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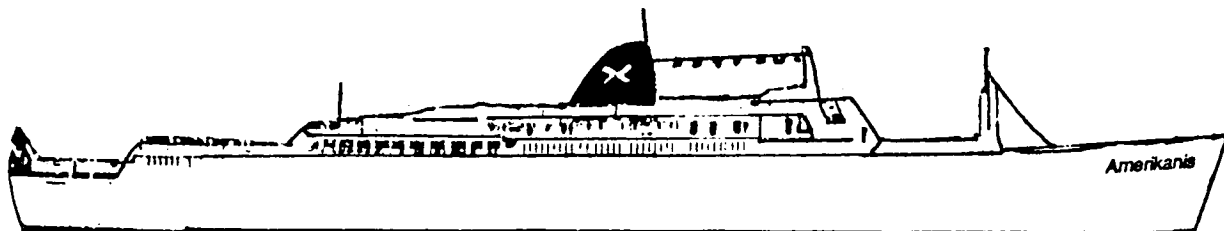
# Folk Dance Scene

SEPTEMBER, 1991

VOLUME 26, NUMBER 5



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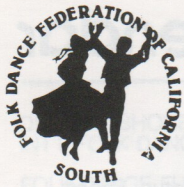
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**Phone enquiries:** Yves and France Moreau (514) 466-0975  
Suzanne, at Club Voyages Travel Agency (514) 274-4464

\* Cheques should be made to the order of Yves Moreau



SEPTEMBER, 1991

VOLUME 26, NUMBER 5

# Folk Dance Scene

## EDITORS

Marvin Smith

Teri Hoffman

## SUBSCRIPTION MANAGER

Jim Fogle

## CIRCULATION

Fran Slater

## BUSINESS MANAGER

Bob Moriarty

## MAILING COORDINATOR

Ed Feldman

## ART DIRECTOR

Teri Hoffman

## PICTURE EDITOR

Marvin Smith

## EDITORIAL OFFICE

(213) 385-7944; (213) 653-2923

845 N. Alfred, L.A., CA 90069

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

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## CONTENTS

### CALENDAR

Jay Michtom \_\_\_\_\_ 2

ON THE SCENE \_\_\_\_\_ 3

AVAZ AWARD \_\_\_\_\_ 5

### THE ROSES OF KAZANLIK

Claudia Immerzeel \_\_\_\_\_ 6

### HOW I ANNOYED COMMUNISTS & FOUND BULGARIAN FOLKLORE

Dennis Boxell \_\_\_\_\_ 8

### HERE COMES THE BRIDE

Bulgarian Traditional Weddings \_\_\_\_\_ 12

CLUB ACTIVITIES \_\_\_\_\_ 17

*Special thanks to John Hertz for all his work coordinating and editing Dennis Boxell's article, "How I Annoyed Communists..."*

## SEPTEMBER

2 **Crestwood Folk Dance Party & Potluck. Beginner dances 7-8 pm, requests 8-10:30 pm. Brockton School, 1309 Armacost, WLA. Info: (213) 202-6166**

15 El Grito de Dolores Festival, City Hall, L.A., 7-11 pm. Free. Mexican Independence Day celebration. Info: (213) 485-3335.

21 **Skandia Workshop & Party. Workshop 3-5 pm, party 7:30-11 pm. Women's Club, 121 S. Center, Orange. Info: (714) 533-8667**

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!!! Council meeting at 10:30 am.**

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

29 3rd Annual Macedonian Festival. Noon-dusk at St. Mary's Macedonian Orthodox Church, Whittier (Whittier exit from 605 freeway). Live music, food, crafts, Dennis Boxell teaching. Info: Cane Carovski, 213/664-9319

## 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**

6 Family Festival of Mexican Arts. All day long. Music, dance, theatre, crafts, food. Craft & Folk Art Museum, 6067 Wilshire, L.A. Info: (213) 937-5544

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 NOTE NEW DATE!**

19 Mask Making Workshops: Artful Sunday. All ages, free. 1-4 pm. Plaster gauze technique. Armory Center for the Arts, 145 N. Raymond Ave., Pasadena. Info-818/792-5101

25-27 North-South Teacher Training. Aptos. By invitation only

26-27 International Festival of the Masks, Hancock Park, Wilshire Blvd., L.A. To participate in Parade of Masks, call CARS Office, 213/315-9444. FREE.

26-27 Skandia Folke Music Festival. Solvang, CA. Info: (805) 688-8620

## NOVEMBER

2 **5-Cities Festival. Hosted by Tchaika. 7-11 pm. Loma Vista School, Ventura. Info: (805) 985-7316**

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

5-10 Romanian Workshops with Nico Hilferink

5 - Tuesday Gypsies, Culver City

6 - Cafe Danssa, West L.A.

7 - Westwood Co-op, L.A.

8 - Orange County F.D., Tustin

9 - Folk Dance Center, San Diego

10 - Laguna Dancers, Laguna Beach

Info: 714/533-8667

16 **Scandia Workshop & Party. Workshop 3-5 pm, party 7:30-11 pm. Women's Club, 121 S. Center, Orange. Info: (714) 533-8667**

## DECEMBER

2-11 **Yves Moreau Workshops in Bulgarian, French Canadian, Breton dances.**

2 - Conejo Dancers, Thousand Oaks

3 - Tuesday Gypsies, Culver City

4 - Kern Dancers, Bakersfield

5 - China Lake, Ridgecrest

6 - U. of Riverside, Riverside

7 - Folk Dance Center, San Diego

8 - Laguna Dancers, Laguna Beach

10 - Cal Tech Dancers, Pasadena

11 - Cafe Danssa, West L.A.

## JANUARY

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

## NORTHERN CALIFORNIA

9/2 Pot Luck BBQ and Dance. Martinez, CA. Info: (415) 228-8598

9/6-8 Sunsetter Camp. Skylark Ranch, Half Moon Bay. Info: (415) 626-4934

9/8 Fiesta de Sonoma. (707) 546-8877

10/19-20 Autumn Harvest Festival, Fresno. Info: (209) 255-1786

10/27 San Francisco Fall Festival. Info: 415/556-0573

12/1 Treasurer's Ball, Sonoma

12/28 Grand Ball, Sonoma. (209) 296-4970

12/31 New Years Eve Dance, Fresno. (209) 255-1786

## OUT OF STATE

### Colorado

12/6- Ragtime & 19th Century Dance  
12/8 Workshop with Richard Powers. Richard will also perform in the Durango Choral Society's show, "A Durango Christmas Ball, One Hundred Years Ago". Info: Bill or Debby Widolf, 351 Spruce Mesa Dr, Durango, CO 81301, (303) 259-5633

### Kentucky

Heritage Institute for Traditional Arts. Info: (502) 695-5218

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

### Massachusetts

9/8-10 Swing Dance Weekend at Pinewoods. (617) 491-6083

### North Carolina

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

### Tennessee

9/6- 5-day and weekend Square Danc-  
10/27 ing. 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

## FOREIGN

### Albania

11/25- Albanian Folk Dance Study Tour, Info:  
12/9 Ian Price, 1727 N. Bronson Ave., L.A., 90028

### Canada

9/13-15 Scottish Country Dance Weekend,  
Toronto. Info: Joan Bulger, (416) 787-8770

### England

9/6-8 Weekend Folkdance Course, Edinburgh  
Info: Dennis Belford, 031-449-5325

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

### Mexico

12/28- Dance on the Water Cruise to the Mexican Riviera. Info: 415/526-4033

Note: Federation events are in bold type.

\*\*\* Call to confirm all events

# ON THE SCENE

## **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

## **NEW! Armenian Night at Michael's**

Every Friday night, from 9 pm to midnight, Armenian songs and dances will be presented by the Tom Bozagian Orchestra at Michael's Restaurant, 6309 E. Washington Blvd, City of Commerce. Join in the fun! No cover charge and no minimum for the evening! Also, an 8 week course on Armenian and Greek folk dance will be taught by Tom Bozagian. For more info, call (213) 941-0845.

## **Pasadena Folk Dance Co-Op**

Pasadena Co-op members participated in two special events this Spring. On May 31, one of the dancers, Mili Rothman, brought a group of her 3rd graders to the Friday night class. The children were very enthusiastic and joined the adult lines with poise. Mili and the children's parents made costumes for the group, which added a festive touch. Just before leaving, the children performed a lively quadrille. Then, on June 22, the group celebrated the summer solstice with a cook-out at Monrovia Canyon Park, with Marshall Cates serving as Bar-B-Q chef. Others brought pot luck dishes. After the meal, there was dancing in a grassy grove until almost midnight. The group enjoyed the event so much that they are making plans for a return visit

early in September. Anyone interested in joining them should call Anne at (818) 794-6919.

## **Camp Hess Kramer Weekend**

Camp Hess Kramer weekend will be held in Malibu from October 11-13, 1991. Included in the weekend are 6 meals, all accommodations, teaching of many dances from several of the recent summer camps, and all parties. The teaching staff this year includes Joyce Himes from Phoenix, Arizona, David Edery from Israel, and Beverly Barr from Los Angeles.

Joyce Himes has been teaching international folkdancing in Phoenix for 15 years. She attends many camps and institutes all over the country throughout the year. Her repertoire is very current, with emphasis on Balkan dance.

David Edery grew up in Israel where he trained and later taught at a special school for dance teachers run by the Israeli government. He has recently taught Israeli dancing in China, Korea, Hong Kong, Australia and New Zealand, and will teach Israeli dances that were recently presented at some of the more recent summer camps.

Beverly Barr is the leader of several dance classes in the Los Angeles Area. She has also taught in Alaska, Hawaii, Colorado, New Mexico, and several other states. She will be teaching dances from several countries that were taught at recent summer camps.

Sign up early for this a fun-filled weekend. See the ad in this issue or call Beverly Barr, (213) 202-6166 or Wes or Gloria at (213) 452-1538.

## **Labor Day Party**

Crestwood Folkdancers are hosting a "Labor Day Party" on Monday, September 2 at Brockton School, 1309 Armacost, West L.A. The party will

begin at 7 pm with the first hour devoted to beginner's dances. An all-request program will start at 8 pm. Bring pot luck snacks and desserts and join the fun and good dancing. For info, call Beverly Barr at (213) 202-6166 or (213) 478-4659.

## **Dancer Paralyzed in Auto Accident**

Keith Lancaster of Denver, Colorado, was involved in an auto accident that left him paralyzed from the neck down, and essentially foreshortened a very active and promising folk dance career. Keith has taught and performed in international folk dancing in Kansas, New York, Texas, Colorado and California, and has organized and attended many dance camps and workshops over the years. At this point, he is struggling towards rehabilitation, and with numerous medical bills, not to mention the costs of customizing his home to maximize his abilities.

Friends of Keith and his wife, Julie, have set up a trust fund to help them meet all of their costs - the Keith Lancaster Trust Fund - and are asking for donations from any and all caring members of the folk dance community. If you wish to help, mail your contribution to:

Keith Lancaster Trust Fund  
c/o PAL International  
PO Box 6568  
Denver, CO 80206 For more information, call Matt Pallai, (303) 377-7681 or Joan Williamson, (303) 831-0362.

## **Yugoslav Cultural Events in N. California**

-Linda Cain

Sunday, 9/15 - 5 pm. Marco Polo Festival at the Slavonic Cultural Center, Alemany at Onandaga, San Francisco (near Balboa Park BART). For info, call John Daley at 841-0934.

# ON THE SCENE

Saturday, 11/9 - The First San Francisco Tamburitzza Kolo Festival at the Russian Center, San Francisco

## L.A.'s CULTURAL DIVERSITY MONTH - October, 1991

The population growth in L.A. has been significant in the last decade, with this region serving as home for more different peoples than any other city in the world. There are more residents of Mexican ancestry than any city except for Mexico City and Monterey, Mexico; more Salvadorians than any city except for San Salvador; more Armenians than any area outside of Soviet Armenia; and more Japanese than any area on the American mainland. The numbers of other Latin Americans, Asians and Middle Easterners are also enormous. This is to say nothing of the population of European ancestry, Black Americans, or American Indians, or of the vast religious diversity. One out of every four newcomers to the United States now moves to California, and of these, almost half move to Los Angeles county.

Cultural Diversity Month provides an occasion for all of us in the County to celebrate the experiences, traditions and creative talents of these diverse peoples. More importantly, it provides an occasion to focus on the ways in which we can learn from each other and come to a common understanding of ourselves as a multicultural community with shared goals and values.

Events are planned all through the month and all over the county. For an up-to-date schedule, contact either Celia Zager or Mary Louise Longoria at the L.A. County Commission on Human Relations Office, (213) 974-7611.

*"Try everything once except incest and folk dancing" - Sir Thomas Beecham*

## Festival of the Masks/ Parade of Masks 1991

This year's Festival of the Masks will take place October 26 & 27 from 10 am to 5 pm in Hancock Park. The Parade starts at 11 am on Sunday, moving down Wilshire Blvd. to Hancock Park.

The Festival has one central stage presenting continuous performances of Native American, Mexican, African, Korean, Persian and Contemporary American dance, theater, and music. All feature traditions in which the mask is used. In addition, there is a Children's Area offering interactive workshops and performances for children and their parents. Vendor booths and food booths surround the central stage area, offering ethnic articles and ethnic foods, in that order.

The public is invited to participate in the Parade on Sunday. For more information on how to enter and on mask-making workshops in your area, call the CARS office at 213/315-9444. The Folk Dance Federation has already registered to participate in the parade. If you wish to be a part of the Federation's parade entry, contact Bunny Hogan at (818) 901-7966.

## Federation Meeting Highlights

Look for information about Federation projects, activities and services in future issues of the Scene, under this title.

The Federation Directory and Membership Brochure are being redesigned. If you are interested in participating, contact Marcia Lechtick at 213/477-5330.

Statewide '91 was a tremendous success, especially the giant turnout for the Sunday concert. Plan ahead for Statewide '92 slated for Memorial Day weekend in Dublin, CA.

A Revitalization Ad Hoc Committee has presented many

recommendations to the Council. We hope to efficiently shorten the basic business portion of Council meetings, leaving more time to pursue new projects and present a program of interest (costumes, folklore, etc.) at the end of most meetings. You are invited to attend any meetings, which are generally scheduled for the hour or so preceding most Federation festivals.

An Ad Hoc Outreach Committee has been established to explore ways of promoting folkdance in the community. Contact: Jill Michtom, 818/363-1957.

A list of all dances that have been researched and standardized by our R & S Committee will soon be published.

Our current minutes include a suggested list of teacher names to be used on programs with dances that have been taught under the same title by several different teachers. For example:  
Karikazo Magyar; Czompo  
Hora de Mina; Mihai, Hilferink  
Both of these lists will be updated regularly. For info, or additions to these lists, contact Dorothy Daw at 213/924-4922.

*Want to know about the Tango Dance?  
The Anglo Tango is a prissy prance  
The Franco Tango is done in a trance  
But the Argentine Tango makes you tick.*

*The dancers use every trick  
Each partner meet with pretended hate  
The goal of each, to dominate  
They dance very fast  
both kicking high  
her dancing shows us lots of thigh.  
The dance looks like a symbolic rape  
yet  
at the end of the set  
she will get  
her leg around his waist  
showing the world  
that she, not he, is best.*

\_\_\_\_\_Henry E. Gula, 14 Feb. 1991

# AVAZ AWARD to

A year ago, in June 1990, Anthony Shay's AVAZ International Dance Theatre "initiated giving an award to those who have labored long, hard, and unsung" to someone involved in folk dance.

This year, 1991, the recipients for this annual recognition award, "The Order of the Golden Opanki", were Fran and Dave Slater. Says Tony, "You have both probably taught more people through the years, out of love, than currently exist in the whole dance movement." The award, a beautiful plaque, was presented at the AVAZ concert on Sunday, June 2, 1991, at the Wilshire Ebell Theater in Los Angeles.

### *About the Recipients...*

Dave started folk dancing in 1943 in Greenwich Village in Manhattan, New York, at a group called the Recreation Co-op, where he was instantly hooked. After moving to California, and after 2 years in the U.S. Navy in World War II, he started attending UCLA (1946) where he founded and taught the university's first folk dance club. During his college years, he went to every folk dance club and class in the Los Angeles area. He started attending folk dance camps in 1956, beginning with Stockton Folk dance Camp, and going on to the Santa Barbara Folk Dance Camp (later becoming the San Diego Folk Dance Camp), and Idyllwild Folk Dance Camp.

In 1957, Dave met a young widow at the Santa Monica Folk Dance Club, and in 1959, Fran became his wife. They have 4 children - Julie, Linda, Daniel and Steven, and two granddaughters, Shannon and Hannah. The rest of this history belongs to both Fran and Dave since they've worked together as a team since their marriage.



## FRAN AND DAVE SLATER

Dave has always been active in the various clubs he attended: UCLA Folk Dance Club, Westwood Co-op, L.A. Co-op (Starr King), East L.A. Co-op (4th & Evergreen), Pasadena Co-op, and Hollywood Peasants. He formulated and taught the Beginner's Class for the Westwood Co-op for 26 years. When his daughters reached their teens, they convinced Dave to start a folk dance class for teenagers. He did, calling it the Opanki Dancers. Later, Dave and Fran started the intermediate folk dance class now known as the Tuesday Gypsies, which is still an active group. And it didn't stop there. Dave was also active in the Folk Dance Federation of California, South, Inc. He served on many committees (the Institute Committee, the Beginner's Festival Committee, the Statewide Festival Committee, the Teacher Training Committee, the San Diego Folk Dance Camp Committee, and the Idyllwild Folk Dance Camp Committee since 1979), as Vice-President of the Federation, and then as President of the Federation for 2 terms.

Fran's contributions are also many and varied. She has always been an active member of the Westwood Co-op Folk Dancers, and served there as Recording Secretary, Program Chairperson, did their monthly Bulletin for several years, was President of the club for 2 terms, and Beginner's Class chairperson for 3 terms. She, too, has served the Folk Dance Federation in many capacities: as a member of the Statewide Festival Committee, the San Diego Folk Dance Camp Committee, and the Idyllwild Folk Dance Camp Committee (serving as the Camp chairperson for the last 9 years), and as Membership Chairperson for 3 terms, Treasurer for 2 terms, and Vice-President for 2 terms. She has also been actively involved in the Federation's publication, the Folk Dance Scene, for many years. For the last few years, Fran and Dave's home has housed the Federation's telephone for information to callers inquiring about folk dance activities.

Upon receiving their award from AVAZ, Fran and Dave thanked the company, saying, "Speaking for both of us (Dave speaking), we feel honored and privileged to have been selected to receive the Annual AVAZ Award in Folk Dance Achievement, and accept with many thanks.

Every culture has music and dance to celebrate important occasions. Since all of us are either immigrants or descendants of immigrants, we have a wonderfully diverse mixture of cultures in this country. We're pleased and proud to have made a contribution by helping others to enjoy this rich heritage of international folk dancing. International folk dancing has enriched our lives educationally, culturally, and socially, and it's been our pleasure to share that with others."

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# THE ROSES OF KAZANLIK

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Claudia Immerzeel

For many folk dancers, Bulgaria is the spiritual homeland. It sometimes seems that we know more about Bulgarian culture than our own. One of the aspects of Bulgarian culture that Americans seem to the least about is the Rose Festival of Kazanlik.

Bulgaria is the world's major producer of roses. The "Valley of the Roses" is in the approximate center of the country, 130 miles east of Sofia. Roses grown in the U.S. are bred for size and color, not scent. But in Bulgaria, roses are grown specifically for their fragrance. The best attar of roses, used in perfume making, comes from Bulgaria, which produces 95% of the attar on the international market, and 80% of that comes from Kazanlik. At approximately \$1,500 an ounce, it provides one of Bulgaria's most important sources of income.

Each year in June, the town of Kazanlik hosts a rose festival, complete with a rose queen and king, a parade, a pageant and airplanes dropping rose petals on the crowds from above. 70,000 tourists come from all over Europe for the festival. Bulgarian, the festival has also become a major venue for folk music and dance. People dust off their colorful costumes, representing all areas of Bulgaria, and sing and dance all day and night. The music and dance is interrupted only by feasting, which goes on continuously.

Bulgarians are a very long-lived people. It might be due to genetics, but the Bulgarians themselves claim it is due to their diet. Bulgarian food is similar to Greek, Turkish, and other Balkan foods. Peppers, eggplants, tomatoes (none of which are native to the Balkans) have become staple foods. Meat, particularly lamb, is considered cold weather food, but fish is consumed year round. Lentils and beans are also an important source of protein.

At various times, Bulgaria was a part of the Byzantine and Ottoman Empires. During the Byzantine era, many Armenians settled there, bring with them dishes such as *pasterma* (pastrami). Turkish dishes abound, and *turulu* (vegetable stew), *guvetch* (meat-vegetable casserole) and *pilaf* have become part of the Bulgarian diet. We know *Mousakka* as a Greek dish, but it is also popular in Bulgaria.

Bulgarians love to eat outdoors when the weather permits, and the Rose Festival is a perfect opportunity. *Loukanka* (sausage), breads and *banitsa* (noodle and cheese cake) are served at long tables.

Although not an everyday seasoning, roses can also be used to flavor foods. At Kazanlik, people celebrate with a liqueur flavored with rose petals. While I haven't been able to find an authentic Bulgarian recipe, I have included a recipe below which probably comes very close. Rosewater can also be used to flavor *Mallegi* (rice flour pudding) or can be made into a syrup to pour over cakes or ice cream. Rose petal jam is produced commercially in Turkey and Iran, and considered a special treat in Bulgaria where it is served with bread or toast.

The following recipes are enough to celebrate your own Rose Festival (perhaps next New Year's Day?). **Be careful to use only pesticide-free roses!**



### **Rose Petal Liqueur**

3 C deep pink rose petals, loosely packed  
1 quart vodka  
1/2 C water  
Rose Sugar: 1/4 C deep pink rose petals  
1 C sugar

Remove white heels from 3 cups of petals and crush lightly. In a 1 1/2 quart glass container, combine rose petals and vodka. Cover and let stand in a cool, dark place for 2 weeks.

Make rose sugar after 1 week. Remove white heels from petals and gently wash and dry. Layer sugar and rose petals in an airtight container. Cover and let stand for one week. Remove petals (sugar will be lumpy).

After vodka has steeped 2 weeks and sugar has set for one, gently boil water and rose petal sugar in a small pan, stirring often until sugar has dissolved. Refrigerate until used. Strain vodka through a coffee filter to remove all petals and residue. Stir in rose syrup. Serve chilled.

---

### ***Gul Receli* (Rose Petal Conserve)**

1 lb. red or pink rose petals  
1 quart water  
3 lbs. sugar  
1 T lemon juice

Soak rose petals in water for 30 minutes. Strain and reserve liquid. In large pan, layer sugar and rose petals, and pour 1/3 of reserved rose water over it. Let stand 24 hours. Pour in another third of the rose water, and heat slowly. As petals cook down, slowly add the rest of the rose water. Continue to cook until thickened. Stir in lemon juice and remove from heat. Let cool. Serve over cakes, ice cream or puddings.

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### **Bulgarian-style *Moussaka***

1 medium eggplant	salt
3 med onions, chopped	2 T vegetable oil
1/4 tsp paprika	2 lg. tomatoes, chopped
1 lb lean ground beef, cooked	1/2 C parsley
1/4 C bread crumbs	

Slice eggplant into 1 1/2 inch slices and sprinkle lightly with salt. Set aside for one hour. Drain off liquid and rinse and pat dry. Saute onion and eggplant slices in oil until golden. Then add paprika. Mix tomatoes, parsley and meat and spread a portion of this onto the bottom of a casserole dish. Place a layer of eggplant on top of the meat. Repeat until all meat and eggplant is used. The top layer should be eggplant. Sprinkle with bread crumbs and dot with margarine. Bake in 350 degree oven for 30 minutes or until golden brown.

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# How I Annoyed Communists



In 1964, I went to Bulgaria for the first time, then again in 1966, 1968, 1969, 1970, and most recently in 1985. I've probably visited all parts except the Rhodope Mountains, and had an extensive look at villages in the Shope region, Macedonia, Thrace, and in the north from Shumen to Pleven and along the Danube River. There are dances that delighted me which I've hardly ever taught to folkdancers, and I still have field recordings from my first trip that I haven't released.

One day in the 1960's while I was in Berkeley, I had a call from the Mandala folk dance club. A Bulgarian man was there who didn't speak much English, but hoped to make friends with Americans. So I went over and met him. He was a photographer named Konstantin. We started dancing. I knew a couple of steps of the *Chetvorno Horo*. He said, "In my village we do it this way," and showed me another step. I took him out to dinner and offered to drive him around San Francisco. I didn't realize that a lot of other people wouldn't take the trouble. He said, "If you're ever in Bulgaria, send me a note, send me a telegram." I knew people on tours say these things and often don't come through with them. I was planning on going to Yugoslavia and told him that. He said, "Send me a wire from Yugoslavia."

In 1964, after I had been in Yugoslavia for about a year, I thought it was time to go to Bulgaria. I sent a wire from Belgrade to Konstantin and took the train. At the station in Sofia, while I was wondering whether I would see him again, a long black limousine pulled up. A chauffeur in a cap called to me in Bulgarian, "Are you Mr. Dennis Boxell? Come here, please, one moment." The back door of the limousine opened. Long shapely legs in nylons slipped out. It was a beautiful blonde.

# and Found Bulgarian Folklore

Dennis Boxell

She said, in perfect British, "Hello, Dennis. I'm your interpreter. Konstantin sent us to pick you up." Could this delegation have been sent by a lonely peasant from a Shope village? "Where is he now?" I asked. "He sends his regrets," she said, "He couldn't come himself because of important Government business. You see, he's become the Minister of \_\_\_\_." I was astonished. She went on, "He'll see you, he'll see you in a day or so, we'll set up an appointment. But please, we must take you to your hotel."

I climbed into the limousine, and they took me to the Rila Hotel, the great luxury hotel in Sofia at that time, and brought me to the penthouse suite. I said, "My goodness, I didn't expect all this from the cup of coffee I gave Konstantin and the little driving I did for him. I only wanted to thank him for the *Chetvorno* he showed me." They said, "Here's your schedule." I said, "What?" They said, "Your schedule for the next two weeks, Mr. Boxell. You'll have Bulgarian language lessons every morning at ten. At noon, you'll go to lunch at famous folklore restaurants, listening to the best *kaval*, *gaida*, and *gudulka* players. Then a nap in the afternoon, or if you prefer, time to shop in our bazaars. In the evening, on the first night, the Maikovski Ensemble; second night, Koutev Ensemble -- all the folklore troupes of Sofia, plus a little trip to Bulgarian Macedonia for the Pirin Ensemble." It was quite a schedule for two weeks, and I was thinking it was very good of them, and then there was the Ten Day Grand Tour. The most interesting folklore areas throughout Bulgaria, chauffeured, hotels paid for, everything done by the *Slavjanski Komitet*. I was flabbergasted. I was twenty-four years old, and all these things were lavishly being given to me as the only American to befriend a lonely Shope. I never forgot what that one gesture of mine meant to a

man from a Balkan country. Hospitality is tremendously important to them.

So my two weeks in Sofia began. But as these people escorted me from dance group to dance group, I couldn't conceal the disappointment from my face. They asked, "Isn't this wonderful? These are our best ensembles. Isn't this what you came to Bulgaria for?" I said, "I'm so sorry. You certainly are wonderful to me, and these shows are so beautiful, and the dancers are so talented" -- and they were talented, the groups were marvelous for talent and skill and overall dance ability -- "but it's not what I came to Bulgaria for." "What," they said, "what?" "Well, no," I said. "There's something missing in my heart. I want to see real village dancing, music by typical Bulgarian instruments. I don't want to hear 101 *gudulkas* or 50 *gaidas* playing all at once. That isn't the sound I love. I'd be happy with one accordion and a drum, thank you, or one *gaida*. Or a clarinet, or a violin." "Well, we don't have that," they said. "We have Grand Art." This went on all through those two weeks until we hit the Grand Tour.

As we went through Pirin, I still wasn't happy. They thought I was crazy by that time. "If you don't like these Macedonians....! They're the best we've got!" So, they started calling ahead. "Change the plans! He doesn't want to see the wine production, he wants to go to the village wedding." They were on the phone constantly. I was prodding them. "Well, do you have any weddings happening? We have this guest here. He wants to see a wedding. He wants to see folklore events. Do you have any people in costumes? You don't? Well, put them in costumes. We're coming in four hours and we want the whole village in costumes, celebrating something or other, we don't care what." So I finally got to see villagers. The first stop was outside Stara Zagora, in Thrace. Some of them, especially women, still lived in costumes. A whole village dressed up and re-enacted part of a wedding for me. Then, as long as they were dressed up, we had a dance. That was wonderful.

My hosts grew impatient with this village stuff. They were members of the Communist Party and they were trying to promote Bulgarian-American understanding. They were disappointed in me. They tried hard to take me to steel mills. I was only happy with peasants. They would sit in the car. They were so unhappy. My beautiful blonde interpreter pouted. "This is disgusting, these villages. We don't understand why you've come so far, from a great country like America, to see these peasants dancing around in their simple surroundings with their crude, coarse ways. We want to leave right now for the triple-A hotel in Stara Zagora, with the red plush carpeting and the real food." We were in another village. I was sitting at the men's table at a wedding. Bread was being brought to me -- home-made bread. It smelled so good. There was *chorba*, a great big goulash-type soup. Roast chicken. Lamb. Rice pilaff. *Shlivovitza*. No one makes *shlivovitza* like the Thracians -- the most golden, wonderful plum brandy in the world. And wines, with their rich tastes. Real food? I was beside myself. I said, "No, I don't want to leave!" "You're impossible, Dennis! You're the most unpleasant guest we've ever had! We're thinking of canceling the tour!. We can't stand these villages any more!" So I made up my mind to come back on my own. After the tour I stayed in Bulgaria for three months.

The excitement for me, then and on my later trips, was seeing what people did for their own entertainment. They loved spectacle. I'm using the word in the French sense -- a gala event with lots of colors and music and food. They loved to dress up, have a big festival, put on all the old-time costume pieces. They were amazed to find an American like me who was interested in the costumes. I had done my homework in the museums, so I knew the right questions to ask. "What about that little bracelet the girls used to wear?" They were delighted. "You know about that?"

And they'd rush to their trunks and put them on so I could see the right way to wear them.

I wanted to understand each area I went to. I wanted to learn all the dances of Thrace, all the dances Shopes did. After the Shope region and Thrace, I went to Pleven and got a big surprise to see the Vlach and Romanian dances up there. Those are dances like *Cherkeska* and *Kamenopolsko* and *Chekuryankino*. The versions of those three dances that I later taught are just arrangements of village dance steps to fit the music. One reason I love to have live music for teaching, as the University of Chicago festival gave me in 1990, is that you can understand better how the dance works, and then it's more enjoyable if you dance to recordings afterwards.

In Thrace, the great dances are *Ruchenitza* -- that's all over Bulgaria -- *Pravo Trakijsko*, *Paidushka*, *Trite Puti*. There's the Pepper Dance, a play-acting dance for young men that I've also seen in northern Greece and southern Yugoslavia. From Stara Zagora to Sliven, and south to Haskovo, is where they do *Chestoto*. Everyone is dancing the *Pravo*, and after a while, as the music grows faster, the men break out of the line, come forward, and start fancy tapping steps. Around Sliven each village has its own variation of *Trite Puti*. In the south they love a dance like *Kyupurlika* or *Chocek*, in 9/8. Some Greek-speaking Thracians call it *Syngathistos*, because it sometimes begins in a line and ends in couples. Over the years, especially before World War II, lots of Greek Thracians lived in Bulgaria. I was especially interested in them in 1985 because of the work I had begun to do with Greeks. Anyway, no wedding would be complete without that dance. It can get raucous. Thracians use their hands in very tasty ways. Not like Dobrudjans, where they have a lot of upper-body shimmying; I didn't see that in Thrace.



The Shopluk borders on Serbia. The Serbs have a certain looseness of the upper body. When Shopes do their version of the *drmesh* step, which some people call the *shopka*, then you see that *natrissaneh*, the trembling of the body. Otherwise the Shopes are firmer. They have rhythms the Serbs don't have, like *Petrunino*. They do *Chetvornos* and *Zhikinos* and, of course, *Ruchenitza*. A dance Shopes share with Macedonians is sometimes called *Graovsko*, hop-step-step, hop-step-step, run-run-run,



You learn dances from the village.

You perform village steps.

Balkans. It's true the costumes are different, and each region has its own dances, its own style, its favorite songs and melodies. But we magnify the differences in grotesque ways. We should be studying the basics, the things in common. Then to enjoy dancing like a Thracian, or like a Shope, would be much easier for us. I've definitely found that true with performing groups.

It's very interesting trying to put folk dances on the stage. I met the famous choreographer, Kiril Haralampiev, in Bulgaria. In the early days he had what I consider the right philosophy. You learn dances from the village. You perform village steps. You make it appear that you are doing village dances entirely, even though villagers might not do all those dances together or such complex combinations. The stage should display the dances, not distort them. Seventy per cent of the impact comes from village dances alone, thirty per cent from how you frame them. Everything has to be based thoroughly on the village. But in Bulgaria, this approach seemed to die. Instead it was, "I'll go to choreography school and study geometric figures. Those villages are dirty anyway." Fantasy became popular. And of course with State performing troupes, many people joined them for political reasons more than for preserving tradition. The curious thing is that while everyone says this fantasy approach pleases the audience, it doesn't for long. Last year even the *Los Angeles Times* said that the *Pirin Ensemble* was balletic. I've had great artistic satisfaction, and won applause and prizes, by teaching dance groups to be as authentic as I can. The longer they stay with me, and the harder they're willing to work, the more authentic they get. They tell me they have more fun that way, and I do too.

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*Many thanks to John Hertz who acted as coordinator, collector, editor and gopher par excellence on this article.*

run-run-run, step-hop, then cross, back, step-hop, step-hop. The Shopes start to fancy it up. They add such embellishments in between that, before long, we don't recognize it. All the little places are completely filled in with hop-step-steps and twizzles and twinkles, especially as the music grows faster. That's very exciting and one of the reasons people are attracted to Shope dance.

Actually I found more things in common than different throughout the

# Here Comes

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Since the National Revival Period in Bulgaria, traditional, elaborate wedding ceremonies have resurfaced throughout the country - not as a total cycle but as numerous ritual symbols. The aspect of the cycle most affected by "modern" advances in Bulgaria has been the music and dance accompanying various stages in the ritual cycle.

The original traditional wedding cycle had several distinct and necessary parts, each with its attendant symbols and actions.

Symbols indicated changes in the life cycle of the newlyweds and their respective families - the loss of one member of a family to another, the formation of a new family nucleus, and the altered status of the newlyweds. Marriage strengthened the groom's 'clan' by the addition of another working hand in the household and of a potential mother to many more working hands. Concurrently and conversely, the marriage weakened the bride's clan. Hence, in several parts of the wedding ritual cycle, there is symbolic resistance to the wedding on the part of the bride and her family and a "rape and abduction" response to this resistance on the part of the groom and his retinue.

Common to all phases of the ritual cycle were odd numbers - an odd number of times various

ritual acts were done, and an odd number of people to perform them. Also common was the choice of married people, those in their first and only marriage, with all of their offspring still alive, as the main ritual persons in the ceremonies.

Enough theory! on to the wedding cycle itself...

## *Pre-Wedding Rituals*

### *Match-Making*

Once the boy indicated his preference for a particular girl, it was time for his family to send matchmakers (usually several male relatives) to the girl's family to propose the marriage. Though generally conducted at night, "in secret" (to preserve the dignity of the boy and his family in case of rejection), a "miraculously set" table greeted the matchmakers at the girl's home. Polite exchanges dispensed with, the purpose of the visit was disclosed directly. Then the matchmakers and girl's parents moved on to a lengthy discussion of the proposed wedding. Rarely would they all agree on all the details on the first visit. More commonly, consent was obtained after the matchmakers have made several visits (and eaten several meals and drunk several flasks of wine). The end of negotiations (including consent of the girl, herself) was marked by brandy-drinking all around.

### *Betrothal*

Betrothal rituals were at the bride-to-be's home the day after the conclusion of matchmaking negotiations. The future groom rarely came, but the matchmakers, and parents, relatives and neighbors of both families did. There was either a 'small' betrothal or a 'big betrothal' (the *godezh*).

The "Big Betrothal" was larger, more solemn, more elaborate, and included "negotiations". During "negotiations", the wedding itself was arranged - when the wedding would take place, who all of the 'ritual persons' would be, how many matchmakers and other guests would attend, what gifts must be prepared by each family for the other, and how much the groom's family must pay for the bride (*baba haku*-the money given as compensation for the expenses incurred bringing up the bride), along with innumerable other details. Sometimes, these negotiations took the form of real bargaining with the bride-to-be as the object!

An important element of the Betrothal (large or small) was the gift of the future father-in-law's gift of the *nishan* (a bunch of dried flowers and one or more live plants, tied with red thread, dangling coins) to the bride-to-be. This could be interpreted as his first symbol of acceptance of her as part of his family. Immediately after accepting this gift, the girl kissed the hands of her future in-laws, gave each a bunch of flowers, and gave small gifts to everyone present (her first 'symbols' of accepting them as her future family). In the "big betrothal", the father-in-law's gift to the future bride was more elaborate, and included coins and metal jewelry.

Betrothal completed, wearing certain symbols sets both bride and groom off from the others in the village. In some cases, the girl wears the gold coins given to her at the Betrothal by her future father-in-law. Both are also expected

# the Bride

## The Traditional Bulgarian Wedding



to succumb to various restrictions until the wedding. She could not join in the village dancing unless he did, and when he chose to leave, she followed. She is not permitted to go to church or work meetings without her fiancée. In the Rhodope region, neither could go out of the house for about a week before the wedding. Her new status is aptly reflected in an old saying, - "Yoke yourself and you destroy yourself - Marry and you bury yourself". Aptly, this is the first point

## Here Comes the Bride. .

### *The Traditional and Not-So-Traditional Bulgarian Wedding*

during the wedding cycle that the custom of *kordene* or *narezhdane*, or "wedding wailing" appears. The bride-to-be would loudly bewailed her fate, her upcoming separation from her family (where she 'reigned' as a princess), separation from her girlhood friends, and upcoming low status as a new bride in an alien family. The daily visits by her girlfriends did little to comfort her.

Preparations for the wedding itself included several proscribed rituals. The first was the making of the wedding loaves of bread (*kvas*) at the groom's house. Each step in this process was a

ritual unto itself, accompanied by special songs and sometimes dances. Wheat to be used in the breads was brought by the guests, and all sang while it was being sieved. Next, the wheat was taken to the local mill by the *zulva* (sister or close female relative of the groom) to be ground, or, in some cases, was ground at the groom's house by an uneven number of guests. Water for the bread was collected from the well by a young girl under marriageable age. After being kneaded, formed, and baked, the first loaf was broken up over the head of the *dever* (groom's assistant at the wedding - generally a younger, unmarried brother or cousin). The bread-making ritual was always concluded with a chain

dance and feast for all present.

Usually, invitations to the wedding itself accompanied invitations to the *zasevka* (the kneading of the ritual loaves of bread).

Equally important were rituals surrounding the preparation of the wedding flags (one each for the bride and groom-to-be). All elements used in making the flag, as well as how they were acquired, were preordained. The pole had to be made of a young, straight tree (preferably felled with one stroke, assuring a long married life). Decoration included ivy, a gilded or red apple at the top, and a white cloth (for the bride's flag) or a red one (for the groom) wrapped





around the pole under the apple, and sewn, along with flowers and other greenery, with red thread, to the pole. When the flag was finished, it was 'given' to the *dever* for a price. From that point onward, he was in charge of the flag and led a chain dance with it fluttering from his right hand. Then he fasted it to a tree, to be taken down when the matchmakers set out later to "steal" the bride from her home.

Other pre-wedding rituals included the making of the *koum's* tree (behind which he would sit at the wedding dinner), wreath-weaving, and the extension of invitations to the wedding by the *kalesari* (including the *dever*, the *zulva*, the groom, and bachelor and unmarried girl friends of the groom and bride). The *kalesari* carried a flask of wine which they passed around (in strict order, from the eldest to the youngest) after the invitations were extended. Each drank from the flask in turn in acceptance of the invitation, and then refilled it to its original level, ensuring that the flask would be full for others subsequently invited.

And then there were the bachelor parties (*hlyab* or *goshtavene*) and the girl's dinners (*momina vecher*). An atmosphere of sadness pervaded the girl's dinners, reflecting the bride's sorrow at the imminent parting from her friends and family. Food was sent to the bride's farewell feast by the *dever*. An all-girl *horo* followed. It is believed in some areas that any girls who danced in this *horo* will marry soon after. The atmosphere lightened up after that with the mixed *ruchenitsa*, staying light and playful with mixed several hours. The bachelor's party (*goshtavane*), by contrast, was a gay affair throughout, celebrating the groom-to-be's acquisition of the girl of his choice.

On the day of the wedding, the matchmakers gathered at the groom's home and assembled the *svatove* to fetch the bride. The *svatove* included the flag-bearer, the *dever*, the *koum*, the *stari svat*, the groom and his friends, the wives of all of the above with the female matchmakers (all in a cart), and musicians, in that order. To send them on their way, the groom's mother scattered wheat over everyone, poured water or wine over the threshold of the gate, and (in W. Bulgaria), unwound her sash and put it in the path of the *svatove*. The musicians played, a song was begun, a gun fired, and the group was off!

Forewarned by the *medjizhie* (a group of people who went ahead of the wedding party to announce its arrival), the bride's family put up numerous obstacles to prevent (or at least slow) their entry into their home. Frequently, the groom's retinue had to 'fight' to get the bride's flag. The bride herself hid from the groom or at least tried to see him before he saw her (so that she would be the "head" of the family). Then, in everyday clothing, she came out to greet him.

Once entrance was gained, it was time to dress the bride for her wedding. She removed all of the clothes she was wearing (those provided by her own father), and replaced them with those brought by the groom. Veiling was done either by the *dever* or by the *koum's* wife. The *dever* also put the bride's shoes on for her, in a ritual a coin in the right shoe. Her girlfriends sang that the shoe was so he'd put another coin in the shoe. This sequence was repeated twice more before all agreed that the shoe fit properly.

Once dressed, the bride was led by the *dever* out to the matchmaker's table. There she presented all with gifts. They, in turn, gave her coins and copperware. At this point, the bride and groom ate, and then went outside to perform the last rite before leaving for the church. This was the final leave-taking ceremony for the bride - last kisses were exchanged with her family and friends, last gifts were exchanged, and the bride began ritual weeping and/or lamentations. The song *Ela Se Vie Previva* (the fir tree is bending over) was sung by the female guests - a sad counterpoint to her lamentations. Then it was time to go to the

*"Yoke yourself, you  
destroy yourself.  
Marry and you bury  
yourself."*

church. Widespread tradition demanded that the wedding procession pass over water on the way to the church, lest a drought occur. Tradition also demanded that wedding parties avoid meeting each other. It was considered a bad omen if two brides saw each other.

### *The Wedding Ceremony and 'Reception'*

Elements of folk ritual found their way into the Christian Orthodox ceremony in one or more ways. The bride still affixed socks or a scarf to the groom's belt on this day. The bride and groom entered the church simultaneously, stepping first with the right foot, to ensure a lifelong marriage. Only the main ritual persons from the wedding procession could enter the church. The *koum* acted as the priest's "assistant" throughout the ceremony, and was the main ritual personage throughout the entire wedding cycle. Other wedding guests remained in the churchyard, dancing and singing.

Vows have been exchanged, the wedding party moved to the groom's house, where the groom's parents welcomed the new couple with wine, bread, salt, and publicly made promises of wedding gifts. The bride, arms burdened with foods or other things for the house, entered her new home for the first time, often on a white 'runner', and accompanied by her new husband. She was usually led to the hearth to stir the fire there, and then given a young boy to hold for a while.

The wedding feast was laid immediately after welcoming the newlyweds, with the *koum's* tree placed at the head of the table where the *koum* could sit and continue officiating. Guests came with gifts and food and sat around the table to participate in the feast. At the end of the feast, the *koum's* tree was ritually dismantled and

guests "bought" pieces of it. The *koum's* bread was, in many areas, passed around to all the guests to collect money for the new couple. When it returned to the *koum*, he presented it to the groom.

Full and just a little drunk, the guests would then begin the mixed *hora* which, of course, was led by the *koum*. At one time, music was provided by one or two local musicians who were hired to play for the wedding. Dancing and revelry continued for many hours, until it was time for the "consummation of the marriage"- the time when it is proven (or disproven) that the bride was, indeed, a virgin, and that the groom is "a man". Proof of both resided in the stained white chemise worn by the bride to bed, which was passed out to the proper ritual persons for examination. If all went well, a gun was shot off to proclaim their successful union, and then the real partying began, and continued far into the night!

The original traditional cycle has not been closely followed in recent years. The music, dance, and songs have been modified, keeping step with the times. Professional wedding bands have replaced the local musicians, with musicians have been formally and traditionally trained on a number of instruments. In the last 20 years or so, professional wedding singers, usually women, have been added to the bands. Rather than sticking to local and regional melodies, bands play a more 'standardized' repertoire, heavily influenced by the gypsies. Unlike the local bands that moved freely amongst the guest, interacting easily with them, the professional bands are immobilized by the bulk of their electronic amplification systems, and isolated from the guests. Electronic amplification has also made it difficult, if not impossible, for spontaneous music-making and singing during the wedding - their music is just too loud for competition! Other elements, too numerous to detail here, have also changed.

On the other hand, many elements remain, each having survived the test of time as a "tradition" unto itself rather than as a part of the full wedding cycle. It is still common to see the wedding bread crumbled over the head of the *dever*, the *dever* and *koum* retain their positions of importance, and the "threshold ceremony" where the bride crosses the threshold of her new home, arms laden with a loaf of bread. And the *koum's* bread is still passed among the guests who put money into it, and it is still given to the groom (although now the bride and groom often tear the bread in half, and determine who is to be the head of their new household by who gets the larger piece).



**Bibliography:** Ivanova, Radost. Traditional Bulgarian Wedding.



# CLUB ACTIVITIES

BARLEYCORN COUNTRY DANCERS	Fri, 7:30-9:30 pm	Tammy Ewing (805) 544-1230	SAN LUIS OBSIPC, 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.
MOUNTAINTOP FOLK DANCERS	Wed, 7:30-10:30 pm	Burt Scholin (714) 337-8628	LAKE ARROWHEAD, Community Presbyterian Church, 351 Hwy 173
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 location

# CLUB ACTIVITIES

SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO. Recital Hall. Balboa Park
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

# CLUB ACTIVITIES

DEL MAR SHORES INT'L FOLK DANCERS	Mon, 6:45 & 8:15 pm	(619) 475-2776 Geri Dukas	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	Mon., 7:30-9:30 pm	(213) 548-5929 Andy Crosswhite	SAN PEDRO, YMCA, 9th Street
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 TANCHAZ	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 Bozigian, 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
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
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

# CLUB ACTIVITIES

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 Watsseka 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	RANCHOPALOS 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



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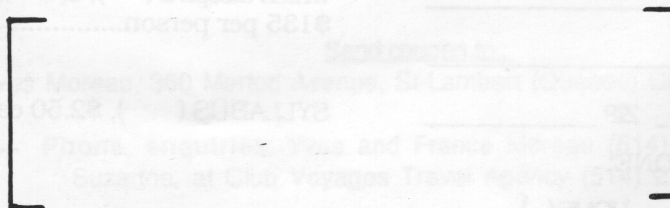
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