

Cajun and Creole cultures are by no means new to Los Angeles, and the music that tugged at our ears was coming from the 5th annual Southern California Cajun and Zydeco Festival. This two day festival brought six bands together each day. They started at 12 noon and changing every hour. The Bands were: The Zydeco Party Band, Canray Fontenot with the Poullard brothers; Wilfred Latour & The Goodtime Aces; Michael Doucet & Beausoleil; C.J. Chenier & The Red Hot Louisiana Band; Wayne Toups & The ZydeCajuns; Joe Simien & The Country Bowys, and The Sundogs.

All the elements came together in just the right way for this festival on the first and second of June. The sun broke through the clouds early during the day and the sea breeze kept us pleasantly cool. The outdoor park setting with its lake and green grass, provided the perfect backdrop for people to spread blankets, set up chairs, open umbrellas and eat picnic lunches.

Threading our way through hundreds of people it was very apparent that the food concessions were doing a brisk business. The concessions were operated by restaurants such as: Patout's, Edouard's, Louisiana Cajun Lady, Big Chief Gumbo Tent, Louisiana Spice Connection, Strawberry Patch, and Bayou St John. The foods they served included Blackened fish, Gumbo, and Crayfish, beer, sodas, ice cream and snow cones were also available. All of these restaurants are located in or around the Los Angeles area, with the exception of Louisiana Cajun Lady. Especially delicious were the crayfish (fresh water lobsters) though I balked when told to suck the heads. I had a little trouble with that!





COUPLES MOVED AND GYRATED TO THE HIGH ENERGY MUSIC WITH A FRENZY THAT GREW LIKE SOMETHING ALIVE.







## SPURRED ON BY THE ON-LOOKERS, AND HYPNOTISED BY THE MUSIC

The rotating bands provided continuous music for our listening enjoyment. Two portable dance floors had been set up. One floor was near the lake, and was used for dance lessons only. Here you could learn the Cajun Waltz, Cajun two-step, and Zydeco jitterbug in dance workshops from noon to 3:00 pm. The other floor was set on a knoll not far from the bandstand to be used by those who already knew how to dance or were just plain brave.

As the sun began to wane and the day was coming to an end, a white cloth bearing the picture of a sliced watermelon was placed in the middle of the dance floor, and on this was placed an uncut watermelon along with a large Carob pod. The center of the floor cleared as people backed up in anticipation of what was to follow.

A young man made his way from the periphery of dancers into the clear area. He began to dance around, over and about the watermelon. A lady danced into the center and together the couple did a loose version of what might be called a Lombada. When they moved back into the crowd after their solo, the dance floor was immediately occupied by another couple.

Couple after couple danced to the center of the floor. Spurred on by the on-lookers, and hypnotised by the music, the dancers interacted with, and responded to, each other as they improvised around and above the watermelon and carob. The couples moved and gyrated to the high energy music with a frenzy that grew like something alive. It threaten to engulf us all.

Hoping to learn the origin of this ritual and the symbolic meaning of the watermelon and the carob pod, I asked the Creole standing next to me. "Don't know," he said "ain't like anything I've ever seen." This was the answer that most people gave me. It turns out that this custom started right here in California at the first Cajun-Zydeco Festival, and is a celebration of fertility, and abundance. This is one custom that seems bound to be a tradition, because even now the next generation has begun to pick-it-up. As I left the park I saw a group of six and seven year old children, off to the side, trying to do the steps.







# CLUB ACTIVITIES

BARLEYCORN COUNTRY DANCERS	Fri, 7:30-9:30 pm	Tammy Ewing (805) 544-1230	SAN LUIS OBSIPO, Acad. of Dance, 672 Higuera St.
CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm	(619) 446-2795 (619) 375-7136	RIDGECREST, High Desert Dance Center. 725 S. Gateway
CONEJO VALLEY FOLK DANCERS	Mon, 7:30-10 pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS. Conejo Elem. School 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon, 8:15-10:30 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave., WLA
DESERT INTERNATIONAL DANCERS	Mon, 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Leisure Center 401 S. Pavillion Way
ETHNIC EXPRESS INT'L FOLK DANCERS	Mon, 7-9 pm	(702) 732-4871 Dick	LAS VEGAS, Baker Park Comm. School 1100 E. St. Louis
FOLK DANCE CENTER	Mon, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTEERS	Fri, 8-10 pm	(818) 338-2929 (714) 593-2880	COVINA, Las Palmas School 641 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tues, 8-10 pm	(213) 202-6166; 478-4659 Beverly Barr, instructor	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	Barbara Rosenberg (805) 643-0897	VENTURA, Temple Beth Torah Youth Ctr. 7620 Foothill Rd.
HOLLYWOOD PEASANTS	Wed, 7-10 pm	(213) 836-3069 (818) 984-1960	WEST HOLLYWOOD, Plummer Park 7377 Santa Monica Blvd. Fiesta Hall
INTERMEDIATE FOLK DANCERS	Fri, 8-10:30 pm	(213) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 238-1771 Kayso Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm. 206 Balboa Park; Sat, 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wed, 7:30-9:30 pm	(805) 831-5007	BAKERSFIELD, Franklin School 2400 Truxtun Ave.
LAGUNA FOLK DANCERS	Sun, 7-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion Ave.
LARIATS	Fri, 3:30-6:15 pm	(213) 216-2644 Cozette Vergari	L.A. Visitation Parrish 8740 Emerson Ave.
MOUNTAIN DANCERS	Wed., 7-9:30 pm	Barbara Taylor (213) 454-2877	L.A., Yorkdale Elementary School 5687 Meridian St.
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(213) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Unitarian Church, 5450 Atherton
NORTH SAN DIEGO COUNTY FOLK DANCERS	Fri, 7:30-11 pm	(619) 743-5927 George Bailey	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-1570	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri, 7:30-10:30 pm	(714) 557-4662; 646-7082	TUSTIN, Senior Center 200 S. "C" St.
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH COUNTRY DANCE SOC., San Diego Br.	M, Tu, 7-10 pm Fri, 7:30-10 pm	(619) 270-1595; 276-6064	SAN DIEGO, Casa del Prado Balboa Park
ROYAL SCOTTISH COUNTRY DANCE SOC.	Mon, Thurs, 7:30-9:45 pm	(714) 856-0891 Frank Cannonito	IRVINE. Call for location HUNTINGTON BEACH. Call for loc-
SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO. Recital Hall. Balboa Park



# CLUB ACTIVITIES

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-10 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park
SANTA BARBARA COUNTRY DANCE SOCIETY	1st & 3rd Sun. 6:30-10 pm	(805) 969-1511	SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo St.
SANTA MARIA FOLK DANCERS	Mon, 7-9:30 pm	(805) 925-3981; 929-1514	SANTA MARIA, Vet's Cultural Ctr., Pine & Finnell
SKANDIA DANCE CLUB	Several dates, times	(714) 533-8667 (714) 892-2579 (213) 459-5314	ANAHEIM, 931 Harbor Blvd. ORANGE, 131 S. Center St. CULVER CITY, 9636 Venice Blvd.
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SANTA YNEZ, Valley High, Old Gym Hwy 246 at Refugio Rd.
SOUTH BAY FOLK DANCERS	Fri, 7:00-10:00 pm	(213) 324-0524; 316-1865	TORRANCE, Greenwood Park, 1520 Greenwood
SO. CALIFORNIA ENGLISH COUNTRY DANCE SOCIETY	2nd, 4th Fridays 8-11 pm	(818) 441-6129	SANTA MONICA, Marine Park 1406 Marine St.
TCHAIKA FOLK DANCE CLUB OF VENTURA	Thurs, 8-10:30 pm	(805) 642-3931; 985-7316	VENTURA, Loma Vista Elem. School, 300 Lynn Dr.
TROUPE MOSAIC	Tues, 6-8 pm	Mara Johnson (818) 831-1854	SEPULVEDA, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10 pm	(213) 556-3791 Dave Slater	CULVER CITY, Masonic Temple 9635 Venice Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Fri, 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit Across from Campus Security.
VESELO SELO FOLK DANCERS	Tu, 7:30-10:30 pm Wed, 7-10 pm Sat, 8-midnight	(714) 635-7365; Recorded message & schedule	ANAHEIM, 716 N. Anaheim Blvd., between Lincoln Bl. & La Palma
VIRGILEERS FOLK DANCE GROUP	Tues, 8-10 pm	Josephine Civello, Director	W. HOLLYWOOD, Plummer Park, Fuller & Santa Monica Blvd.
WAVERLEY	Wed, 7:30-10:30 pm	Jerry Lubin (213) 820-1181	SANTA MONICA, Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 6-9 pm	Cathy Reid (213) 822-4304	L.A., Visitation School, 6561 W. 88th St. L.A., Vergari Dance Studio, 6216 W. Manchester Ave.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri, 7:30-10:30 pm	(818) 346-3423; 887-9613	WOODLAND HILLS Rec. Center, 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8-10:45 pm	(213) 655-8539; 392-3452	WEST L.A., Emerson Jr. High, Boy's Gym, 1670 Selby Ave.
WHITTIER CO-OP FOLK DANCERS	2nd, 4th & 5th Sat. 7:30-10:30 PM	(818) 300-8138	WHITTIER, Sorenson Park 11419 Rosehedge Dr.

## NON-FEDERATION CLUBS

ALIVE FELLOWSHIP INT'L FOLKDANCERS	Tuesday 7:30-10 pm	(714) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm Thur, 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-10 pm	(213) 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(213) 478-7866 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAL TECH HILLEL ISRAELI DANCERS	Sun, 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA, Winnet Student Ctr., S. San Pascual, W. of Holliston
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall. Parking off Del Mar
DANCE WITH MARIO CASSETTA	Wed, 7:30-10:15 pm	(213) 743-5252	LOS ANGELES, Performing Arts 3131 Figueroa
DANCING ROSES	Thurs, 3-4:15 pm Wed, 10:15-11:15 am Thurs, 7:30-8:30 pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly ALTADENA, 560 E. Mariposa LA CANADA, 4469 Chevy Chase



# CLUB ACTIVITIES

DEL MAR SHORES INT'L FOLK DANCERS	Mon, 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1st & 3rd Sat. 8-10:30 pm	(818) 349-0877 Ruth	SEPULVEDA, 9743 Noble Ave.
GREEK FOLK DANCE CLASS	Thur. 1-3 pm	(213) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr., 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
ISRAEL FOLK DANCE INSTITUTE	Tues, 8:30 pm-1 am	(818) 710-0298 David Paletz	VAN NUYS, Arthur Murray Studio, 6383 Van Nuys Blvd.
ISRAEL YAKOVEE'S ISRAELI FOLK DANCERS	Tues, 7-10 pm	(818) 786-6310; 873-4620 Israel Yakovee, instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Blvd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(213) 426-7601	LONG BEACH 3801 E. Willow
LONG BEACH INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
NICHEVO FOLK DANCERS	Tu, 7:30-10:30 pm Wed, 8-10:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo St.
OUNJIAN'S ARMENIAN DANCE CLASS	Tues, 7:30-9 pm Thur, 7:45-9:15 pm	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman Way L.A., 4950 W. Slauson Ave.
SAN PEDRO DALKAN FOLK DANCE CLUB	Tues, 7:30-9:30 pm	(213) 548-5929 Andy Crosswhite	SAN PEDRO, Yugoslav American Club, 1639 S. Palos Verdes St.
TEMPLE B'NAI DAVID	Wed, 7:15-10 pm Th, 9:30 am-1 pm	(213) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
UCLA HILLEL ISRAELI DANCERS	Wed, 7:30-11 pm	(213) 478-5968; 206-3081 Edy Greenblatt	WESTWOOD, UCLA Jewish Student Ctr. 900 Hilgard Ave.
WESTSIDE CENTER FOLK DANCERS	Tues & Fri 9 am-12:15 pm	(213) 389-5369 Pearl Rosenthal	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.
WESTSIDE TANHAZ	4th Saturdays 7:30 pm-midnight	(213) 202-9025 (213) 397-4690	L.A. Hungarian House, 1975 W. Washington Blvd.

## BEGINNER'S CLASSES

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-8:30 pm	(213) 475-4985; 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(213) 467-6341 Tom Bozgian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Thurs, 7:30-10 pm	(619) 449-4631 Kim Ho	SAN DIEGO, Balboa Park Club Balboa Park
CRESTWOOD FOLK DANCERS	Mon, 7-8:15 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
DESERT INTERNATIONAL FOLK DANCERS	Mon, 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-0897 Barbara Rosenberg	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(213) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 1-3 pm	(619) 238-1771 Kayso Soghomonian	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Wed, 8:15-10:15 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NARODNI BEGINNER'S FOLK DANCE CLASS	Thurs, 7-8 pm	(213) 421-9105 (714) 892-2766	LONG BEACH, Hill Jr. High Gym, 1100 Iroquois
MOUNTAINTOP FOLK DANCERS	Wed, 7:30-10:30 pm	Burt Scholin (714) 337-8628	LAKE ARROWHEAD, Community Presbyterian Church, 351 Hwy 173
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church, 300 s. Los Robles



# CLUB ACTIVITIES

SAN DIEGO INTERNATIONAL FOLK DANCE CLASS	Wed, 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCE CLASSES	Mon, 7:30-10 pm Wed, 7:15-10 pm Wed, 7:30-10 pm Thurs, 7:15-10 pm	(714) 533-8667 (213) 459-5314 (619) 281-7295 (805) 965-5659	ANAHEIM, Cultural Ctr, 931 Harbor CULVER CITY, Peer Gynt, 3835 Watseka SAN DIEGO, 1934 - 30th St. SANTA BARBARA, 100 E. Carillo
SOUTH BAY BEGINNER'S DANCE CLASS	Fri, 7:45-10:45 pm	(213) 324-0524; 316-1865	RANCHO PALOS VERDES, Pedregal School, 6060 Groveoak Pl.
TIKVA'S ISRAELI/INTERNATIONAL DANCE	Mon, 7:30-9 pm	(213) 652-8706 Tikva Mason	ALHAMBRA, 225 S. Atlantic
VESELO SELO BEGINNER'S CLASS	Wed, 7-10 pm	(714) 893-8127-Carol (714) 530-6563-Pat	ANAHEIM, 719 N. Anaheim Blvd., Between Lincoln & La Palma
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(213) 392-3452 (13) 556-3791	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple



## FOLK DANCE SCENE DIRECTORY

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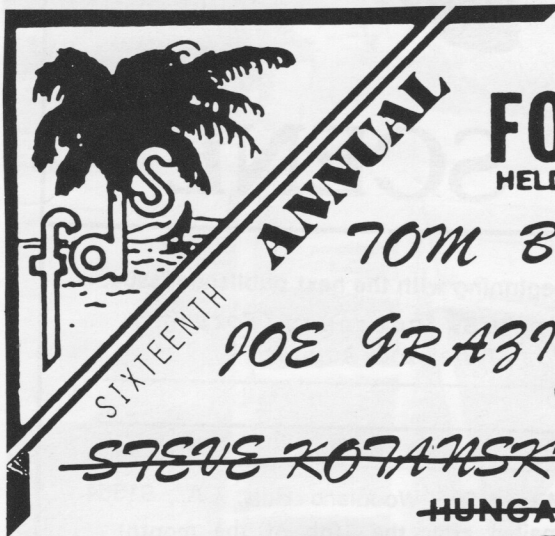


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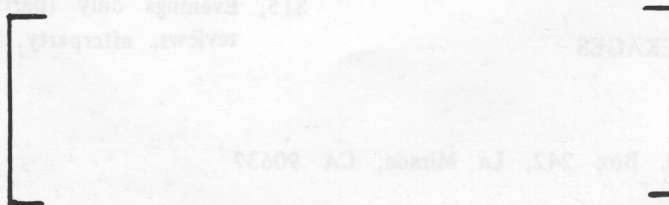
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