

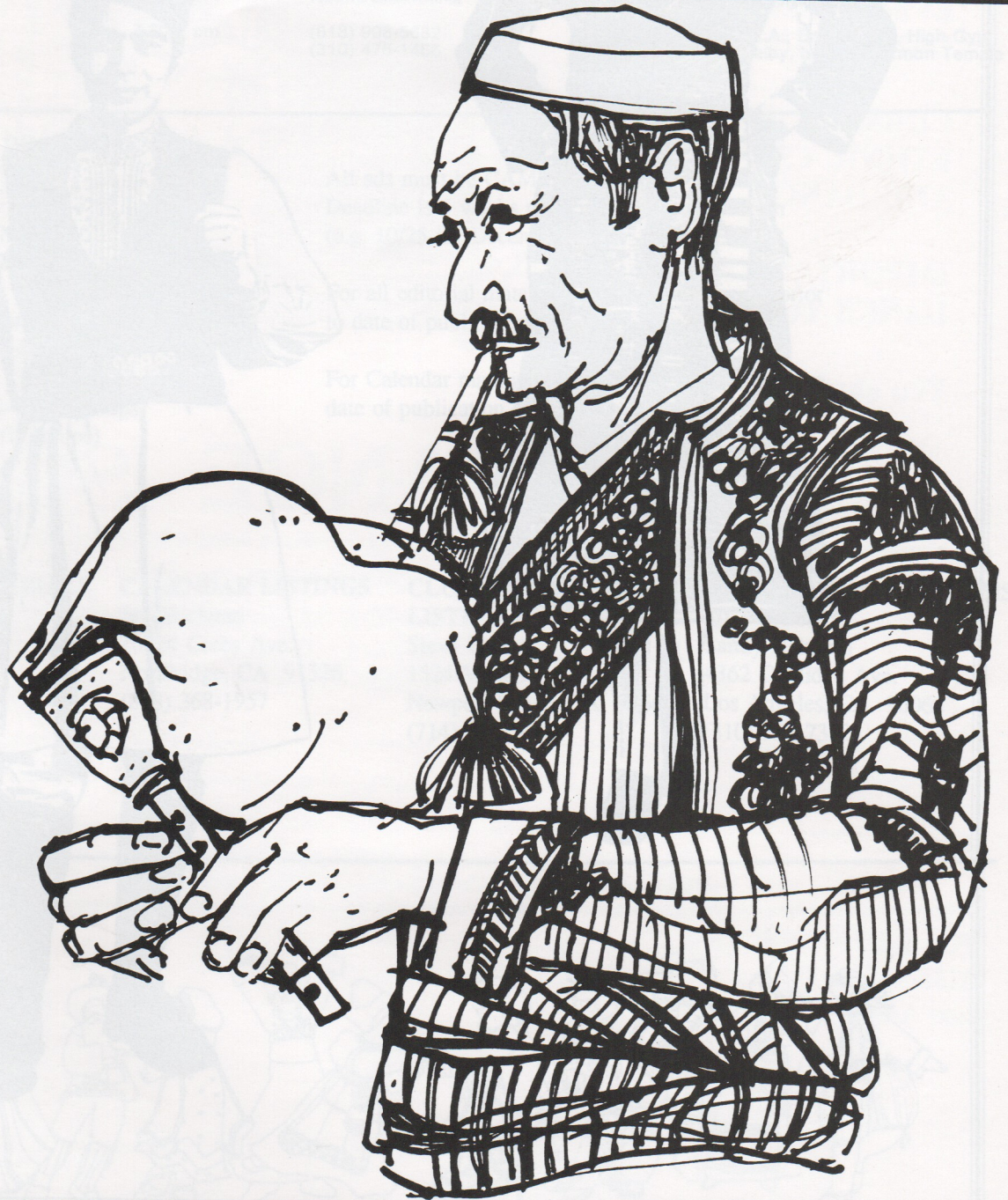


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# Folk Dance Scene

MARCH 1996

Volume 32, Number 1





DATED MATERIAL



MARCH 1996

Volume 32, Number 1

# 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.

Views expressed in SCENE are solely the opinions of the authors and do not necessarily reflect the policy of the magazine or the Federation. Neither the magazine nor the Federation assumes responsibility for the accuracy of dates, locations, or other information sent in. The Editors have the right to edit and modify all submissions.

MANUSCRIPTS & NOTICES. The Editors will attempt to include all news-worthy items which are consistent with the policy of the magazine. News items should reach the Editors by 5 weeks before the month of publication for inclusion. Potential authors of feature articles should correspond with the editors prior to submitting their manuscripts.

SUBSCRIPTIONS. All subscription orders and renewals should be addressed to the Subscription Office, 6150 W. 6th St., L.A., CA 90048. The subscription rate is \$10/year (\$15 foreign). All subscriptions must be prepaid. Changes of address and circulation problems should be addressed to the Subscription Office at least one month prior to the mailing date to ensure proper delivery. Due to the non-profit, 3rd Class mailing status of SCENE, the post office will not forward the magazine. Renewals received after the 10th of the month prior to publication will not be started until the following month.

ADVERTISING. Current rates and specifications are printed on the back page of the magazine. Details are available from the Editorial Office. All ads must relate to and be consistent with the purposes of the magazine, must be camera-ready and accompanied by a check for the correct amount.

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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*Richard Unciano*

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Our thanks to Richard Unciano for his many excellent and informative articles written for *Scene*. We look forward to many more.

Note: Federation events are in bold type  
 \*\*\* Call to confirm all events

## 1996

### MARCH

- 1 **Sadie Hawkin's Day Party, hosted by West L.A. Folkdancers. 7:30 pm, Brockton School, 1309 Armacost Ave. Pot luck snacks and desserts. Info: (310) 202-6166**
- 2 Dancers & Musicians of Bali. 8 p.m. El Camino College. Info: (310) 329-5345.
- 2 Victorian Ball. Masonic Hall, Pasadena. Presented by the Social Dance Irregulars.
- 5 Balinese Dance Company. Irvine Barclay Theater, 8 p.m. Info: (714) 854-4646
- 9 Altan. Traditional Irish music and song from County Donegal (bordering Scotland). UCLA's Wadsworth Theatre. Info: (310) 825-2101
- 9 Brazil's Baile Folclorico de Bahia. Orange Coast College. Info: (714) 432-5880.
- 9 **Spring Fling Scholarship Fund Raiser, hosted by Cabrillo Int'l Folk Dancers. Balboa Park club, San Diego. Workshop with Gene Ciejka + partner, 2-5:30 p.m. Party 7-10:30 p.m. Info: (619) 422-4065**
- 15, 16 Les Ballets Africains, National Company of the Republic of Guinea. UCLA's Wadsworth Theatre. Info: (310) 825-2101
- 16 **Skandia Dance Club workshop and dance party. Workshop 4 pm, pot luck supper 6 pm, dance party with live music 7:30. Lindberg Park, Culver City. Info: (310) 827-3618**
- 21-23 Veryovka Ukranian Dance Company, Cerritos Center for Performing Arts. Info: (800) 300-4345
- 22 The Cassidy's, Irish Folk Music. Orange Coast College. Info: (714) 432-5880
- 29 Black Light Theatre of Prague.

29-31 **Westwood Co-op's Folkdance Weekend at Camp Hess Kramer, Malibu. Info: (213) 876-1258:**

30 Music Therapist's Folk Festival, Chapman University, 7:30 p.m. Info: (714) 772-0604.

31 **Beginner's Festival, presented by Veselo Selo. 1-5 p.m. at La Habra Club House, La Habra Blvd. & Euclid. Info: (714) 641-7450.**

### APRIL

12 La Tania, Flamenco Dance concert. Beckman Aud, CalTech, Pasadena. Info: (818) 395-4652

13 **AVAZ Internation Dance Theatre Performance. 8 p.m., CSULA. Info: (213) 466-1767.**

14 **Westwood Co-op's Folkdance Festival, 1:30-5:30 p.m. Culver city Veteran's Aud, Culver Blvd. & Overland. Info: (213) 876-1258.**

20 **Skandia Workshop, 3-5 p.m. Dance party 7:30 p.m. Women's Club of Orange, 121 Center St. Info: (714) 532-9047.**

27 Salif Keita, African vocalist. UCLA's Wadsworth Theatre. Info: (310) 825-2101

27 La Tania Flamenco dancer. Pepperdine University, Maliby. Info: (310) 456-4522.

### MAY

10-12 Dance Awakening, a contra dance weekend in Ventura, CA. Ron Buchanan, caller; live music by Anita Anderson, Rex Blazer, Cyd Smith and Dragonfly with Aviva Speceal and Michael Gutin. Info: Shane or Kelli Butler, (805) 649-5189.

11 **Skandia Dance Club: workshop 4 pm; pot luck supper 6 p.m.; dance party with live music 7:30 p.m. Lindberg Park, Culver City. Info: (310) 827-3618.**

18 Victorian Ball. Dancing, refreshments, entertainment. 7 p.m. Upland. Info: UHPS, P.O. Box 1 828, Upland, CA 91786

19 Banjo & Fiddle Contest. 9 am-6 pm. Paramount Ranch, Agoura. International, Cajun, Contra, Clog and Scottish dancing. Info: (818) 382-4819.

### JUNE

14-17 **Los Angeles International Folkdance Extravaganza (LIFE) Camp. Pomona College, Claremont. Teachers: Petur Iliev, Zeljko Jergan. Live music. Petur Iliev, Jerry Grcevich and George Crittenden Bands. Info: (818) 774-9944.**

21-23 California Traditional Music Society's Summer Solstice Weekdn. International and contra dancing, singing and music classes, performances. Info: (818) 342-SONG.

29 Skandia workshop 3-5 p.m., dance 7:30 p.m. Women's Club of Orange, 121 Center St. Info: (714) 532-9047

### JULY

14 San Diego International Folkdance Club Festival, 1:30-5:30 p.m. at Balboa Park Club. Council meeting at 11 a.m. Info: (619) 422-5540.

20 Skandia Dance Club presents: workshop at 4 p.m., pot luck supper 6 p.m., dance party with live music 7:30 p.m. Lindberg park, Culver City. Info: (310) 827-3618.

### SEPTEMBER

21 Skandia Dance Club presents: workshop at 4 p.m., pot luck supper at 6 p.m., dance party with live music at 7:30 p.m. Lindberg Park, Culver City. Info: (310) 827-3618.

28-29 Festival hosted by the International Dance Association, San Diego County. Balboa Park Club. Council meeting at 11 a.m. on Sunday. Info: (619) 422-4065.

### NORTHERN CALIFORNIA

3/9-10 Camellia Festival, Sacramento

5/24-27 Statewide Festival, San Francisco.

6/10-15 Scandia Camps, Mendocino

6/16-22 Woodlands. Swedish dance

teachers Tommy & Ewa Englund and Finnish teachers Aune Nokkala and Oiva Ylonen. Live music. Info: 415) 383-1014

6/22-29 Mendocino Folklore Camp. Mendocino Woodlands.

6/29-7/7 Balkan Music & Dance Workshop. Info: (510) 344-6349.

## OUT OF STATE

### Illinois

3/29-31 Chicago Spring Festival. Sponsored by ensemble Balkanske Igre: Mitko Manov, Atanas Kolarovski. Info: John Kuo, (312) 324-1247.

### Texas

3/8-10 37th Annual San Antonio College Folk Dance Festival. Dick Crum (Balkan), Germain Herbert (French) and Joe Wallin (Scottish). Info: Neida Drury, (210) 342-2905

### Washington

3/2-3 Seattle Folkdance Festival with Martin Koenig.

3/15-17 Springdances Northwest. Bo Peterzon, Ing-Britt Dahlstrom, Brod Leif Andersson & Erik Dopmanns. Seabrook Conference Center, Seattle, WA. Contact Kathi Ploeger or Don Meyers at (206) 789-2678 for information.

5/25-27 Seattle Folklife Festival. Space Center. Free. Info: (206) 684-7300

### West Virginia

7/17-8/11 Augusta Summer Sessions. Several sessions centering on various folk dance, music and craft genres. All sessions at the Augusta Heritage center, Davis & Elkins college, Elkins, W.V. Info: (304) 637-1209.

7/17-12: Cajun/Zydeco Dance, Intensive Clogging; Cajun Culture & Language

7/14-19: Swing Dance

7/21-28: Irish step dance and set dance; Gaelic language and song

7/28-8/2: Clogging, Squares, Cajun, Contras, Couples, Step Dance, Tap, Callers, Dance Band & more.

8/4-11: Appalachian Dance

*Travel & Dance  
with  
Beverly & Irwin Barr*

\*\*\*\*\*

**FOLKLIFE FESTIVAL in Seattle  
and  
SHAKESPEARE FESTIVAL in Ashland**

\*\*\*\*\*

**End of May - 1996**

**PLUS THIS and MORE:**

- \* Boat Excursion on Rogue River thru Hellsgate Canyon
- \* Mount St. Helens National Volcanic Monument
- \* Mount Rainier National Park
- \* Rose Test Gardens - Portland
- \* Columbia River Gorge
- \* Tillamook Cheese Factory
- \* Three Cape Scenic Drive
- \* Crater Lake National Park Rim Drive
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## Jim Gold's Folktours 1996 GREECE, CZECH REPUBLIC, SLOVAKIA, POLAND, BULGARIA, and ISRAEL!

Meet the people who keep culture alive--artists, dancers, musicians, writers. We stop for village fairs and markets, meet local folklore groups, and attend festivals. Folk dancing, singing, ethnic costumes, performing groups, photo opportunities, and more! Our groups are small and personal. All tours are led by Jim Gold.

**GREECE, May 8-26** includes Athens, Thessaloniki, Kavalla, Pella, Kastoria, Delphi, breathtaking Meteora, **GREEK ISLANDS** of Mykonos, Paros, and Santorini.

**CZECH REPUBLIC, SLOVAKIA and POLAND: June 28-July 14** includes Slovakia's famous Vychodna Folk Festival, Prague, Bratislava, Piestany, Crakow, Moravia's folkloric Roznok, and Valassko areas.

**BULGARIA, August 12-26** featuring the fabulous Petrova Niva Folk Festival! Sofia, Plovdiv, medieval capital Veliko Turnovo, spa town of Velingrad, scenic Pirin and Balkan Mountains, Bansko, carpet town of Kotel, Batak Folk Fair.

**ISRAEL, October 31-November 10** with Jerusalem, Dead Sea, Masada, Haifa, Tel Aviv, Golan Heights, and Sea of Galilee.



**Jim Gold International** 497 Cumberland Avenue, Teaneck, NJ 07666.  
(201) 836-0362 Fax: (201) 836-8307.

# On the Scene

## 36th TOPANGA BANJO FIDDLE CONTEST & MARCH FOR PARKS

This year's event takes place at Paramount Ranch near Agoura on Sunday, May 19 from 9 a.m. to 6 p.m. Featured are the Contest Stage, where 115 banjo, fiddle, mandolin, guitar, band and singing contestants will perform, along with several professional Bluegrass and Cajun bands; the Dance Stage, where you can dance and/or watch Scottish Country, clog, international, Cajun, Contra and square dancing; and the Railroad Stage, featuring children's songs, Chumash and Creek stories for children as well as railroad, hobo, humorous and environmental songs. Additionally, there will be 45 folk art booths with weaving, ceramics, wood carving, leather craft, metal craft, jewelry, needlework, paintings, and other items for sale. Bring a picnic or buy your lunch from one of the on-site vendors. For more info, call (818) 382-4819.

## NEW MEXICO AUGUST FOLK DANCE CAMP, 1996

The 13th annual New Mexico August Folk Dance Camp will take place August 7-11, 1996. Coming from Sweden will be Tommi and Eva Englund. Those who attended camp in 1989 will recall how wonderfully kind and helpful the Englund's are in their teaching style. Most people, after attending teaching sessions with Tommi and Eva, find that their Swedish dancing has turned into the most luscious, smooth, addictive butter. Also teaching will be David Paletz, who will delight us with a wonderful array of Israeli dances, using his fun personality and joy of dancing at parties til sunrise. Dances of all levels will be taught. Partners are not necessary.

Camp will be held at Highland University, located in the quaint, historic town of Law Vegas, New Mexico. The facilities at Highlands include wood dance floors, an air conditioned dance hall, and a swimming pool. On the way to or from Law Vegas, it is possible to extend

one's holiday and go to the Pecos Wilderness Area or Santa Fe's easygoing downtown plaza and art galleries. Dancers arriving from out of state can arrange a lift from the airport or help with transportation. For more information, contact Noralyn Parsons (505) 275-1944.

## FEDERATION MEETING NOTES

Carl Pilsecker

Nominations for Federation Officers, 1996/97 are as follows:

President	Marilynn Pixler
Vice-President	Beverly Weiss
Historian	Gerri Alexander
Publicity Chair	Sylvia Stachura
Membership Chair	Frank Wu
Treasurer	Forrest Gilmore
Secretary	Carl Pilsecker

As a temporary expedient, the offices of Corresponding Secretary and Recording Secretary have been combined for 1996/97.

Should you wish to nominate someone for any of these offices, please notify your club's Federation delegate immediately.

## CAJUN & ZYDECO DANCE SCHEDULE

The Traditional Music and Dance Conservancy will be sponsoring Cajun and Zydeco dances every second and 4th Friday night at the War Memorial Hall, 435 Fair Oaks Ave. in South Pasadena. Live music is featured at each dance, by such groups as the Kent Menard Zydeco Band, the Acadiana Cajun Band, and the Joe Simien Cajun Band (to name a few). Cajun/Creole food is available at each event. Doors open at 7 p.m., with free dance lessons from 7:30-8 p.m. The kitchen opens at 7:30 p.m. and the band starts playing at 8 p.m. For more information, call the LA LA Line at (818) 793-4333.

## WESTWOOD CO-OP's HESS KRAMER WEEKEND

Friday, March 29-Sunday, March 31.....

A weekend getaway awaits you in Malibu, at Westwood Co-op's annual

Camp Hess Kramer. There will be teachings of new camp dances as well as favorite old classics, parties, sports, good, games, nature and bird walks, crafts and entertainment, and time to kick back and enjoy a break from everyday stresses. We hope to meet new friends as well as enjoy the company of old ones. For information, call Sandy at (310) 391-7382.

## FOLK DANCE COURSE IN ROMANIA

Gabi Ghiur, a fine Romanian choreographer and teacher, will be conducting a folk dance course from July 26-August 8, 1996, in Bahia Mare, Romania. The course includes dance workshops twice daily (9 a.m.-12:30 p.m. and 4-6 pm), as well as trips and visits to surrounding villages and museums, teachings of Roumanian folk songs, introduction to Romanian decorative arts, participation in a village "hora" and folklore festival, and meeting with members of some local folk dance troupes. For more information, contact Ghiur Gavril at 2A/21 Transilvaniei Str., 4800 Bahia Mare, Romania, phone 04 062 434280, or Rac Tauber at Opa! Folklore Studies, (619) 273-4996.

## VESELO SELO NEWS

Veselo Selo will be hosting two dance festivals, one on March 30 and the other March 31. Saturday night's event is a "minifestival" conducted as part of the Western Regional Conference of the national Association of Music Therapists. The program will be at Chapman University, and includes beginning level folk dances and performances to introduce the music therapy professionals to the wonders and joys of folk dance and music.

Veselo's annual Beginner's Festival will be at 1 pm on the next day, March 31, at the La Habra Clubhouse, featuring continuous teaching of easy, fun dances by teachers who specialize in teaching beginners. Performances by several folk dance companies will give beginners a break and show them to some of the exciting, more advanced folk dances. Refreshments will be provided by students from Christina Garner's folk dance class at Fullerton High as a fund raiser for

# On the Scene

costumes. The Club House is on La Habra Ave., just east of Euclid St.

## FOLK DANCE CAMP SCHOLARSHIPS AVAILABLE

The Folk Dance Federation of California, South, will award several tuition scholarships to deserving folk dancers for the summer dance camps. Applicants must be a member of a federation-member club. Scholarships are awarded on past and potential contributions to folk dance activities. Applications have been mailed to all Federation clubs; if one has not been made available to you, contact Richard Duree, scholarship chair, at (714) 641-7450

## VICTORIAN ASSEMBLY

A series of dances, sponsored by the (Mostly) Victorian Assembly, will be taking place through June, 1996, at the Redondo Beach Masonic Hall (southwest corner of Ruby and Catalina), with it's 2500 square foot wood dance floor. Dates include February 17, March 16, April 20, May 25 and June 15, all Saturday nights. Hours are from 6:30-10:30 p.m. Dances include waltzes, polkas, quadrilles, Quebecois squares, a little Renaissance, a little Regency—a smorgasbord of historical dance! Anyone interested should contact David Wilkin at (310) 318-3876.

## NEW BOOKS ON THE MAZURKA

For students of folk and ballroom dance, a new series of books on the Mazurka should be of interest. Published by Richard Cwieka of Irvington, JH, the series is the result of years of research into Polish historical dance, specializing in the Grand Ballroom Mazurka. The title of the book is Mazur(ka) Tetralogy and appears to be a very thorough study and notation of the Mazur, one of the great ballroom dances of 19th century Europe. In ten volumes, the series includes: Vol. I, "The Polonaise", Vol. II., "Mazur, Mazurka", Volume III & IV, "Choreographer's Handbook of Illustrated Dance Figures", and Vol. X, "Workbook of Diagrams" to accompany Volumes II, III and IV. Prices

vary depending on which volumes are ordered. For more information, contact R. Cwieka, 1375 Clinton Ave., Irvington, NJ 07111

## 1996 SCOTTISH SOUTHERN CALIFORNIA INSTITUTE

The Four Branch Southern California Institute weekend will take place between March 29-31, 1996. The institute begins with a sit down dinner on Friday evening followed by a dance in the Doubletree Hotel's ballroom. Live music is provided by the Sconeheads of Los Angeles. Saturday features classes at Chapman University taught by Liz Johnsonstone of Vancouver, BC., Ruth Jappy of Vancouver B.C. and Geoffrey Selling from Philadelphia, PA. All classes are to live music. After the third class on Saturday, ball review and specialty classes will be held. Evening festivities will also be held at Chapman University. After a sherry/wine reception and banquet, a piper will lead the dancers to the gym to begin the Grand March and an evening of dancing to exceptional live music. An after party will be held at the Doubletree Hotel. Concluding the Institute will be a Sunday morning general class and an optional farewell lunch in the Chapman University dining room.

For more information and application forms, contact Richard McLaughlin at (619) 280-5855, FAX 619-280-5933 or E-mail, RSCDSSD@aol.com.

## FOLKLIFE FESTIVAL IN SEATTLE and SHAKESPEARE FESTIVAL IN ASHLAND

Beverly and Irwin Barr are planning a trip the third week of May, 1996, to both! There will be extensive sightseeing through Washington and Oregon on an exclusive, deluxe motorcoach. Many interesting destinations and activities will be included. See the ad in this issue of Scene for more information. Join this group for exciting and memorable travel. For more details,

call (310) 202-6166 or 478-4659. FAX number (310) 444-9140.

## "SADIE HAWKINS DAY PARTY"

The West L.A. Folkdancers (Friday evenings) at Brockton School in West L.A. will be having a "Sadie Hawkins Day party" on March 1, 1996, to bring in the Leap Year. Party begins at 7:30 p.m. Bring your pot luck snacks and desserts to add to the enjoyment and join in on this All Request party night. Brockton School is at 1309 Armacost in W.L.A. (between Barrington and Bundy, a block and a half north of Santa Monica Blvd.) Call Beverly Barr at (310) 202-6166 or (310) 478-4659 for information.

## COMING LATER THIS YEAR...A RUSSIAN RIVER CRUISE

Beverly and Irwin Barr will be leading this cruise. Read next month's Scene for more information or call (310) 202-6166 or 478-4659.



**"LET'S DANCE"**  
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Pomona College  
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Live Music by  
**Jerry Grcevich**  
**Tamburitza Orchestra**  
Croatian Tamburitza  
Golden Thrace  
Bulgarian  
Ziyia  
Greek and Greek Macedonian  
Edessa  
Pan-Balkan

Bonus Workshop with  
**Marilyn Smith - French**  
and Hurdy Gurdy Music by  
**Richard Taylor**

Bonus Workshop with  
**Alison Snow - Turkish**  
and Music by  
**Dan Auvil**  
**George Chittenden**

Info: Sherry Cochran or Michael Kirk (818) 293-8523, Msg: (818) 409-9508, Mail: 1844 S. 5th St., Alhambra, CA, 91803-3538, email: worlddancer@eworld.com

## GET PUBLISHED!!!

**Readers, be writers, too!!!**

Many of you have travelled the world, seen interesting (maybe even exotic?) places, taken wonderful photos, learned about new cultures, new foods, different traditions from the far corners of the globe! Or you have traditions in your own background that would enlighten others. Maybe you know the words to or the stories behind some of the dances we do. Or, you have a costume you made or bought and know how to make, or that has an interesting history or story surrounding it's purchase. Perhaps there is an enclave of people of a particular culture in your neighborhood that you've discovered (and who might like to be discovered by other folk dancers?)!

There are thousands of stories to be told, and just as many readers that would love to hear them. If you are a "closet" story teller, come out of hiding!!! Share your tales and/or information with *Scene*!

If you happen to be an academician, publishing in the *Scene* COUNTS! We are a fully accredited publication, with our very own Library of Congress number, and copies of the magazine in many universities across the country.

Anyone interested? Please contact either Marvin or Teri at the *Scene* office: (213) 939-5098 or (213) 936-1025; or just mail in your articles/papers to 1650 W. 6th St., L.A., CA 90048. 6150

P.S. If you dislike typing or writing, but love to talk, dictate your stories and send us the tape. We'll transcribe it for you and send you a typed copy to proof!





# PAUL PRITCHARD

1916 - 1995

A few days before Christmas, our friend Paul Pritchard passed away at age 79 from prostate cancer. He was editor of *Folk Dance Scene* for many years (17?) - in fact, his name was synonymous with that magazine. In the early days, he was an active member of the International Dance Circle (IDC), the Gandy Dancers, was President of the Westwood Co-operative Dancers, and last but not least, President of the Folk Dance Federation from 1956-57. Paul was a lifelong enthusiast of folk dancing and made lasting contributions wherever he went.

*Folk Dance Scene* was started by Bill Rosenthal, to serve as a newsletter about dance events in Southern California. When Bill left, Paul became editor, and through him, it became the folk magazine of the southland. The magazine was always filled with chatty goings-on about events in the folk dance world. Of fond remembrance were the costume stamps which appeared in every issue. A fun magazine, it was full of news and notices of events. It was a delight to read and it attained its largest circulation under his guiding hand. His gentle writing and sense of humor was a delight to all. Paul also had a regular column in *Let's Dance Magazine* in which he chronicled events in the south.

Paul was one of the founders of the Gandy Dancers. Legend has it that it was founded over a wine breakfast up the Malibu coast. Probably a tall tale. At any rate, with Paul and others, the Gandy Dancers became one of the leading exhibition groups in the south — giving exhibitions from Sacramento to Ensenada (yes, they went international!). Paul was also active in another group, the International Dance Circle under the leadership of Paul Erfer. Almost forgotten today, this group introduced many fine dances into the Federation repertoire.

In spite of these activities, Paul held down a full time job as a photo engraver and raised a family. He is survived by that family - his wife Joan of 32 years and his two sons, Evan and Hugh. The family asked that no one phone them or send cards, but if they wished to do something that they send donations in Paul's memory to the Folk Dance Federation of California, South, and request that it be put into the Valerie Staigh Scholarship Fund.

In closing, let us not mourn Paul. Rather, let us celebrate his many fine accomplishments and let us remember a clever and talented man.

The Gandy Dancers

# GOLDEN GATE GALOP

## INTERNATIONAL FOLK DANCE FESTIVAL - STATEWIDE 1996

MAZURKA HAMBO JOTA REEL CSARDAS WALTZ DRMES HORO TANGO BOURREES

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San Francisco's Russian Center, that is.  
Newly renovated hall, Two excellent dance floors,  
Lots of lively music, Spectacular concert,  
Great dancing, Friends from around the state,  
Convenient parking--in a beautiful city.

2450 Sutter St., near Divisadero

May 24, 25, 26, 27, 1996  
**REGISTER NOW!!**

# GOLDEN GATE GALOP

\*\*\*\*\*STATEWIDE 1996 REGISTRATION FORM\*\*\*\*\*

May 24-27, 1996

**The Russian Center, 2450 Sutter Street, near Divisadero, San Francisco**  
**Advance Registration Deadline May 10, 1996**

Questions? Phone Genevieve at 510-814-9282, or Bill or Louise at 510-528-9168  
 (e-mail: lidicker@violet.berkeley.edu), or Barbara at 415-355-7967.

Please use a separate form for each person (form may be copied)

Name \_\_\_\_\_

Address \_\_\_\_\_

Phone \_\_\_\_\_

<b>FULL PACKAGE (by May 10, 1996), all events except</b>		
<b>Installation Brunch and Picnic (\$57 after May 10)</b>	<b>\$50</b>	_____
<b>Installation Brunch (registration by May 10 required)</b>	<b>\$15</b>	_____
<b>Picnic at Max and June Horn's Farm, Martinez, May 27</b>	<b>\$ 8</b>	_____
(\$10 after May 10)		

Single Dance Events	By May 10	After May 10	
Friday Preparty	\$ 5	\$ 6	\$ _____
Saturday			
Institute (includes syllabus)	\$10	\$12	\$ _____
Afternoon party	\$ 3	\$ 3	\$ _____
Evening party	\$ 7	\$ 8	\$ _____
Ice Cream Social	\$ 2	\$ 2	\$ _____
After Party	\$ 6	\$ 7	\$ _____
Sunday			
Concert	\$ 10	\$12	\$ _____
Evening party	\$ 7	\$ 8	\$ _____
After party	\$ 6	\$ 7	\$ _____
	<b>TOTAL</b>		<b>\$ _____</b>

**Please make checks payable to Folk Dance Federation of California.**  
**Mail to Statewide '96, P. O. Box 1282, Alameda, CA 94501**

**STATEWIDE '96 - GOLDEN GATE GALOP**  
**May 24-27, 1996**

**The Russian Center, 2450 Sutter Street, near Divisadero, San Francisco**

**INSTITUTE - YVES AND FRANCE MOREAU**  
**TEACHING BULGARIAN AND FRENCH CANADIAN DANCES**

**P R O G R A M**

**Friday, May 24 (Russian Center)**

7:00 - 8:00 p.m.      Registration  
8:00 - 11:00 p.m.    Welcoming Party

**Saturday, May 25 (Russian Center)**

10:30 a.m. on      Registration  
11:00 - 12:30      Institute  
1:30 - 3:00        Institute  
3:15 - 5:15 p.m.    Cool-down/stay-limber Party  
                          (general international dancing)  
5:00 - 7:00        Past President's reception (Miyako Inn)  
7:30 - 11:00      Evening Festival - main hall - International Program  
8:30 - 11:00      gym - Balkan Party  
10:45 - 11:30     Ice cream Social  
11:15 - 1:30 a.m.    Afterparty (gym)

**Sunday, May 26 (Russian Center unless noted)**

9:30 - 10:30 a.m.    North/South Comm. meeting (Miyako Inn)  
9:30 - 12:30 p.m.    rehearsals (main hall)  
11:00 - 1:00 p.m.    Installation Brunch (Miyako Inn)  
2:00 - 4:30        Concert (main hall)  
4:30 - 6:00        All-request and audience participation dancing (gym)  
                          (no charge)  
7:30 - 11:00      Evening Festival  
                          main hall - International Program  
8:30 - 11:00      gym - Hungarian/Romanian Party (possibly with live  
                          music)  
11:15 - 1:30 a.m.    After party (gym)

**Monday, May 27**

10:00 - 3:30        Picnic, BBQ, and dance at Max and June Horn's farm,  
6200 Alhambra Avenue, Martinez (510-228-8598)  
lunch beginning at 12:00.

## STATEWIDE 1996, May 24-27, 1996

Directions to Russian Center, 2450 Divisadero Street: From northbound 101, take Fell Street Exit, go east seven blocks, turn right on Divisadero, go 12 blocks north and turn left on Sutter. From southbound 101, turn right from Lombard onto Divisadero, travel 15 blocks south to Sutter and turn right. The parking garage is on the left. The Miyako Inn is seven blocks east on Sutter. The Laurel Inn is three blocks north and four west.

Hotels in San Francisco are booking fast for the Memorial Day Weekend, so make reservations early. We have reserved rooms at the following two hotels, which are each 1/2 mile from the Russian Center, but in opposite directions. Be sure to mention Folk Dance Federation and Statewide.

**Miyako Inn**, (Best Western), 1800 Sutter Street, San Francisco, CA 94115  
Phone: 415-921-4000, FAX 415-923-1064, e-mail miyakoinn@ix.netcom.com

Rates: \$77.00 single  
\$87.00 double/twin

There is a 12% room tax in San Francisco

- Cut off date for reservations is May 10, 1996.

There is a \$7.50 per day charge for parking.

This hotel is 1/2 mile directly east of the Russian Center and near Japan Town.

**Laurel Motor Inn**, 444 Presidio Avenue, San Francisco, CA 94115

Phone: 415-567-8467 or 800-552-8735

Rates: from \$74 to \$98, less 10% discount, plus tax, include continental breakfast and parking.

Cut off date is May 2, 1996.

This Inn is 1/2 mile northwest and somewhat uphill from the Russian Center. It is 5 blocks from an entrance to the Presidio.

Several door-to-door shuttle services can provide transportation from the San Francisco International Airport directly to a hotel or the Russian Center. When making hotel reservations, ask for advice. Cost is approximately \$11-\$19 for 1-2 people.

The parking garage across from the Russian Center is approximately \$6.00 per entry.

### R.V.'s:

San Francisco R.V. Park, 250 King, 415-986-8730, located between 3rd and 4th Streets, 8 blocks south of Market. Rate: \$32/night.

Pacific Park R.V. Resort, 700 Palmetto Avenue, Pacifica, 415-355-7093, from Hwy. 1 take Manor Drive exit. Rate: \$27-\$30/night.

Max Horn will also permit some camping on his farm in Martinez - call him at 510-228-8598 for information.

# Utterly Unciano

## *Sheikhani*

Danced mainly by the Christian minorities of northwestern Iran and northeastern Iraq, the Assyrians and Armenians, *Sheikhani* is pronounced two ways — “shay-kah-knee” and “shay-khoh-knee”. Two possible translations are “house of the chief”, and “dance of the Sheiks”, a subgroup of the Badinani dialect speakers or “tribe” of Kurds.

The dance is done in a standard even 2/4 rhythm, at a moderate tempo of MM=90, usually in a large, open circle using an interlocking or intertwining finger grip, with the arms down at the beginning of the figure, going forward, which changes to the left arm being brought behind the palm back and the right arm brought straight ahead with the palm down when the step sequence changes direction to move to the right.

A number of instrumental combinations accompany the dance. The most common is the typical modern Near Eastern ensemble of clarinet, *oud* and *dumbeg*, but the original village ensemble of *zurnas* or *shawms* and *daol* or large double-headed bass drum beaten with a small stick on the left side and a large one on the right, is frequently heard. It is common for *Sheikhani* to go on for a long while (up to 15 or 20 minutes). The

dance pattern is 6 measures long (12 “counts”) and starts forward or into the center of the circle on the left. It is essentially the same pattern as is danced in Southern California, which was first taught by Ricky Holden nearly 30 years ago. In addition, there are at least two variations on the basic pattern done by the community around Mosul, Iraz, and one from Rezaiyah, Iran. The variations may be done by any individual in the line at any time, independent of anyone else. Styling is light footed, staccato, bouncy, flat-footed, low to the ground, with occasional “dips” or steps with a deep knee flex, occasionally bending over at the waist, and periodic sharp quarter pivots or 90 degree turns. The body totally faces the direction of travel except during the 90 degree turns.

*Sheikhani* was initially learned here from Mr. Holden and subsequently observed, performed and refined at numerous southern California Assyrian and Iranian Armenian community events, with additional information from recent immigrants. Other dances in this same tradition include *Mamer*, *Towlama*, *Zingerta*, *Goot Ayah*, *Rostam Bazi*, and *Zan Zeeba*. The Kurdish community also does a dance called *Sheikhani*, but it is completely different, with a step pattern of 4 measures (8 “counts”).

## *LAZ: Pontian Greek Dances*

The Pontos is the name given by the Greeks within historically recent times to the region of the eastern half of the Turkish Black Sea coast, or northern Asia Minor coast, from approximately Ordu to Batumi. Isolated by geography and Turkish conquest from the main body of Greece, the Pontians retained many ancient and unusual (even unique) traditions and characteristics in their dances, music and language. Greeks lived in this area since classical times but were evacuated to Greece from Turkey when these countries exchanged nearly all of their respective minority populations after 1922. The Pontians are now scattered mostly throughout northern Greece, especially Macedonia.

Geographically, historically and culturally, this region is actually part of a larger area that extends up along the Caucasian or western Black Sea coast. Called Lazistan, or



.....tidbits of information and lore from the research and experiences of Richard Unciano during his many years as artistic director and choreographer of Koroyar.

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land of the Laz people (or tribe) by the indigenous inhabitants, it was known to the Greeks in ancient times as Colchis, the misty, mysterious country of the Golden Fleece. This area of Asia Minor was and is distinct in its environment and culture. The unique dances, singular music and very unusual instruments, which hardly resemble surrounding forms in any way, still exist today.

Pontian dances show archaic elements in many of the movements, and are among the most distinctive and exciting of all the types from the eastern Mediterranean countries. They are energetic, extroverted and exuberant, with a occasional internalized, even trace-state dance. Pontians like to move everything — their heads, hands, wrists, and butts. Their mixed line and circle dances are characterized by generally fast tempos, dynamic music, mostly uneven rhythms and extensive use of the 7/16 meter, quick and abrupt movements, quick and generally small steps, a looseness of movement, a looseness of body with intermittent shoulder shaking or “shimmying” reminiscent of (and probably derived from ) the actions of fish when taken out of the water, total use of the body with frequent and sometimes constant bounding or body vibrations, upraised and/or outstretched arms, recurrent or fre-

quent changing of arm positions, stamps, and periodic bending of the torso.

In northern Greece, one can see upwards of 16 different Pontian dances. They are: *Kots*, *Kotsari*, *Letsi*, *Letsina*, *Omal Diplo*, *Omal Kotsihton*, *Pipilomatena*, *Sari Kuz*, *Serra*, *Serenitsa*, *Tamsara*, *Tas*, *Tik Diplo*, *Tik Mono*, *Trigona* and *Tsifti Telli*. The most common are *Tik Mono* (literally “upright single”) in 7/16 or 2/4 rhythm, *Tik Diplo* (“upright double”) in 7/16 or 5/16, *Omal Diplo* (“smooth double”) in 9/8 and *Omal Kotsihton* (“smooth with the heel” or *Mono al Kersountos*, “smooth of *Kerasoun*”) in 9/16. *Tik Mono* is the same as *Hasapiko Grigoro* or the Israeli *Hora*. *Tik Diplo* is a 5 measure pattern and can be freely and independently varied by the two at either end. The laid-back *Omal Diplo* is exactly like the standard 3-measure western Armenian *Tanzara*, and the syrtos-like 2-measure *Omal Kotsihton* snakes around the floor, occasionally changing to two more active variations.

Almost as popular are *Kotsari* (anklebone) and *Serenitsa* (little Seren or *Ikosi Ena - 21*). The difference is that these dances require a higher skill level. While the basic 8-count movement or step figure of *Kotsari* essentially matches that of the Armenian *Halay* or *Kochari* and the Kurdish *Koceri*, it is done at a fast tempo, is one of the only two to use a shoulder hold and has over 13 variations, several of which are tricky. The half side-to-side, half in place 8-measure pattern of *Serenitsa* is made challenging by the “vibrating” style, 3 quick changes of direction, timing of the two changes of arm positions, and the five or more dissimilar variations, especially *ala shatha* with its two high kicks.

The remaining dances, with the very notable exception of the war dance, *Serra*, are done from time to time, but rarely more than once during an occasion. *Serra* deserves an article all its own. Depending on the crowd’s mood and the musician(s), every dance may be played. Any congenial gathering is enough to get Pontians dancing and I have had the pleasure of joining in at night clubs, restaurants, a wine festival, a birthday party, a friend’s garage, and even in the aisle of a bus going from one town to another.



### **"Must" reading: Greek Dances**

There are several highly useful books on traditional Greek folk dances. Not surprisingly, the two best are in Greek: "Ellinkoi Horoi" by A. Bikou, Athens, 1969, and "Ellinkoi Horoi" by V. Papakristos, Thessaloniki, 1979. In English, there are two that are worthwhile, especially when utilized together. What is weak in one is solid in the other and vice versa. They are "Folk Dances of the Greeks" by T. & E. Petrides, Exposition Press, N.Y., 1961 and "Greek Folk Dances" by R. Holden and M. Vouras, Athens, 1964.

The Petrides book starts off with a concise, relevant and accurate overview. Added to that is some interesting background data on culture, history and geography. This is followed by a record list, some of which may be available in university library collections. Thirty dances are then described in detail. The introductions, even the short ones, are usually very informative, the figures or steps and/or movement sequences are correct and explained in plain words so that they are relatively easy to understand and execute, and quite a few of the dances also have variations to the basic figure detailed. They are also Arthur Murray-like floor patterns at the end to help.

While 30 examples cover most of the main or major types, some important dances are missing. There should have been more than one each from Epirus, Macedonia and Thrace. There were only three illustrations, no photographs, no map and not a single

piece of notated music. Last but not least, not much on style or movement characteristics was written.

The Holden-Vouras book had an extremely short introduction, but described 86 dances. There was notated music for each one, a detailed description of each step or motion and a matching of note values to each. While the quantity and accuracy were impressive, the individual introductions and background material were brief to non-existent. The musical selections varied aesthetically from good to okay to barely tolerable and even had a few glaring errors. To mention two, Baidouska should have been in 5/16, not 2/4 or 6/8, and Tik should have been in 7/16, not 9/16. There was very little said about style here either, a vital element in Pontian and Cretan dances.

However, these flaws do not detract from the value of the books. Taken together, they serve as a basic foundation for the Greek dance enthusiast and as an additional way to expand one's repertoire.

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### **"Must" reading: Greek Costumes**

Ellinikes Foresis (Greek Costumes) by Ioanna Papantoniou deserves a place of honor. It is one of the best quality, most available and least expensive of all the books on the subject and has the added plus of being published in English and Greek editions. Printed in 1981 by the Peloponnesian Folklore Foundation in Nafplion on glossy bond paper stock, the book has 40 full-page, sharply-focused photographs. Each example selected is first-class, richly decorated, in near mint condition and a typical representative of its type. The very first photo illustrates this perfectly. From Kavakli in northeast Thrace, the long, narrow, light red apron, maroon with colored diagonal striped sash, dark blue overdress with heavily embroidered bodice, maroon scarf, plain white socks and black shoes are nearly the same as the ones worn by my friend Aida Papakonstantinou in northern Greece, pictured on a tourist postcard, shown in the January 1956 National Geographic and that I have seen from other sources. The apron has a few more woven designs than the average and the decoration at the bottom of the overdress was more extensive.

Overall, the examples of traditional clothing chosen gave a broad and complete cross-section of the main costume types. Only the minor or very isolated styles were not covered. Even better, there were an equal number of men's costumes. Other similar books have concentrated on the distaff side. This book is the only source to my knowledge that reveals what the male garments from the region of Emathia,





Macedonia look like. The female counterpart has been pictured in several books, on many postcards, on a record cover, in a popular magazine, etc. While it was remarkable to have so many men's folk fashions displayed, it would have been even more significant if all the photos had been in color like the women's. Another thing that would have increased the book's informative value would have been back views of every example.

The written material is also a big plus. To the point, with just the right amount of detailed information and in plain words with a judicious use of technical terms, the overview before the illustrations also identified and named the types of each individual article of clothing. For instance, the basic female item is the chemise or poukamiso. The descriptions with each photo were similarly informative and sometimes included interesting historical and/or sociological facts. Another bonus was the map at the end which pinpointed exact locations. The only thing that could rival this modestly-sized book would be an extensive collection of costume postcards and/or the series of photos by K. Paskalidis.

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### *Adventures in Costume Hunting*

"You want to buy a national costume?", asked the person in the Bulgarian Tourist office in Sofia. "Nema problema (no problem). Just go to the Ts.U.M., the main department store. Yeah, right..... while no more tacky than any other souvenir store

imitation, the costumes available were obviously ersatz. Like finding real folk dancing, obtaining an authentic costume takes time, patience, knowledge, sincerity honesty, persistence AND luck - not necessarily in that order. In acquiring my Kyustendil Graov women's costume, I needed all of the above.

This was my first time in Sofia, and I had been there over two weeks sightseeing, contacting appropriate people, sampling the life style and even getting to observe several dance ensembles during rehearsals. One balmy afternoon, with nothing to do, I decided to sit and relax in one of the myriad of green, well-kept parks. A fellow my age was sitting nearby and, after a period of time, walked over and introduced himself, asking if I was a foreign visitor.

As it turned out, he "knew" by the style of my shirt. Because he was in the Bulgarian Navy, he'd seen how fashions differ from country to country during his travels. After getting acquainted, we talked (using my limited Serbian, sketch Russian and lots of gestures) until it was time for me to go and watch a rehearsal. He then asked if we could meet again the next day. We did, and got to be good buddies.

Marin got a charge out of my mixed Slavic speech, couldn't get over my interest in Bulgarian folk culture and was intensely curious as to what the United States was "really like" After several days of doing the town, he asked me if there was anything he could do to help, even though he'd never been interested in his own folklore. I asked if he could find a costume and/or an instrument. He said he still had two more weeks of leave left, and could visit his relatives again in a village near Kyustendil and check with them. He said to wait to give him any money, and we arranged to meet again after he returned.

In truth, I expected him to find a costume piece or two at most. When we met again, he had a big grin, for he bought a full costume AND an instrument, which he had left with a friend in the "suburbs" (actually a village that the city had grown to include). Taking a tram and then a bus to get there, we arrived at what was just like a rural village, with only one paved street, adobe-like houses and chickens all over the place. Marin introduced his friend, Stoyan, who was even more eager to hear about life the "states". We talked in my broken Bulgarian, "toured" the neighborhood, came back for banitsa (Bulgarian cheese strudel) and limonada (syrupy-sweet lemon soda), and generally socialized. It was close to dinner before we decided to see what Marin had bagged.



Unwrapping a bundle carefully, Marin revealed a gudulka, a bowed, stringed instrument held upright on the knee. It was definitely hand-made, well-used, and the only 4-stringed version I ever saw. All others had three main melody strings with or without any number of freely vibrating "sympathetic" strings. Next came the costume. It consisted of an off-white, homespun and unembroidered chemise or underdress with lace at the sleeves and bottom hem (rize), a heavy black cloth overdress hooked in front with extensive braiding, tacking and decoration on the shoulders, short sleeves and bodice (litak), a red plaid sash (poyas) and an orange wool apron with thin green stripes (prestilka).

It was hard to gauge the size or how it really looked by holding up the parts. So, Stoyan suggested we find someone to try it on. His little sister was too shy, so Stoyan asked at neighboring houses and found a willing model by the name of Anka. The costume fit her perfectly, was in very good condition, and looked as pretty as a postcard. After returning to central Sofia, Marin and I figured out the equivalent cost in collars, which I then used in a special store that took only hard currency to buy a West German product that ordinary Bulgarians could not purchase.

There's also a coda to this story. Marin got an unexpected bonus. Nearly a year later, he married Anka, and they now have two children.

### *A Marvelous Macedonian Wedding*

Would you believe a wedding with three days of ceremony, food, music and dance? That supposedly doesn't happen anymore in modern times, but I was actually a guest at one in northern Macedonia. Being able to attend was the result of having enough time, being friendly with people, sincerely respecting their society and culture, being open and honest AND just plain good luck.

The chain of events that led to the wedding didn't even start in Macedonia. I had gone to Zagreb, Croatia, to contact a small amateur ensemble that was recommended to me by a leading scholar in Beograd as particularly *cisto narodno* (meaning literally "clean folk"). I had discovered that the tourist bureaus of (former) Yugoslavia, both private and state, arranged accommodations in private homes which were less expensive and more interesting than hotels. So I stayed in a private room. This one was in a relatively large dwelling of a decently prosperous family, and the bureau said that I would have to share it periodically with a second traveler.

Since I spent over three weeks in Zagreb, I had three different roommates. This wasn't a problem as I was gone when they came in and was gone when they were asleep, and was asleep when they left. The third fellow stayed up until I came in on his last day there, as he wanted to meet me. The landlady had told him that I was from the U.S. and he was from a small town in Macedonia and had never met an American. His name was Branko and he was a production supervisor in a small box-making factory which had sent him to Zagreb to learn some new technology. Branko was immensely curious and fascinated by life in the U.S. We talked all night. Before leaving, he said that I must see Macedonia and to be sure to visit him.

From Zagreb, my travels and research took me to Slovenia, the Adriatic coast, Bosnia and Kosovo-Metohija, which consumed several months. On arriving in Kosmet, I wrote to Branko to say I would visit him soon. I got to Branko's town in mid-afternoon on a Saturday. At the bus station, I asked for directions to his address and walked to his house. Branko wasn't there. His wife was and said that he was playing for a wedding at a nearby village. Oh, brother! This was the first I knew of him being a musician. A neighbor volunteered to take me there, but I hesitated since I had not been invited to the wedding. "Nema problema", they replied, so off we went.

They were right. Not only was Branko glad to see me, but so were all of the wedding guests. Everyone welcomed me, treated me as a guest, and even sat me at a front



table. So how did I miss this wedding? Well, it was a tradition in every Balkan region that I visited to give male guests a shot of the "national" drink the first time he visits one's home. Plus, at a wedding, the stuff flows like water. "*Nema problema*", I thought, especially since the first shot went down smoother than usual. Hah! I didn't realize that in a village, even the drinks are homemade. After the third shot, I don't recall a thing, and I ended up sleeping nearly the entire next day.

Not to worry. No sooner did I recover than Branko took me along to a baptismal "party" that he, a guitarist and a drummer, were playing for. They started outdoors after work and moved inside when it got dark. My most vivid memory of this is doing a Staro Oro (i.e., lesnoto) in a line of over 70 people for over 30 minutes in someone's LIVING ROOM and not feeling crowded, pushed or awkward.

All this and I haven't even gotten to the main event. Branko's next door neighbor's daughter was getting married that weekend, so all families immediately surrounding him were instantly invited, including yours truly, as I had already been adopted as the "cousin" from America. In fact, Branko's youngest child called me "uncle". As Branko was a guest, he didn't play music. Instead, zurla and tupan musicians were hired.

The ritual shaving of the groom (the ladies were at the bride's house) started things off

early Friday night. Then the men went to "capture" the bride, after which everyone walked to the church for the actual marriage. The ceremony was majestic and haunting. However, people could hardly wait to get back and begin the initial reception, which was in a well-lit courtyard and went on until 4 a.m. Was I glad that I only had to go next door to crawl into bed. At about 8 a.m., I was awakened by the wail and boom, boom, boom of the zurla and tupan. The REAL reception was now on. Everyone ate, drank, danced, sang, toasted, related funny family stories, etc., all day and night until 2 a.m. It was now Sunday, so the wailing and booming, dancing and eating, didn't get started until around 9 a.m. After several hours, the father asked for quiet and solemnly wished only the best for the new couple. They were moving to northern Serbia where the groom worked. A few more relatives blessed the couple. Then everyone "danced" them to the train station 2 kilometers away. This "processional" was a continuous Ruchenitsa, sometimes done in a line, sometimes individually, sometimes by nearly everyone and sometimes by as few as five people. When the train left, I almost cried too, whether from emotion or exhaustion or both. I couldn't tell.

In addition to the Ruchenitsa, other dances done at the wedding were Eleno Mome, the standard Paidusko, Lesnoto (actually called by several other names - Staro Oro or old dance, Svadbarsko Oro or wedding dance and/or Staro Svadbarsko Oro), Preskacanka (also called Dulgoto, Samokovsko, a Povrustanki, Dupnisko, and others, but known in L.A. as Makedonka), Morovac., and the standard Cacak (done at double speed) That wasn't all! The people also did Gajde Makedonske, Sitno Oro, Demirka, Cucek Ciganski, Tesko Oro, Bulgarcica, Tursko Oro and two more that I never caught the name of. As with most Balkan cultures, Macedonians go by the melody and ask for specific tunes rather than specific dances. The total repertoire of 15 dances for the town was typical. It was the exceptional village that knew as many as 20 dances.

I had such a good time feasting, drinking, dancing and socializing that I didn't even consider trying to film or tape the proceedings. Besides, as a guest, I felt that would be impolite. Fortunately, Branko volunteered to play some of the numbers on his accordion for me a few days later after work. I could hardly have asked for more. Well, that's not entirely true. No one wore traditional dress, not even the bride. In fact, the only costume items I saw were some pojias (homespun, home dyed sashes) at the weekly market day by the church (that strangely resembled what we call a "swap meet"). To this day, I can taste the kebapcica (grilled meat), smell the cuski (green peppers) and feel my feet ache..





# CLUB ACTIVITIES

ALPINE DANCERS OF SANTA BARBARA	Mon, 7:30-10 pm	Gilbert Perleberg (805) 968-3983	SANTA BARBARA, Emanuel Luthern Church 3721 Modoc Rd.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7-10 pm Thur, 7-10 pm	(619) 459-1336, Lu (619) 445-5995, Jack	SAN DIEGO, Balboa Park Club Balboa Park
CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm	(619) 446-2795	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
ETHNIC EXPRESS INT'L FOLK DANCERS	Mon, 7-9 pm Thur, 7-9 pm	(800) 436-9484 Jim Leak	LAS VEGAS, Baker Park Comm. School 1100 E. St. Louis
FOLK DANCE CENTER	Wed, Thur, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Dancing Unlimited 4569 30th St.
HAVERIM FOLK DANCERS	Tues, 8-10 pm	(310) 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	(805) 643-2886 Ann Zacher	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	1st & 3rd Fri, 8-10 pm	(310) 398-4375 Elsie Marks	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 469-7133 Joe & Geri Sigona	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.
LEISURE WORLD FOLK DANCERS	Tue., 8:30-11 am Sat., 8:30-10:30 am	(714) 472-1392 Elmer Shapiro	LAGUNA HILLS, Leisure World.
MOUNTAIN DANCERS	Tue., 7-9:30 pm	(818) 447-0046 Betty Solloway	S. PASADENA, Oneyonta Cong. Church 1515 Garfield Ave.
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(310) 421-9105, Lucille (310) 867-4495, Jilith	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
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., Manhattan Beach	Tues, 7 p.m.	(310) 546-2005 Wilma Fee	MANHATTAN BEACH, Knights of Columbus Hall, 224½ S. Sepulveda Blvd.
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	(818) 354-8741 David Hills	SAN GABRIEL. Call for location
ROYAL SCOTTISH COUNTRY DANCE SOC., Santa Monica	Fri, 7:30-10 pm	(818) 841-8161 Ann McBride	SANTA MONICA, Santa Monica City College Dance Studio
ROYAL SCOTTISH COUNTRY SOC., Orange County	Mon, Thurs, 7:30-9:45 pm	(714) 557-4662 Shirley Saturensky	IRVINE. Call for location HUNTINGTON BEACH. Call for location

# CLUB ACTIVITIES

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-9:30 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park
SAN PEDRO BALKAN FOLKDANCERS	Mon., 7:30-9:30 pm	(310) 832-4317 Zaga Grgas	SAN PEDRO, YWCA, 437 W. Ninth St.
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, 7-9:00 pm	(805) 925-3981; 929-1514	SANTA MARIA, Vet's Cultural Ctr., Pine & Finnell
SKANDIA DANCE CLUB	Tue, 7:30-10 pm Wed, 7:30-10:30 pm Call for others	(714) 533-8667 (310) 558-8352 (714) 892-2579	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt Hall, 3835 Watseka
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SANTA YNEZ, Elementary School 3325 Pine St.
SOUTH BAY FOLK DANCERS	Fri, 7:15-10:30 pm	(310) 377-6393 Bea Rasof	TORRANCE, Torrance Cultural Center, 3330 Civic Center Dr.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	(818) 831-1854 Mara Johnson	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	1st,2nd,3rd Fri 8-11:15 pm	(714) 369-6557 Sherri	BARN STABLE, University exit 900 University Ave.
VENTURA FOLK DANCERS (Formerly Tchaika)	Thurs, 8-10:00 pm	(805) 642-3931; 985-7316	VENTURA, E.P. Foster School, 20 Pleasant Pl.
VESELO SELO FOLK DANCERS	Th, 7:00-10:00 pm Sat, 8-11 pm	(714) 254-7945; Recorded message & schedule	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 8:30-10:30 pm	(310) 820-1181 Jerry Lubin	SANTA MONICA, Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 4:30-5:30 pm Mon, 6:30-9:00 pm	(310) 288-7196 LynnAnne Hanson	L.A., Westchester Methodist Church Emerson & 80th Pl.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm	(310) 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) 368-1957	WOODLAND HILLS Rec. Center, 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8:00-10:45 pm	(310) 452-0991 (818) 998-5682	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

## NON-FEDERATION CLUBS

ALIVE FELLOWSHIP INT'L FOLKDANCERS	Tuesday 7:30-10 pm	(909) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
ALTADENA FOLK DANCERS	Wed, 10:30 am Thurs, 3:00 pm	(818) 790-7383 Karila	ALTADENA, Altadena Senior Center 560 E. Mariposa St.
BIG BEAR FOLKDANCERS	1st Sat 7:30-10 pm	(909) 866-2532 Francie Block	BIG BEAR, Bear Valley Dance Studio Triangle Center
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(818) 774-9944 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAFE RONDO	2nd Sat. 8 pm - 1 am	(310) 275-6847 David	WEST L. A., Westside JCC 5870 W. Olympic
CAL TECH HILLEL ISRAELI DANCERS	Sun, 7:30-10:30 pm	(818) 577-8464	PASADENA, Winnet Student Ctr., S. San Pascual, W. of Holliston
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm		PASADENA, Cal Tech Campus, Dabney Hall. Parking off Del Mar
COUNTRY DANCERS	2nd Sat., 5:30 pm	(805) 528-4572 Jean & Keith Gorrindo	SAN LUIS OBISPO, SLO Veterans Bldg. 801 Grand Ave.
DANCING FOOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
DEL MAR SHORES INT'L FOLK DANCERS	Mon, 6:45 & 8:15 pm	Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
DESERT INTERNATIONAL DANCERS	Tues, 7:30-10 pm Call to confirm	(619) 342-1297 Helen (619) 323-7259 Shelley	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
FOLK DANCE FUN	3rd Sat 8-10:30 pm	(818) 349-0877 Ruth	ARLETA, 14423 Van Nuys Blvd

# CLUB ACTIVITIES

GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(310) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr, 13164 Burbank Blvd.
HUNGARIAN TANCHAZ	2nd Saturdays 7:30 pm-midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.
ISRAELI DANCE	Thur 7:15-11 pm all levels Tues, 7-10:15 pm	(213) 938-2531 x2228 David Katz	LOS ANGELES, Westside Jewish Community Ctr. 5780 W. Olympic Blvd. VAN NUYS, Valley Cities Jewish Ctr. 13163 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
LONG BEACH JEWISH COMMUNITY CENTER	Sun 7-10:30 pm	(310) 275-6847	LONG BEACH 3801 E. Willow
MIXED PICKLES	Fri, 7:30-10 pm	(714) 530-6563 Pat Thomas	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
NORTHRIDGE INTERNATIONAL FOLK DANCERS	Thur, 1-2:30 pm call to confirm	(818) 340-6432 JoAnne McColloch	NORTHRIDGE, Le Club Gymnastics 19555 Prairie 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 DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO, Recital Hall. Balboa Park
SANTA BARBARA FOLK DANCERS	Wed, 8-10:00 p.m. Tue, 10:45-12:30	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center Flora Codman 100 E. Carillo St.
SHAAREI TORAH	Tues 7:30-9 pm	(310) 275-6847 David Ebery	ARCADIA, 550 N Second Ave.
TEMPLE BETH TORAH	Mon, 1:00-3:30 pm	(310) 391-8970 Miriam Dean	MAR VISTA, 11827 Venice Blvd.
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri 9 am-noon	(213) 938-2531 x2228 Naomi Silbermintz	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.

## BEGINNER'S CLASSES

ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(310) 941-0845 Tom Bozighian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7-8 pm Thur, 7-8 pm	(619) 445-5995, Jack (619) 459-1336, Lu	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	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
DANCING FOOLS	Fri, 8:30 pm - 1:00 am	(310) 204-1513 Jeffrey Levine	WEST L. A. Gypsy Camp 3265 Motor Ave.
DESERT INTERNATIONAL FOLK DANCERS	Tues, 7:30-8:30 pm Call to confirm	(619) 342-1297 Helen (619) 323-7259 Shelley	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Zacher	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI DANCE	Tues, 7-8 pm	(213) 938-2531 x2228 Jeffrey Levine	LOS ANGELES, Westside Jewish Community Ctr., 5870 W. Olympic Blvd.
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(310) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 12:30-3 pm	(619) 469-7133 Rochelle Abraham	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Sun, 7-7:45 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
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
SAN DIEGO INTERNATIONAL FOLK DANCE CLASS	Wed, 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park

# CLUB ACTIVITIES

SANTA BARBARA FOLK DANCERS	Wed, 7:30 pm	(805) 967-9991 Flora Codman	SANTA BARBARA. Carillo Rec. Center 100 E. Carillo
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(818) 441-0590 Chuck Lawson	SIERRA MADRE, Sierra Madre Recreation Bldg, 611 E. Sierra Madre Blvd.
SKANDIA FOLK DANCE CLASSES	Tue, 7:30-10 pm Wed, 7:30-10 pm	(714) 533-8667 (310) 558-8352	ANAHEIM, Senior Center, 280 E. Lincoln CULVER CITY, Peer Gynt Hall, 3835 Watseka
SOUTH BAY FOLK DANCERS	Fri, 7-10 pm	(310) 377-6393, Bea (310) 370-2140, Ted/Marilyn	TORRANCE. Cultural Arts Center, 3330 Civic Center Dr., (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7-10 pm	(714) 893-8127, Carol (714) 530-6563, Pat	FULLERTON. Hillcrest Recreation Center, 1155 N. Lemon
WESTSIDE JCC ISRAELI DANCERS	Tues & Fri, 9-10 am	(213) 938-2531 x2228 Naomi Silbermintz	WEST L.A. Westside Jewish Ctr 5870 W. Olympic Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(818) 998-5682 (310) 476-1466	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

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