

\$2.00



# Folk Dance Scene

MAY/JUNE 1992

Volume 28, Number 3





# IDYLLWILD

# 1992

# FOLK DANCE CAMP

**DATES: JUNE 26-JULY 3, 1992**

**TEACHING STAFF**

**MICHAEL GINSBURG** -Balkan  
**JERRY HELT** -American  
**NICOLAAS HILFERINK** -Romanian  
**AHMET LULECI** -Turkish

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**WEEK, PER PERSON:** (June 26-July 3, 1992)  
 2 or 3 to a room (Rm,Bd,Tuit).....\$385 \_\_\_\_  
 (Limited number of cabins)  
 Dorm (Rm,Bd,Tuit).....\$360 \_\_\_\_  
 (Check:Wm's Dorm \_\_;M's \_\_Cpl's \_\_)  
 Camping.(No Meals).....\$185 \_\_\_\_  
 (Add \$35 for ea vehicle or tent) \$ 35 \_\_\_\_  
 Tuition Only (No Meals).....\$185 \_\_\_\_  
 SYLLABUS (if desired).....\$ 7 \_\_\_\_

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**WEEKEND, PER PERSON:** (June 26-28, 1992)  
 Dorm (Rm,Bd,Tuit).....\$185 \_\_\_\_  
 (Check:Wm's Dorm \_\_;M's \_\_;Cpl's \_\_)  
 Camping (No Meals).....\$125 \_\_\_\_  
 (Add \$10 for ea vehicle or tent)...\$ 10 \_\_\_\_  
 Tuition Only (No Meals).....\$125 \_\_\_\_  
 SYLLABUS (if desired).....\$ 7 \_\_\_\_

ROOMMATE \_\_\_\_\_

To help w/room assignments, please check below:  
 ATMOSPHERE:  Non-Smoker  Smoker  
 RETIRE EARLY?:  Yes  No

**MEALS** (Check One)  Regular  Vegetarian  
 NOTE: Camping & tuition only may purchase meals. Call for rates.

**NOTE:** A \$50 deposit will hold a reservation for ONE PERSON.  
 PLEASE BE SURE TO NOTE & MARK YOUR CALENDAR:

THE BALANCE IS DUE ON MAY 10, 1992. DEPOSITS may only be REFUNDED if NOTIFICATION of CANCELLATION is RECEIVED by Fran Slater NO LATER THAN MAY 1, 1992.

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

Sponsored by the Folk Dance Federation of California, South, Inc.





MAY/JUNE 1992  
Volume 28, Number 3

# 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.

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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.

## FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH OFFICERS

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Federation Information (213) 277-6699



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Note: Federation events are in bold type.

\*\*\* Call to confirm all events

## MAY

1-3 **Scandia at Solvang. Info: (800) 468-6765**

2 Hungarian Tanchaz, Gypsy Camp, 3265 Motor Ave. Teaching at 7:30 pm, party at 9 p.m. (310) 202-9024

3 Topanga Banjo & Fiddle Contest. Agoura. Info: (818) 594-1742

5/6-6/2 **AMAN Concerts (213) 829-8387**  
5/6 - Rosemead Library  
5/9 - La Mirada Library  
6/2 - Carson Library

9-19 **Romanian workshops with Mihai David**  
5/9 - Veselo Selo, Fullerton  
5/10 - Laguna Folkdancers  
5/11 - Conejo Folkdancers, Thousand Oaks  
5/12 - Tuesday Gypsies, Culver City  
5/14 - Westwood Co-op, WLA  
5/15 - W. Valley Folkdancers, Woodland Hills  
5/19 - Cal Tech, Pasadena

15-17 **Kingsburg Swedish Festival & Hambo Contest.**

16 European Folk Music concert by Merak. Private house in Tarzana. Info: (818) 342-7664

16-17 Spring Folk Festival, Claremont. Music & dance workshops, Concerts. (714) 624-2928

23 45th International Folkdance Festival. 8 pm, Music Center. Narrated by Ed Asner. Info: (213) 272-5539.

30 **Skandia Workshop & Party, Culver City**

## JUNE

6 Viennese Ball presented by Dunaj. Info: (714) 642-1052

6-7 Irish Festival. 11 am-7 pm, Oak Park, Santa Barbara. Free. Info: (805) 969-0571

19-21 Huck Finn's Jubilee. Clogging, bluegrass, food, catfishing contest. Victorville. (714) 780-8810

20 Santa Barbara Scandinavian Festival

20 Swedish Midsommer Festival & Picnic, Vasa Park, Malibu

26-28 Summer Solstice Folk Music & Dance Festival. Workshops, concerts. Athan Karras, Sherry Cochran. Calabasas. Info: (818) 342-SÖNG

26-7/3 **Idyllwild Folk Dance Camp. 6/26-28, Folk Dance Weekend. Michael Ginsberg, Nico Hilferink, Jerry Helt, Ahmet Luleci. Info: (213) 556-3791**

## JULY

4 **Dance on the Slab. Lincoln Park, Santa Monica. 1-5:30 pm. Council meeting, 10:30 am**

18 **15th Anniversary, KAYSO Folk Dancers and 80th birthday of Kayso Soghomonian. 12-5 pm, Recital Hall, Balboa Park, San Diego. Pot luck, exhibitions, dancing. Info: (619) 469-7133**

## NORTHERN CALIFORNIA

5/2 Peninsula Folkdance Party. (415) 493-5033

5/9 Santa Clara Valley Folkdance Party. (408) 452-1890

5/16 Palo Alto Folkdance Party, (415) 493-5033

5/16 Birthday Ball, Galileo Club, Richmond. (510) 526-2643

5/17 Rose Festival, Santa Rosa. (707) 546-8877

5/22-25 **Statewide Festival, Dublin. (510) 828-5976**

5/30-31 Planina's Weekend in the Mountains. (415) 654-3058

6/5-6, Ethnic Dance Festival.

6/12-13, Performances at the Palace of Fine Arts, SF (415) 474-3914

6/13-14 Jackson Center Folk Dance Weekend. (209) 296-4970

6/26-7/4 **Mendocino Folklore Camp. 30th Anniversary. Barry Glass, Jaap Leegwater, Jacek & Bozena Marek, Tony Parkes. Info: (805) 964-5591, (510) 525-1711**

7/4-11 **Balkan Music & Dance Workshop, Mendocino. (408) 984-8786**

7/4 Martinez BBQ & Dance, Horn Farm. (415) 228-8598

7/5-11 Tango Week, Stanford. Richard Powers and others. (510) 531-0853

7/26-8/1 & 8/2-8 **Stockton Folk Dance Camp, University of the Pacific, Stockton, CA**

10/23-25 **North/South Teacher's Seminar. Invitation only.**

## OUT OF STATE

### Illinois

4/10-12 Springleik Workshop with Tor Stallvik of Norway. In Chicago. Info: (708) 920-0159

### Kentucky

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

### Massachusetts

Pinewoods Camp, Plymouth. Info: (413) 584-9913

6/25-29, Pinewoods Weekend & Folkdays

6/29-7/2

7/18-25 Early Music Week

7/25-8/1 Folk Music Week

8/1-8/8 Family Week

8/8-15 American Dance Week

8/15-22 English/American Dance Week

8/29-9/5 Camper's Week

### Missouri

6/3-7 Joplin Ragtime Festival. Richard Powers. Sedalia. (816) 826-2271

### New York

4/27-5/2 AMAN Concerts, Institute, costume exhibit. Manhattan. (213) 629-8387

### North Carolina

John Campbell Folk School, Brasstown. (800) 562-2440

5/30-6/5: Appalachian Music Week

6/21-27: Dance Caller's Week

### Ohio

6/21-26 Vintage Dance Week. Instruction, concerts, cruises. (415) 831-3315

### Tennessee

5/15-2 and 5-day Square Dance camps.

11/6 English Mountain, Sevierville. Info: (800) 633-1281

### Texas

6/20-27 Vintage Dance Workshop. San Antonio. Richard Powers.



# Calendar

(512) 434-6711, x-407

## Washington

5/22-25 Northwest Folklife Festival,  
Seattle. Free!! (206) 684-7300

## West Virginia

5/22-25 Spring Oglebay Folkdance Camp,  
Wheeling. (304) 242-7700

7/5-8/9 Augusta Heritage Arts work-  
shops in music & dance. Box CT  
Davis & Elkins College, Elkins  
WV 26241

7/25-8/2 Balkan Music & Dance workshop,  
Buffalo Gap. Info: (408)  
984-8786

## FOREIGN

### Canada

5/8-10 Victorian Ball & Ragtime  
Rendezvous. London, Ontario.  
Info: (519) 433-7001

5/15-18 Ontario Folk Dance Camp. Info:  
Dale Hyde, 22 Bilingham Rd.,  
Islington, Ontario M9B 3X1

8/2-7 International Dance & Music  
Camp, Montreal. (514) 481-3867

### England

Dancing weekends  
5/1-4 West Sommerset  
11/27-29 Crophorne  
Info: Jack Richardson, Dept. of  
Ch.E., University College,  
Swansea SA2 8PP England



The Magazine of  
International Folk Dancing  
10 Issues per year **\$15.00**  
The where, when,  
how and who of  
International Folk Dancing

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**FOLK DANCE FEDERATION  
OF CALIFORNIA, INC.**

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Hayward, CA 94541  
415-581-6000

## OPA! 1992

VILLAGES, PERFORMANCES,  
CRAFTS, DANCE SESSIONS.

## Romania. Hungary

JULY 27 - AUGUST 12  
TOWNS OF TRANSYLVANIA &  
MAJOR HUNGARIAN FESTIVAL

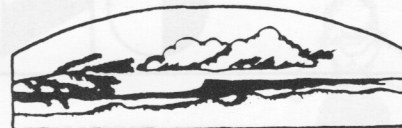
## Greece. Turkey

AUGUST 12 - 28

ST. MARY'S DAY ON ISLAND  
OF THASSOS. ISTANBUL AND  
THE BLACK SEA COAST

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San Diego, CA. 92109  
619/273-4996



## New Mexico August Folk Dance Camp

featuring

**Yves Moreau**

**Bulgarian**

and

**Marilyn Wathan**

**French**

August 12 - 16, 1992  
Highlands University  
Las Vegas, New Mexico

For more information contact:

Hart Lewis  
1298 Chestnut  
Santa Fe, NM 87501

## Catch the Spirit & Discover the Difference!

## MONTREAL INTERNATIONAL Folk Dance Camp

August 2-3-4-5-6-7, 1992

### FACULTY

Steve Csillag	International
Bianca De Jong	Bulgarian
Joe Graziosi	Greek
Moshiko Halevy	Israeli
Ahmet Luleci	Turkish

For more information contact:  
Steve Csillag  
5635 Hudson Avenue  
Montreal, Que., Can. H4W 2K3  
(514) 481-3867 - late evenings



# ON THE SCENE

## **FESTIVAL INTERNATIONAL 47th Annual Statewide, May 22-25, 1992**

The Folk Dance Federation of California will hold their 47th annual Statewide Folk Dance convention at the Dublin High School Complex, Village Parkway and Brighton Ave., in Dublin, CA. This convention marks the 50th anniversary of the Folk Dance Federation of California, Inc. (North) and the 10th anniversary of the incorporation of the City of Dublin. Special activities are combined in conjunction with the city. Festivities begin 8 p.m. on Friday, at 1 p.m. on Saturday, at 2 p.m. on Sunday, and at 11 a.m. on Monday. Registration begins at 7 p.m. Friday and 10 a.m. Saturday at the Dublin High School Complex.

Friday's activities begin in the Dublin High School Gym with an opening party and 50th anniversary reception from 8-11 p.m., both hosted by the Berkeley Folk Dancers.

Saturday begins with a dance institute at the Gym, from 1-4 p.m. Dances from Ireland taught by Larry Lynch of San Francisco and dances of Croatia taught by Billy Burke of Glendale will be featured. A nationality Costume parade will be at 7 p.m., followed by a grand march. Dancing begins at 8 p.m. in the gym, and a Balkan party starts at 9 p.m. in the Multipurpose Room. The after-party in the Gymnastics section of the Gym goes from 11 p.m. to 1 a.m., and features live music and light refreshments.

Sunday's big event is a Concert of International Folk Dancing, held from 2-4 p.m. in the Dublin High School Theatre. 10 exhibition groups are slated to perform. This is followed by the Golden Anniversary Installation Banquet of Federation Officers at the headquarter's hotel, the Howard Johnson's Hotel. Dinner dance music

is available from 5-5:30 p.m. and the banquet goes from 5-7 p.m. At 8 p.m., international dancing resumes in the Gym, and Scandinavian dancing begins in the Multipurpose Room. The after-party goes from 11 p.m.-12:30 a.m.

From 11 a.m.-12:30 pm on Monday, there will be a Country Western dance institute taught by Charlotte Skeeter and Neil Hale of Boots and Buckles, followed by a barbecue and a Country Western dance exhibition by Boots and Buckles. Folk dancing follows.

30 overnight dry RV parking spaces are reserved for this event at Howard Johnson's Hotel in Dublin. Advance registration closes 5/10/92. Registration forms and information on transportation to Dublin from Oakland San Francisco International Airport are available from Genevieve Periera at the Folk Dance Federation of California, Inc., 1020 "B" St., Ste. 2, Hayward, CA 94541. For more info, contact Millie vonKonsky at (510) 828-5976.

## **BEGINNER'S FESTIVAL**

The Beginner's Festival on March 22, 1992 in Long Beach, co-sponsored by Narodni Folk Dancers and the Federation, was a huge success. There were close to 200 people in attendance, many of them younger dancers. A lively program was provided, and five new dances were taught, keeping the excitement and interest level high.

This was the first time a Federation club has co-sponsored a beginner festival, but it went so well that it will become the standard for future festivals. Thanks to Narodni for providing this festival and establishing the precedent.

## **BEGINNER'S CLASSES**

Federation is attempting to increase

the attendance at beginner's classes. To that end, there will be publicity at libraries and recreation centers. We are also looking at distributing information to groups such as teachers, engineers, doctors, scout groups, etc. If you have any ideas as to how to do this, or if you are willing to do some of the distribution, please contact the Beginner's Chairman, Jay Michtom, at 10824 Crebs Ave., Northridge, CA 91326, (818) 368-1957.

## **MONTREAL INTERNATIONAL FOLK DANCE CAMP (MIFDC)**

The Montreal International Folk Dance Camp (MIFDC) is now in its 8th successful year of bringing together the best possible teachers with a most enthusiastic group of international folk dancers.

This summer, the staff is comprised of a group of specialists who not only excel in their teaching but also create an atmosphere of warmth and camaraderie.

Bianca de Jong will present exciting new Bulgarian material, Joe Grasioti presents Greek dances from the many, diverse regions of that country, Moshiko Halevy will present Israeli and Yemenite dances in his unique style, Ahmet Luleci presents dances from his native Turkey, and Steve Csillag, founder/director of the camp rounds out the program by teaching from his vast repertoire of international and novelty dances.

Camp commences with a get-acquainted party on Sunday, August 2 and concludes Friday afternoon, August 7. There are 4 teaching sessions daily - 2 in the morning and two in the afternoon. Two classes run concurrently for each session at the beginning and intermediate-advanced levels. Evening parties are programmed and hosted by guest teachers from various international groups around Canada and the USA.



# ON THE SCENE

MIFDC is located at John Abbott College in St. Anne de Bellevue. This picturesque town on the shores of Lake St. Louis is just a 20-minute drive from the cosmopolitan city of Montreal.

The college facilities are luxurious, modern apartments in a condominium-type dorm setting. The campus grounds are large and beautifully tended. Dancers have access to a number of the college's recreational facilities.

For more information and/or details, write to:  
MIFDC  
5635 Hudson Ave.  
Montreal, Quebec, CANADA  
H4W 2K3  
or call: (514) 481-3867 (very late evenings)

## The SANTA BARBARA FOLK DANCE SYMPOSIUM

The University of California, Santa Barbara, International Dance Symposium welcomes its 17th year this Sept. 2-7 with well-known teaching specialists and professional musicians. Director, Tom Bozigian, is very excited to announce the exclusive teaching engagement of Bulgarian Pirin Ensemble soloist/choreographer, Ventsi Sotirov, at the Symposium. Recommended highly by Atanas Kolarovski, Sotirov is a native of Sandanski, Pirin-Macedonian region, Bulgaria. The top male dancer from the national ensemble located in Blagoevgrad, his fluid dancing and unique teaching style has been an inspiration to students worldwide. He is a graduate of the Durzhavno National Choreographic School and travelled with Pirin from 1981 to 1991. The Symposium marks his West Coast debut. Another first this year, the Symposium is proud to welcome the Argentino Tango dance/teacher team of Alberto Toledano and Loreen Arbus. Returning after a long absence

is Romanian national Ensemble dancer, Mihai David, who co-founded the Symposium. Back by popular demand will be Balkan dance specialist, Michael Ginsburg, with his trumpet. Director, Tom Bozigian, will introduce new Armenian and Lebanese dances he presented in his recent tour of Japan. Assisting in the production of the Symposium is Sheree King, Director of Dance at Long Beach City College.

The University of California, Santa Barbara, is a world-renowned conference center located on the Central California coast overlooking the Pacific Ocean. The facilities are excellent with single and double rooms, 3 daily meals and a campus that adds a beautiful touch to the 6-day stay. And the city of Santa Barbara is worth the 20-minute drive for sightseeing during breaks from our dance activities.

The activities are full and varied. All classes are held during the morning or early evening hours on wood floors, with dance material taught for all levels of dancers. Each day a folklore presentation is given by one of our teachers and each has a table at the Folkshoppe where records, cassettes and other items are offered.

Two separate picnics at campus and beach locations have been traditional since the Symposium's inception in 1975. The affairs draw people from a variety of ethnic backgrounds and feature songs and dances from the Balkans and the Middle East.

## PARTNER DANCE CLASS

Beverly and Irwin Barr continue their "Partner Dance Class", a fun evening of all couple dances for singles AND couples. The class is held on the 4th and 5th Wednesdays of each month from 8-10:30 p.m. at Brockton School, 1309 Armacost in W.L.A. Come with or without a partner! Old and new

international couple dances are being taught. For more info, call (310) 202-6166 or (310) 478-4659. Note: There will be no 5th Wednesday class in July.

## 4th on the SLAB Folkdancing at Lincoln Park 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 p.m. to 5:30 p.m., led by Beverly and Irwin Barr.

The Folkdance 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 Saturday, July 4th!! For info, call Beverly Barr at (310) 202-6166 or (310) 478-4659.

## TRAVEL & DANCE with Irwin and Beverly Barr

England, Scotland, Wales and Ireland are the next destinations. The dates are July 28-August 20, 1992 for 24 days of travel and sightseeing through these fabulous countries. Stops will include the fabulous Eisteddfod Festival in Wales, the Military Tattoo and the Edinburgh Festival in Scotland, as well as other folk-related activities, festivals and events.

*Travel and Dance*  
*with*  
*Beverly and Irwin Barr*

**England-Scotland**  
**Wales-Ireland**  
*Including Edinburgh & Wales Festivals*

24 Days  
July 28 - August 20, 1992

**\$ 3,185.00**  
Deposit \$ 250.00

**For Information Call**  
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# University of the Pacific

45th Annual

# Stockton Folk Dance Camp

1992

**JULY 26 – AUGUST 1**

**AUGUST 2 – AUGUST 8**

Two Identical Weeks

## FACULTY

- Theodor Vasilescu ..... Dances of Romania
- Alix Cordray ..... Dances of Norway
- Barry Glass ..... Dances of the Balkans
- Jerry Helt ..... Squares
- Jaap Leegwater ..... Dances of Bulgaria
- Richard Powers ..... Vintage Dances
- Marianne Taylor ..... Dances of Scotland
- Tineke van Geel ..... Dances of Armenia



## FEATURES

- The Bicoastal Band  
Under the direction of Barbara McOwen
- Basic Dance Techniques  
Line ..... Suzanne Rocca-Butler  
Couple ..... Bev Wilder
- Contra Dance Workshops
- Parties and Banquets  
1st Week ..... Scottish  
2nd Week ..... Armenian

## Registration

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

## Scholarship Applications

Bee Mitchell  
911 Dianna Drive  
Lodi, CA 95240

## Fees for 1992

**\$450**

Includes Tuition, Room & Board, Complete Syllabus, and two Banquets.

OR

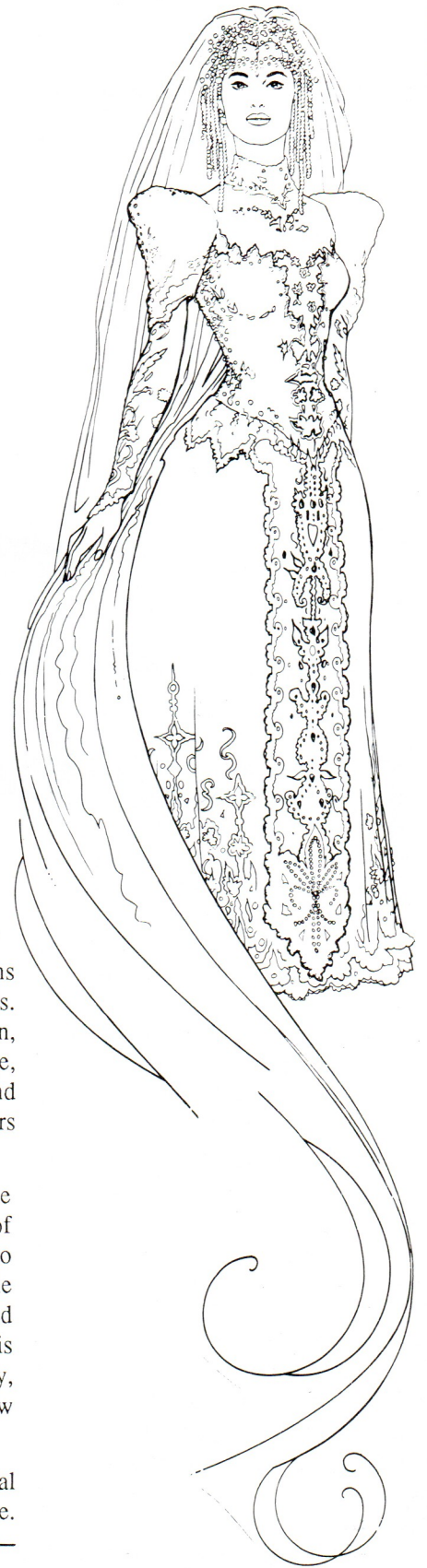
**\$370**

Includes Tuition, Room, Complete Syllabus, and two Banquets, but NO BOARD.



**Deposit:** \$50.00 now to hold reservations • Additional \$125 by May 15 • Balance at Camp





## TRADITIONAL WEDDINGS

Traditional weddings are perhaps one of the last places where ethnic customs remain constant in a culture, reflecting that culture's social, ethical and moral standards. Weddings, too, are celebrations - celebrating the union, sexual and social that, by extension, creates unity and continuity of society. The wedding marks the beginning of the marriage, which is far more than a relationship between individuals. New family ties, groups, and sometimes even political unions, are formed, along with new relationships. The members of these groups may come to rely on each other in many ways in days to come.

For all of these reasons, peoples of the world ritualize marriage, expressing the utilitarian relationship of marriage in symbolic ways. Though many of the aspects of marriage are included in wedding ceremonies world-wide, individual cultures tend to emphasize those most central to their set of beliefs. Included in the marriage ritual cycle are symbols that point to the inherent conflicts of a marriage - ritualized or stylized expressions of grief, conflict or hostility are part of the wedding cycle in many cultures. This is especially so in cultures where the bride must leave her home and move in with his family, under the "power" of her new mother-in-law and husband, where she must learn to fill a new role.

Regardless of the culture, song, music and dance express and magnify the social realities of marriage. Examples of this can be found in the following articles in this issue.

# A WINDOW INTO YESTERDAY



# THE TRADITIONAL WEDDING

---

In Soho, N. Greece (near Thessaloniki) the wedding is a key rite of passage through which the bride and groom acquire full adult status in the community. It also serves to cement gender roles and sexuality in ways aimed at the reproduction of the family, community and state. The dance focuses on the social identity and roles of those involved. In Sohoian society, males are ideally aggressive and self-assertive while females are vulnerable and socially passive. Dances throughout the wedding cycle use conventional movements and postures to emphasize those ideals.

Characteristically, the Sohoian wedding cycle has several sections. As a prelude to the cycle, the formal encounters between the bride's and groom's family begin on the Friday night before the wedding. At that time, the groom's female relatives visit the bride's home to look over her trousseau and wedding gifts.

## *Patinadha*

The "official" cycle starts early Saturday when the groom's party sets off to deliver the bridal gown to the bride's house. This ritual within a ritual begins with a circle dance done at the groom's home, dominated by married women and girls. After about 30 minutes of this

dance, the entire group (minus the married women) moves out into the street to form a procession (*patinadha*) to the bride's home. The *patinadha* always includes musicians (the drummer and one or two zurna players), with the *daulia* (drummer) "beating out the joy of the groom's party for all the village to hear". After the group has moved into the streets, leadership switches over to the young men of the party. Out in public, the group serves as a proxy for the groom in ritualized encounters with the community and the bride's family. They exhibit all of the ideals of "masculinity", taking over the public roads en route to the bride's house, treating all who come out to watch the procession with ouzo (while, of course, nipping at it themselves) and interacting in a "masculine way" with the *daulia*.

The gesture of offering ouzo to the spectators is an example of *kerasma*, which roughly translates to mean largesse or unmotivated generosity. *Kerasma* by its very nature puts the recipient in a position of lesser power and, since it is considered an insult to refuse *kerasma*, concurrently gives the youths in the *patinadha* a kind of power over the villagers.

"Masculinity" is also shown in the relation of the group to the *daulia*. Any male in the procession can "order" any song he likes and, in doing so, acts towards the drummer as if he were an object (something like putting a quarter in the jukebox and selecting a tune?). The man that ordered up the song moves to the "first" position in line and the drummer plays to him, taking cues on tempo and rhythm from this man. As such, this embodies the masculine ideal by putting the dancer in the stronger position. The dancers do not pay the *daulia* to play. Rather, they throw bills on the ground before or after the dance as "gifts", again putting the drummer in a less powerful position. The abundance of bills (or lack of it) is associated more with the giver than the recipient and serves to increase the prestige of the giver.

Once the procession has reached the bride's home, she is given the bridal dress to put on. She then comes to the courtyard where she is "danced" by all of the members of the groom's party.

Throughout this entire procession, the bride passively stays at home, awaiting the arrival of the groom's party. She is not permitted to be seen on the public streets for the entire week prior to her wedding. In an exception to this stricture, she is escorted by her female friends and relatives to a pre-wedding party (*ghlendi*) held later on that same Saturday evening. At the party, the groom's party is offered *kerasma*, and the *daulia* plays circle dances. All of the principal representatives of the groom "dance the bride" at this time. After this party breaks up, the bride and groom go to their respective homes and hold separate celebrations.



# OF NORTHERN GREECE

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The gesture of offering ouzo to the spectators is an example of *kerasma*

*Kerasma* roughly translates to mean largesse or unmotivated generosity and it puts the recipient in a position of lesser power.

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## *Trousseau Collection and Patinadha*

Late on the following (Sunday) morning, the groom's party sets out on a second procession to the bride's house. This time they are to collect the bride's trousseau and deliver it to the groom's house. The bride, meantime, passively observes the goings on while seated at her balcony.

The groom's party enters the courtyard of the bride's home (all pretty drunk and demanding), and takes up all of the available dance space. The *daulia* is positioned off to the side and plays laments to mark the upcoming transition in the bride's life, as well as other sad songs of death and exile. While all of this is going on, the bride's family decorates a truck that will carry her trousseau, and the groom's party loads it. Often, in the loading process, someone will try to steal something from the trousseau (in yet another allusion to the groom's conquest of the bride?). Once the truck has been decorated and loaded, the bride's family tries to get the groom's party to leave. The youths refuse to be rushed, asserting their power once again, in this instance, over time.

When the groom's party and trousseau-laden truck return to the groom's house, all partake of a midday

meal. Then the groom is ritually shaved to the accompaniment of the *daulia*, who plays sad songs about how the groom is being forced to leave his mother for his wife.

## *The Wedding*

Following the shaving ritual, the groom's party returns to the bride's home - this time to collect the bride and bring her to the church in a final procession.

Again in a passive role, the bride waits at her house for the groom's party to arrive. When they do, a young boy brings her a pair of white shoes (to be stuffed with money until they 'fit properly') and a bouquet. This done, she moves to the threshold of her house, tearing up a bread ring and scattering its pieces amongst her girlfriends. She is then led out into the courtyard, preceded by her father who pours a glass of wine on the ground in front of her and sprinkles rice behind her.

The *patinadha* to the church begins with the bride in front, just behind the musicians, and the groom in back. In the church, the actual ceremony takes about 45 minutes. At its conclusion, the bride, groom, both sets of parents, and the *kumbaros* (wedding sponsors) retreat to the church entrance where they accept gifts of money from the guests as they leave the church.

The last event of the wedding is the "dancing of the bride" in the church courtyard. By custom, the dancing begins with the *kumbaros* taking the hand of the bride who, in turn, holds the groom's hand. The *kumbaros* then leads the couple in a slow dance (*kalamatianos*) around in a counterclockwise circle three times. In a final ritual, again symbolic of the bride's passivity, the bride is "danced" by all who attended the wedding.

## *Bibliography*

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Perhaps a better description of the wedding procedures is in the following in and a married girl from Soho.

*Jane:* We'll talk about your wedding. What happened?

*Kiki:* At my wedding? We started on the Monday, here in Sohos, the wedding s to Sunday, when the bride goes to the church. We, on Monday, hang out ready from before, ironed, washed. We hung it up in my house. Later invitations. We had them printed in Thessaloniki, what time the service w envelope. I gave them to a young cousin, and told him to pass them out t groom handed out his own invitations, to his own relatives and friends. O brought over gifts, friends, and relatives. On Friday evening, the groom's r bride's trousseau. The mother-in-law, sister-in-law friends, from the groo at these things.

*Jane:* The bride, what does she do?

*Kiki:* Nothing. She sits in the room.

*Jane:* Doesn't she give something?

*Kiki:* We offer a treat, a sweet. Either I or someone else. it's not absolutely re *kerasma*. They come and look at the trousseau, and they steal something doormat, and they take it to the groom's to show what they've got. Fr Without my noticing - they told me the next day.

*Jane:* Is this a custom?

*Kiki:* Yes, a custom (*ena ethimo*), to steal something from the bride so that the g it. They saw the trousseau, and then they left. Later, on Saturday morning food for the celebration (*ghlendi*). The bride has a celebration, and the g years, we did the celebration in the house, but now, since lots of people go can't contain them, we do it at rented halls (*kendra*). At noon, the groom (*daulia*) at his house, and in the afternoon, he brings the *ruba*. That's whe and slippers into a wide flat pan. They go, dressed up - all except the groo to "dance the bride".

*Jane:* They did that for you?

*Kiki:* Yes, they came, and I wore the dress we call the *Savvatio*. They came f down with your parents - to the dance. Later, the relatives of the groom ta dance for two or three hours, then they leave behind the bridal gown, and back upstairs, and then go to the *kendro*. All the relatives gather there, a go to the *kendro*, we take down the trousseau. We have a big trunk. We thr girls sing. If there are young girls. We put linens - sheets, pillowcases, an because the blankets will be laid out on the truck. And then we celebrate u next day, the bride gets ready. About 11, the *daulia* come to take the trou balcony and watches. The relatives take her trousseau and arrange everyth look nice, and the gifts, glass things, are loaded. And then they leave, da trousseau to the house. On the truck go relatives of the bride, and when ti they say, "Give us a gift and we'll give you the trousseau. And he gives them the truck, and put everything in the groom's house. Then the groom is sha they cry: the mother, the brothers and sisters. They throw money in a tow afternoon, they went with the *daulia* to get the *kumbaros*. He lived far fro The groom came up to us with a jug of wine, he treated all the relatives. the *kumbaros* went in and put the shoes on her.

*Jane:* What happens with the shoes?



interview between Jane Cowan

starts on Monday and it goes to the trousseau. We'd had it on Thursday, we gave out what would be, and it was put in an envelope for friends, relatives. And the Thursday afternoon, people and relatives come over to see the bride's side. They come and look

required that the bride do the dance from it. A table covering, a tablecloth, and a doormat.

the groom will give them a gift for the bride. We got up and prepared the bride's room is separate. In those days, at the weddings, and houses, the bride takes musical instruments and they put the wedding dress on the bride, who stays home - they go

for me, I went down - you go to see you and "dance" you. We dance and they leave. After this, we go to dance and celebrate. But before we go, we throw rice and coins, and the bride takes such things - in the trunk, until 5, 6 in the morning. The bride sits on the truck so that they can see her going in the road, taking the bride. They get to the groom's house, and they give some money, so they unload the truck, and everyone sings, and the bride is set there. In the morning, they came to us. The bride was inside a room,





**Kiki:** On the bottom of the shoes we write the names of five to six single girls, and whichever one is "wiped out" first will be the first to marry. But at my wedding we didn't do that. After that, the *kumbaros* goes down the stairway, she makes the sign of the cross and - we'd make these large rings of bread - the bride throws pieces of them from the stairs. The single girls take these and put them under their pillows. Then, they took me to the church with the *daulia*. The whole ritual with the crowning took place; we went outside, we danced.

**Jane:** How did you dance? In some order?

**Kiki:** Sure, there's an order, the bride with the groom and the *kumbaros*, and afterward friends, whoever wants to, to join in, but we only dance *kalamatianos*. Just that dance.

**Jane:** Why only that?

**Kiki:** Because only that is appropriate for the bride. What is she going to dance, *tsifte teli*? *Zebekia*? At that moment, only *kalamatianos* is appropriate, and another dance, the *sighanos*, an old dance. The father-in-law, mother-in-law, bride, groom, *kumbaros* dance, they give "gifts of money" to the *daulia* and afterward, they take their cars and leave. That's it, it's over. Afterward, we went to Thessaloniki to get our photographs taken, and we stayed in a hotel that night. The next day, we left for a week in Athens. But in those days, we did it very differently - there was much more work, more hassle. My wedding, that's what it was like. Now, my mother-in-law will tell you other things.

ἔ ξ δ ο σ ι ς  
"Α Π Ο Λ Λ Ω Ν"

### KALAMATIANOS

CLASSICAL GREEK  
SCALE AND RHYTHM

accent: 1 2 3 4 5 6 7 Full value must be given to the 3/8

count: ε-να και δυ-ο τρι-α 1-&-2-3 1&-2-3  
one and two three

Seven Eighths are a combined measure of 3/8 time and 2/4 time. The 3/8 value is played on the first beat of each measure and must be made by 1/8 longer than each of the 2 succeeding beats.

Moderato By G. L.

*f* *mf*

Κό - - - ρη μου Κα - λα - μα - τια - - - νή, Ξαν -  
 "Ο - - - ταν σέ έ - - - πω στο χο - - - ρο, Ξεχ -  
 θο - - - μαλ - - - λοῦ - σα και λιγ - - - νή, "Ο - - - μόν Μαν -  
 νῶ τόν κά - θε μου καὶ - - - Φο - - - ρεῖς στὸν ἄ - στὸν  
 δῆ - λι κα - λα - - - μα - - - τια - - - νό, Φο - - - ρεῖς στὸν ἄ - στὸν  
 ἄ - σπρο σου λαί - μόν, Μαν - - - μόν,





## To Touch or Not to Touch, That is the Question...

Jewish weddings - a broad subject covering the ceremonies of a people spread all over the globe, with wedding rituals unimaginably rich and varied.

In around 70 C.D., the independent Jewish state was destroyed by the Romans. The survivors dispersed all over the Roman Empire. Two main waves of emigration occurred - one to what is now central and Eastern Europe (the Ashkenazim) and the other to Spain and Portugal (the Sephardim). The former remained a separate group, primarily, while the latter blended in more with the local host cultures. Though retain their essential Jewishness, each group developed its own interpretations of customs surrounding all of the major milestones of life, including wedding rituals. Then, through time, geographic separation, and different religious leadership, the two main groups separated in

subgroups, each again with its own interpretation of ritual ceremonies.

Common to all Jewish wedding is obedience to the *mitzvah* (commandment) that one must dance at a Jewish wedding. Guests of all ages and all social strata dance. Even the old have specific dance roles in Yemenite Jewish weddings, and in Eastern Europe, the town beggars and cripples were invited to weddings and required to dance.

Also embedded in Jewish law is the commandment to show modesty while dancing. Interpretation of this commandment has led to a number of solutions to the problem, "How does one dance with the bride?" If there is to be no direct physical contact between the sexes on social occasions (especially amongst the orthodox), is contact while dancing allowed at weddings? How can the obligatory religious *mitzvah* of dancing with the bride be fulfilled?

Answers to these questions, and solutions to the problem implicit in the questions, have been many and varied. In Eastern Europe, the use of a handkerchief as a substitute for actual skin-to-skin contact became the universal solution. An example of this can be found amongst the Hasidic Jews of the 18th and 19th centuries. Rabbi Motali (1770-1835) was said to hold the corner of his handkerchief and give the other to the bride. He would then proceed to dance with her for over an hour, continuing alone if she stopped from fatigue. In another Hasidic court, it was customary for the groom to go to the bride's house on the evening before the ceremony. There he would give her a white handkerchief and they would do the *mitsve-tants* (the obligatory dance with the bride). Other guests at the wedding would be separated by sex, going into different rooms to eat and dance together.



Over time, this practice led to the evolution of one dance repertoire for men and another for women. The women showed preference for choreographed couple and group dances while the men preferred improvised solo dances where they could show off their skill, strength and stamina.

In Western Europe, several variations of the handkerchief hold developed. There were groups that allowed skin-to-skin contact with the bride, presumably deciding that the modesty commandment did not include weddings. In others, only young, unmarried girls were allowed to dance with men. Rabbi Yohanan Luria of Alsace, in the 15th century said, ".....It is only proper for the young, unmarried women who are singing before the bride to be among the men.....Through dance and song, the eligible women might find a way to endear themselves to the men." In still other areas, men and women were permitted to dance together if one or both of the partners wore gloves.

### Yemenite Wedding Dances

The peoples of Yemen seem to have solved the problem of modesty while dancing at weddings by simply ignoring it. Dances done in the Yemenite Jewish weddings of all 5 Yemenite cultural regions are not specifically wedding dances. Rather, they represent the Yemenite Jewish dance repertoire of the village in which the wedding takes place. In Midrach Oz, dance repertoires are delineated within age and gender subgroups (old men, old women, middle-aged men, middle-aged women, and youths).

Most of the events in the wedding cycle include music and dance, and each subgroup of people does the songs and dances appropriate to itself. The first

event in the ritual cycle is the *Al-qali*, a gathering where old and middle aged women prepare the snacks (roasted sunflower seeds and popcorn) to be consumed by members of the wedding party later in the cycle. Once the work is completed, the women sing and dance together. On the Sabbath preceding the wedding ceremony, villagers visit the homes of both the bride and groom. At that time, the old men sing religious songs. After the Shabbat is over (Saturday evening), the villagers again visit the homes of the bride and groom. Each, wearing traditional dress, is led outside in a traditional wedding procession (*zaffeh*), complete with music. When the procession has ended, the old and middle-aged men retire to the main room of the house to sing and dance traditional songs and dances. The old and middle aged women do the same, in a different room. Much later, the youths of the village join the dancing and continue until the early hours of the morning.

The *hinneh* (henna evening) follows a *zaffeh*. All save the bride and the village women leave the room when an old woman enters carrying a bowl of henna covered by a brightly colored scarf. In this position of honor, the old woman then balances the bowl on her head and moves to the center of the room. Meanwhile, she sings improvised verses about henna, beauty, the bride, the mother and the family in general. All of the other women, except the bride, who is seated, form a circle around the old woman and dance. The bowl is taken off of the old one's head and the henna powder is mixed with water and applied to the bride's fingertips. When this ceremony is finished, the room refills with middle aged and young people who dance late into the night.

Also included in the cycle is the *mazhareh*, a ritual in which the bride sits in traditional place of honor as the *mazhareh* (a floral arrangement decorated with egg shells) is being prepared by the old women of the village. During this preparation, the old women sing songs about the bride and her upcoming separation from her family. When the *mazhareh* preparation is complete, the old and middle sing and dance pieces from their traditional repertoire.

On the evening of the wedding ceremony itself, the dancing is dominated by the youth of the village. However, in the post-wedding celebration (on the Saturday evening following the wedding), the whole village dances, with each subgroup adhering to its own repertoire. The old men stick to traditional Yemenite dances, seriously performing a limited number of steps in a dignified, elegant and refined manner. The old women also have a limited dance step repertoire, tending to repeat the same movement pattern through an entire song. Singing, and the ability to improvise verses, is emphasized amongst the old women. The middle-aged men and women use many more steps and frequently order them in sections, each section becoming longer and faster than the one before. Emphasis in this group is placed on stamina, speed, light footedness, and the ability to dance with the entire body (rather than just with the feet and legs). The village youth know the greatest number of steps and perform them with uninhibited enthusiasm, throwing their entire bodies into the dance.

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## "Claudia, do you have a good recipe for Baklava?"

That is probably the most frequently asked question that I hear from Scene readers. I have been asked so often that I think it's time to reveal where I get some of my recipes. Whenever possible, I try to get them from people who belong to that ethnic group, but when I'm unable to do so, I fall back on the Los Angeles Public Library System, particularly the Culver City branch, which has an excellent selection of ethnic and general cookbooks. Nearly every ethnic group is represented by a cookbook, or a selection of one, and most of the ones published in the U.S. during the past 30 years are available through the public library.

The second most asked question is, "do you actually test every recipe yourself?" Since I've been interested in ethnic cooking for 20 years, and so is nearly everyone else in my extended family, I've tried about 60% of the recipes that appear in the Scene. Like most experienced cooks, I can tell by reading a recipe if it will be any good. I also use recipes that have been tested by other people whose judgement I trust. Most experienced cooks don't follow recipes to the letter anyway, and use their own instincts and judgements. For those of you who need more guidance, here is a list of 5 "must have" cookbooks. This is not a "best of" list, and some of you might know of better books. These are simply my personal favorites which I use for inspiration.

### Middle Eastern Cooking, Rose Dosti (HP Books 1982).

My battered copy of this cookbook is one of my prized possessions. A staff writer for the L.A. Times, Ms. Dosti covers the foods of North Africa, the Arab countries, Iran, Israel, Turkey, Greece, and Albania, in great detail. She includes regional variations of many recipes and a great deal of information about the cultures of these countries. Even if you don't cook, the wonderful anecdotes and excellent illustrations make this cookbook fun to read.

### Central European Cooking, Round the World Cooking Library (Galahad Books, 1973).

After a general introduction to the cuisines of Switzerland, Austria, Czechoslovakia, Hungary and Romania, this book intersperses brief anecdotes about food customs with recipes. There are more comprehensive cookbooks covering each of these countries, but the value of this book is that putting all of the recipes side by side, one can get a sense of how the cuisines of the entire region interrelate. Heavy on the meat and potato recipes. Great pastry and dessert section!

### The Moosewood Trilogy (The Moosewood Cookbook, The Enchanted Broccoli Forest and Still Life with Menu), Mollie Katzen.

Although not intended to be an ethnic cookbook, this popular series of vegetarian cookbooks contains many ethnic recipes. Since the recipes delete meat products, they aren't always 100% authentic. However, if you're thinking of becoming



a vegetarian, or already are, and can't bear the thought of living without Moussaka, Kung Pao, or Pad Thai, these books are for you.

The Compleat Asian Cookbook, Charmaine Solomon (MacGraw-Hill Book Company, 1976).

This is the most comprehensive cookbook covering the countries of the Asian continent that I have seen. Ms. Solomon uses spices too sparingly for my taste, but as a native of Sri Lanka and former resident of many of the countries she covers, she is a reliable source of "homestyle" recipes. The China and Japan sections are covered better by other cookbooks, but this is one of the few sources of information on Burmese and Laotian cooking that I have seen.

Turkish Cooking, or the Delectable Delights of Topkapi and The Delights of Turkish Cooking, Neset Eren.

These are actually two editions of the same book. Both were published only in Turkey (in English). The first edition mentioned above is available in the Culver City branch of the Public Library. In addition to more wonderful recipes than you can probably prepare in your lifetime, it contains wonderful stories about the culinary misadventures of a wandering Imam. For the newer edition, you'll have to send someone to Turkey to get it (it wouldn't surprise me if it is available somewhere in the U.S.). There are other Turkish cookbooks available, but this is the only one that seems to have accurate measurements.

All of these cookbooks are still in print, or are available through the Public Library System.

Dance on the slab



Picnic in the Park

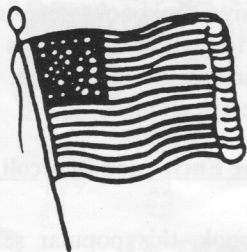
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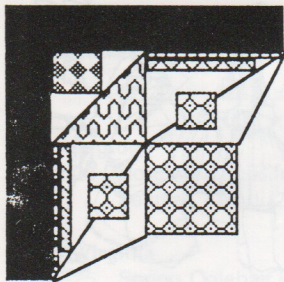
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ARGENTINE TANGO

Alex Piperkov - Guitarist from Radio SKOPJE  
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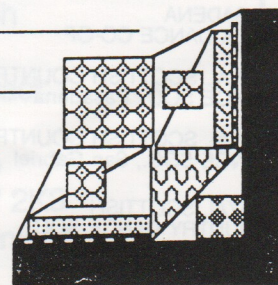
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SMOKER \_\_\_\_\_ NON-SMOKER \_\_\_\_\_







# 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	(310) 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, Wed, 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	(103) 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	Ann Taylor (805) 643-2886	VENTURA, Temple Beth Torah Youth Ctr. 7620 Foothill Rd.
HOLLYWOOD PEASANTS	Wed, 7:30-9:45 pm	(310) 827-3734	WEST HOLLYWOOD, Plummer Park 7377 Santa Monica Blvd. Fiesta Hall
INTERMEDIATE FOLK DANCERS	Fri, 8-10:30 pm	(310) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 238-1717 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, Wayne Van Horn School, 5501 Kleinpell Ave.
KYPSELI	Fri, 8 pm-midnite	(818) 248-2020	PASADENA, 2031 Villa St.
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion 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) 649-2367 Rachel Pratt	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., Pasadena	Th., 7-10 pm	(310) 820-1181 Eve & Jerry Lubin	EAGLE ROCK, St. Barnabus' Parish House, 2109 Chickasaw
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel	Tu, W, Th, Fri 7:30-10 pm	David Hills (818) 354-8741	SAN GABRIEL. Call for location
ROYAL SCOTTISH COUNTRY DANCE SOC.	Mon, Thurs, 7:30-9:45 pm	(714) 557-4662 Shirley Saturensky	IRVINE. Call for location HUNTINGTON BEACH. Call for location
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	(310) 924-4922 Dorothy Daw, instructor	TORRANCE, Torrance Cultural Center, 3330 Civic Center Dr.
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, 8-10:00 pm	(805) 642-3931; 985-7316	VENTURA, Loma Vista Elem. School, 300 Lynn Dr.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	Mara Johnson (818) 831-1854	SEPULVEDA, Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 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 900 University Ave.
VESELO SELO FOLK DANCERS	Th, 7:00-10:00 pm 3rd Fri, 8-midnight Sat, 8-midnight	(714) 254-7945; Recorded message & schedule	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 7:30-10:30 pm	Jerry Lubin (310) 820-1181	SANTA MONICA, Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 7-9 pm	Eve Pontius (310) 306-2360	WEST L.A., Visitation School, 5561 W. 88th St. WEST L.A., Vergani Dance Studio, 5216 W. Manchester Ave.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm 4th Wed, 8-10:30 pm	(213) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1209 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri, 7:30-10:30 pm	(818) 368-1957	WOODLAND HILLS Rec. Center, 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-10:45 pm	(310) 857-3362	WEST L.A., Emerson Jr. High, Boys 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.
CAFE SHALOM INTERNATIONAL DANCE	7:30-10 pm 4th Sat. each month	(714) 886-4818 Darlene Wheeler	SAN BERNARDINO, 3512 North "E" St. (35th & "E" St.)
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. 3-10:30 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	Wed, 8-10:30 p.m.	(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) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.

## 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) 941-0845 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
CONEJO VALLEY FOLK DANCERS	Mon., 7:30 pm	(805) 496-1277	
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, 8:00-10:15 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
NICHEVO FOLK DANCERS	Wed., 7:30 pm	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia
OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI, Ojai Art Center
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church, 300 s. Los Robles









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