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Folk Dance Scene

FEBRUARY 1997

Volume 32, Number 10



THE 21st Annual
AMAN INSTITUTE
“REUNION 97”

“PRESENTED BY THE AMAN INTERNATIONAL MUSIC AND DANCE ENSEMBLE”

A FULL DAY OF WORKSHOPS IN INTERNATIONAL FOLKLORIC DANCE AND MUSIC TRADITIONS, DINNER, AND EVENING PARTY

SATURDAY MARCH 8, 1997

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9:15 A.M. CONTINENTAL BREAKFAST FOR ALL WORKSHOP PARTICIPANTS
 HOSTED BY THE “AMAN SUPPORT COUNCIL”

WORKSHOPS 9:30 A.M. - 6:00 P.M.

SPECIAL SINGING CLASS 5:00 P.M. - 6:00 P.M. with **TRUDY ISRAEL**

DINNER HOUR 6:00 P.M. - 7:30 P.M.

(Live Entertainment 6:45 - 7:30)

SOCIAL HOUR 7:30 P.M. - 8:00 P.M. - FULL BAR AVAILABLE

EVENING PARTY WITH LIVE ORCHESTRAS 8:00 P.M. - 1:30 A.M.

WORKSHOP TEACHERS

PETUR ILIEV-BULGARIAN

TINEKE VAN GEEL, ARMENIAN

ISTVAN Z SZABO (KOVACS), HUNGARIAN

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FEBRUARY 1997

Volume 32, Number 10

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.

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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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On the Cover: Oil painting by Josip Pintaric, "Oxen", 1973, from *Naive Painters of Yugoslavia* (Nebojsa Tomasvic, ed.)

Material for this issue taken from Chapter 5, "European/Peasant Music-Cultures of Eastern Europe" by Mark Slobin; in Jeff Todd Titon, ed. *Worlds of Music*

Calendar

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

FEBRUARY

Black History Month. Events include:

2/11: Black Cultural Fest at Darby Park, 3400 W. Arbor Vitae, Inglewood, 11 a.m.-5 p.m. Info: (310) 412-5391

2/17: "The Afrikans are Coming", an African cultural extravaganza featuring authentic African drumming and dancing from all over the continent. Arts & crafts and African foods. 6 p.m. at the Japan America Theatre, 244 S. San Pedro, L.A. Info (310) 412-1136; (818) 361-7075

1 Burns' Supper, sponsored by the Los Angeles Branch of the royal Scottish country Dance Society. At the Ports O'Call restaurant, San Pedro. Dinner, dancing to the Thistle Band. Info: (818) 845-5726

7-9 **Laguna Folk Dance Festival. Ensign Jr. High, Newport Beach. Info: (714) 641-7450**

8 Guitar Music of Latin America. Orange Coast College, Costa Mesa. Info: (714) 432-5880

16 House Concert by Judy Frankel: Sephardic (Ladino) and Yiddish songs. 7:30 p.m. Northridge location. Info: (818) 368-1957.

18,19 Preservation Hall Jazz Band concert, Cerritos Center for the Performing Arts. Info: (800) 300-4345

21 The Peking Acrobats. 8 p.m. at Orange Coast College, Costa Mesa. Info: (714) 432-5902

22 Los Angeles Branch, Royal Scottish Country Dance Society Beginner's Dance. Westchester Senior Citizens Center, 7:30 p.m. 8740 Lincoln Blvd., Westchester. Info: (818) 845-5726 or (818) 839-4584.

MARCH

8 AMAN Institute Reunion-'97. Dance instruction, singing, live music, food, folk arts and crafts vendors. Full dinner available in full package; evening party with live music. Mayflower Ballroom, 234 S. Hindry Ave., Inglewood. Info: AMAN Office, (213) 931-1750.

8 Lola Montes & Her Spanish Dancers. Concert of Hispanic dance, music and

song. Orange Coast College, Costa Mesa. Info: (714) 432-590

8-9 **China Lake Dancers Festival, Ridgecrest. Saturday 1-5 and 7-11; Sunday 8:30-noon at the Burroughs High School Multi-Use Room. Info: (619) 446-2782 or (619) 446-6905.**

14-16 Royal Scottish Country Dance Society's Southern California Dance Institute, Catalina Island. Institutes, evening balls. Info: (619) 280-5855.

15 Grande Victorian Ball. 7:30 p.m. at the Masonic Lodge in Pasadena. Info: (818) 342-3482

20-22 Mazowsce Polish State Dance Ensemble at the Cerritos Center for the Performing Arts. Info: (800) 300-4345

31 Pysanka Festival and 1996 Easter Open House. Folk art demonstrations, music and folk dance performances. Ukrainian Culture Center, 4315 Melrose Ave., L.A. From 11 a.m.-4 p.m. Info: (213) 668-0172

APRIL

4-6 **Westwood Weekend at Camp Hess Kramer, Malibu. Info: (310) 391-7382**

7-13 UCLA's Worldfest '96. A multicultural event highlighting food, dance, art, music theater and writings. FREE. Contact the Cultural Affairs department at (310) 825-9912 for detailed schedule or other info.

11-12 'Living Roots', folk conference with panel discussions. L.A. Theatre Center, 514 Spring St. Info: (213) 485-2437.

13-14 Songkran Festival (Thai New Year). Thai classical dance and music, foods, rituals re-enacted. 8 a.m.-8 p.m. at 8225 Coldwater Canyon, N. Hollywood. FREE. Info: (818) 780-4200 or 997-9657.

13 **Westwood Co-op's Spring Festival. Veteran's Aud, 4117 Overland Ave., Culver City. 1:30-5:30 p.m. FREE. Info: (310) 452-0091 or 478-6600.**

20,21 "Bunka Sai", Japanese Cultural Festival. All day cultural celebration of Japanese arts - taiko drumming, dancing, martial arts, cultural exhibits. 11 a.m.-5 p.m. at the Torrance Cultural Arts Center, 3330 Civic Center Dr., Torrance. FREE! Info: (310) 618-2930

20-28 Santa Monica Arts Festival: A celebration of Community Roots. All day per-

formances in Clover Park, showcasing the many ethnic groups that comprise the Santa Monica community. Festival on 4/20 from noon-6 p.m. at Clover Park, 2600 Ocean Blvd., Santa Monica. FREE. Info (310) 315-9444; 458-8350

26 Beginner's Dance, Royal Scottish Country Dance Society, Los Angeles Branch, 7:30 pm, Sherman Oaks Senior Center, 5040 Van Nuys Blvd., Van Nuys.

27, 28 Aloha Expo 1996. Continuous multicultural entertainment and demonstrations, foods. Gemming Park, 4000 Dovey Dr., Long Beach. 10 a.m.-5 p.m. FREE. Info: (310) 549-8724

MAY

4,5 7th Annual Pacific Islander Festival. 10 a.m.-5 p.m. at the Ken Malloy Harbor Regional Park, 25820 S. Vermont Ave., Wilmington. FREE. Info: (310) 940-7202; (213) 485-2437; (714) 968-1785

4,5 1996 UCLA Pow Wow, celebrating the cultures of Native Americans. 8 a.m.-11 p.m. at the Intramural Field, UCLA Campus. FREE Info: (310) 206-7513

5 UCLA Music & Dance on the Grass. 3 performance areas for music, dance, martial arts, story telling. Ethnic crafts and foods. Noon-6 p.m., Sunset Canyon Recreation Center, UCLA Campus. FREE!! Info: (310) 206-1786; (310) 825-3671 (day of event).

17 International Conference on Middle Eastern Dance. Performance by Mona El Said. 8 p.m., Orange Coast College, Costa Mesa. Info, tix: (714) 432-5902

18 36th Annual Topanga Banjo, Fiddle Contest, Dance and Folk Art Festival. Four stages. Six participatory dance areas. 9:30 a.m.-6 p.m. at Paramount Ranch, Cornell Rd. near Agoura, in the Santa Monica Mountains. Info: (818) 382-4819.

18,19 Claremont Spring Folk Festival, showcasing folk and ethnic music. Workshops in several instrument. Special concert Saturday p.m. 11 a.m.-5 p.m., Larkin Park and Josselyn Senior center, Claremont. Info: (909) 624-2928; 987-5701.

19 Los Angeles Cuban Cultural Festival. Music and dance performance, participatory dancing. 10 a.m.-6 p.m. at Echo Park, Park & Glendale Ave., L.A.

Calendar

- FREE. Info: (213) 485-0709.
- 23-26 **"Dancelore Express", Statewide Folk Dance Festival.** YMCA, Whittier. Info: (714) 641-7450. or (310) 867-4495. More info TBA.
- 25 Tamburitans of Duquense U, performances at CSUN, Northridge, 3 and 8 p.m. Info: (818) 785-8885.
- JUNE**
- 1,2 10th Annual Cajun & Zydeco Festival. 11 a.m.-7 p.m. at Rainbow Lagoon, Long Beach. Info: (310) 427-3713.
- 1,2 Ho'ouale'a Hawaiian Festival of the Valley. Featuring hula and Tahitian dancers, Pacific Island music, traditional games and crafts, foods. 10 a.m.-8 p.m. on Saturday, 10 a.m.-6 p.m. Sunday. Northridge Park, 10058 Reseda Blvd., Northridge. FREE. Info: (818) 366-3967.
- 12-15 **L.I.F.E. (Los Angeles International Folkdance Extravaganza) Camp.** Pomona College, Claremont.
- 15,16 22nd Annual Great American Fair and Music Festival. 10 a.m.-6 p.m. at the Santa Anita Racetrack, 285 W. Huntington Dr., Arcadia. Info: (213) 480-3232; (714) 740-2000; (818) 503-2511
- 20-22 17th Annual Summer Solstice, Folk Music, Dance and Storytelling Festival. Soka University, 26800 W. Mulholland Hwy, Calabasas. Info: (818) 342-7664
- 22-28 Russian Folk Music Festival, San Pedro. Info: (818) 441-7984 or (310) 547-5350.
- 27 The Los Angeles Russian Folk Orchestra and Firebird concert, 7:30 p.m. at the Pasadena Civic Auditorium. Info: Orchestra hotline - (213) 222-5743 or (310) 547-5350
- 28 International Folk Music Concert. Pasadena Civic Auditorium. Info: (818) 441-7984 or (310) 547-5350.
- 29,30 5th Annual Aloha Concert jam Festival. Music and dance performances. Long Beach Rainbow Lagoon, foot of Pine Ave. & Shoreline Dr., Long Beach. Info: (909) 606-9494.
- JULY**
- 12, 13 **San Diego International Folkdance Club festival.** Balboa Park Club. Dance parties Saturday night and Sunday afternoon. Council meeting at 11 a.m. Info: (619) 422-5540.

- 7/13-8/3 **Bon Odori Festivals.** Bon Dance traditional outdoor Japanese folk dancing at several Buddhist temples throughout the southland. All events free.
- 7/13-14: L.A. Hongwanji Betsuin Temple, 815 E. First St., L.A. 5 p.m. Info: 680-9130
- 7/20/21: Venice Hongwanji Temple, 12371 Braddock Dr., Culver City. 5 p.m. Info: (310) 391-4351
- 7/21: Pasadena Buddhist Temple, 1993 Glen Ave., Pasadena. 6:30 p.m. Info: (818) 798-4781
- 7/21: Senshin Buddhist Temple, 1311 W. 37th St., L.A. 6:30 p.m. Info: (213) 731-4617
- 7/27, 28: WLA Buddhist Temple, 2003 Corinth Ave., L.A. 5 p.m. Info: (310) 477-7274
- 7/27, 28: San Fernando Valley Buddhist Temple, 9450 Remick Ave., Pacoima. 4 p.m. Info: (818) 899-4030
- 8/3, 4: Gardena Buddhist Temple, 1517 W. 166th St., Gardena. 6:30 p.m. Info: (310) 327-9400
- 13,14 19th Annual Lotus Festival. Featuring various Asian and Pacific Island cultures. Food, dance performances, crafts, exhibitions. Noon-9 p.m. Sat., noon-8 p.m. Sun. Echo Park Lake, Park & Glendale, L.A. FREE! Info: (213) 485-1310.

AUGUST

- 4 60th Annual Hungarian Festival. Folk song and dance, performance by "Karpatok". Hungarian food. Alpine Village, 833 W. Torrance Blvd., Torrance. 10 a.m.-9 p.m. Info: (213) 463-3473

OCTOBER

- 31-11/2 **Weekend at Highland Springs Resort, Beaumont, sponsored by Tuesday Gypsies.** Info: (310) 290-1069

NORTHERN CALIFORNIA

- 2/9 Sweetheart Festival. Info: (707) 258-0519
- 6/21- **Folklore 1997, Mendocino Woodlands with Billy Burke, Jeliko Jergan, Ingvar & Sally Sodal, and Ron Wallace. To be put on the mailing list for 1997, call (707) 253-7735, 823-4145 or (916) 885-2001.**
- 6/28-7/6 **Balkan Music & Dance Camp,** Mendocino. Info: (541) 344-6349

OUT OF STATE

Maryland

- 7/19-27 **Balkan Music & Dance Camp,** Ramblewood. Info: (541) 344-6349.

Oregon

- 8/29- **Balkanalia: music, dancing and revelry.** Silver Falls Park, near Salem. Info: (541) 344-6349.

9/1

Washington

- 3/1-2 **Seattle Folkdance Festival.** Teachers: Mihai David and others.

Events sponsored by the Seattle Center Cultural Festivals Coalition. Info: (206) 684-7200

- 4/13-17 Irish Heritage Festival.
- 4/25-27 Seattle Cherry Blossom Festival
- 5/23-26 26th Annual Northwest Folklife Festival
- 6/12-15 Pagdiriwang '97
- 7/5-6 Chinese Arts & Culture
- 9/13-14 Fiesta Patrias
- 9/27-28 Festa Italiana
- 11/8 Hmong New Year Celebration
- 11/28-30 5th Annual Northwest Folklife World Market

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On the Scene

LAGUNA FOLKDANCE FESTIVAL

The 27th Laguna Folkdance Festival is almost upon us - February 7-9. Most of the festival will be very familiar to folk dancers — same location, same schedule, same prices. We don't like to mess with success.

Teachers this year are Richard Powers, teaching his incomparable Vintage Ballroom dance, and Joe Graziosi, with his equally incomparable Greek dances. These are two of the most popular teachers in the country and we are delighted to have them. In addition, Dick Crum, everyone's favorite teacher, will make a special guest teaching appearance on Friday night. There's an additional bit of encouragement to get there in spite of the awful Friday night traffic.

Ensign Jr. High School at the south end of Irvine Blvd. in New port Beach is the location, as it has been for the past few years; take the 405 or 55 freeway south to the 72 (Corona del Mar) freeway in Costa Mesa. Exit at Irvine Blvd., turn right at Irvine Blvd. and follow it to the end. You're there! For more information, call Richard Duree (714) 641-7450.

1997 STATEWIDE FESTIVAL

All Aboard the "DanceLore Express"

This year, the Statewide Festival returns to Southern California, and the committee is working hard to organize the *Folklore Express* for a visit to the beautiful and historic city of Whittier. Whittier is historically a Quaker city, and is home for Whittier College and Rio Hondo College, amongst others. Whittier is bounded by the 605 Freeway on the West, the 5 Freeway on the South, the 57 Freeway on the East, and the 60 Freeway on the North.

The YMCA on Hadley and Pickering will be the site for the Statewide institutes and dance parties, while the auditorium of Whittier High School, around the corner from the YMCA, will be the site of the Dance Concert.

LECH LAMIDBAR

The Ridgecrest Desert Dancers' bi-annual festival, Lech Lamidbar, has been postponed. Please contact Bert Burroughs (619) 446-2782, or Ruby Dietrich (619) 446-6905, for information regarding rescheduling.

WESTSIDE JEWISH COMMUNITY CENTER NEWS

Naomi Silbermintz started teaching Tuesday night classes from 7:30-11 p.m., with beginner's from 7:30-8:15 and intermediate and advanced open dancing from 8:30-11p.m. "Oldies Night" returns on Saturday night, February 1st, from 8 p.m. to midnight, with David Katz. For more information, contact the Westside Jewish Community Center, 5870 W. Olympic Blvd., (213) 938-2531, Ext. 2228

WEST LOS ANGELES FOLK DANCERS' VALENTINE'S DAY PARTY

Bring your sweetheart or come alone and find several sweethearts. The party starts at 7:30 p.m. on Friday, February 14, at Brockton School, 1309 Armacost in W.L.A., between Barrington and Bundy, 1 1/2 blocks north of Santa Monica Blvd. The program will be "All Request". Pot luck snacks and desserts will be served. Come ready to have a fun evening with a very friendly group of great people. For information, call (310) 202-6166 or 478-4659.

WESTWOOD CO-OP'S 15TH FESTIVAL

On Sunday, April 13, from 1:30-5:30 p.m., Westwood Co-op Folk Dancers will again sponsor its free Spring Festival at Culver City Memorial Auditorium.

This year's festival will, as always, include an exhibition of dances. See the ad in this issue of Scene for more details.

ORANGE COUNTY POLKA CLUB 1997 SCHEDULE

For Polkas from Slovenia, Poland and Bohemia, Waltzes from Slovenia,

Germany and Austria, obereks from Poland, and schottishes from Germany and Austria, plus more, try one of the dances at the Orange County Polka Club, which meets at the Plumber's Union Hall, 1994 W. 1st St. (west of Harbor) in Santa Ana on the second Sunday of each month from 2-6 p.m. For more information, call (714) 895-1033, 778-3151 or 750-0932.

CONTRA DANCE IN IRVINE

"Old Time" contra dances are held every 2nd and 4th Fridays at the Youth Service Center, 14301 Yale Ave. in Heritage Park. Dancing is from 8 -11 p.m. with the "Occasional String Band" on the 2nd Friday and the "Silver String Band" on the 4th Friday. For info, call (714) 638-1466.

L.I.F.E. CAMP '97

The L.I.F.E. Dance and Music Festival announces a weekend of dance parties with diverse live music: Croatian Tamburitza music and sing-alongs with the Yeseta Brothers Tamburitza Orchestra, traditional Macedonian and Bulgarian music with Dan Auvil, David Bilides, Bill Cope, Mark Levy and Carol Silverman, Greek music by Ziyia and Pan-Balkan and Turkish music by Edessa. Daily classes will be presented by Zeljko Jergan with Croatian dances, Atanas Kolarovski with Macedonian dances, and Ahmet Luleci with Turkish dances. Dancers will be surrounded by nightly live music jams — Bulgarian, Croatian, Greek, Macedonian, and Turkish. The party music will be even better this year with featured singers Ruth Hunter and Carol Silverman. Singing enthusiasts will enjoy more singing classes than before. And bring your songbooks for Balkan and Croatian sing-alongs, and YOU can mail in your votes for your favorite sing-along songs.

L.I.F.E. begins with a big party at 8 p.m. on Thursday, June 12, 1997, and ends with brunch on Sunday, June 15, 1997. Enjoy lunching in the garden, singing, refreshments from the Nite L.I.F.E. Bistro,

On the Scene

and dancing in an old world dance hall decorated with music, dance, candles and wine. Lodging is in adjoining single and double-occupancy Pomona College dorms. A brochure is available from L.I.F.E., 1844 S. 5th St., Alhambra, CA, 91803-3538. (818) 293-8523; FAX (818) 293-8543; E-mail worldance1@aol.com.

RUSSIAN FOLK FESTIVAL, June '97

A Russian Folk Festival, sponsored by the Balalaika & Domra Association of America, takes place June 23-29, 1997. Included in the festival is a concert at the Pasadena Civic Auditorium on June 28 at 8 p.m. and a "musical college" with visiting master musicians from the U.S., Russia, the Ukraine and Australia teaching. Attendance is open to the public on a "per class" basis or as a "resident" attendee for the week. For more information, contact Peggy Propper at e-mail address: 76375.1773@CompuServ.COM or the Eastern European Folklife Center.

OPA! 1997

Upcoming tours include some very special happenings!

The Tunisian tour, March 20-April 7, includes the Festival of the Ksour, commemorating the Berber tribes building unique hilltop granaries to protect their food from invaders. A mock wedding, with the "bride" encased in a decorated "cage" atop a camel, and lots of musket firing along the way to the Ksour, are also to be featured.

For the Albanian/Hungarian tour, Ian Price will plan the activities in the ancient towns of Korce, Berat and Gjirocaster. Well-connected in Albanian music and dance circles, he's traveled and researched there for over 20 years. In Hungary, there will be an International Gypsy Festival in the town of Satoraljaujhely, with clans coming in from Eastern Europe and possibly Spain and India. Unstructured, this festival promises a lot of spontaneous, improvisational music and dance. This festival is also part of the Hungary/Slovakia/Czech Republic trip. Following this festi-

val will be the major festival at Vychodna, with non-stop music, dance, costume and beer, and then a number of adventures along the way to the Czech Republic, where Prague awaits.

For the Bulgarian/Romanian tour, the Pirin Mountain Festival brings the group to the source of the remarkable music and wonderful dances folkdancers have enjoyed over the years. From there will be a visit to music schools in the Rhodope Mountains to hear all their glorious singing — live. Romania is always a winner with workshops, performances, meetings with local groups, and an opportunity to costume collect. The tour concentrates on the north, Maramures and Oas, and then travels into Transylvania.

The Jordan/Israel trip focuses on Christmas Eve in Bethlehem, and New Year's Eve in Petra, for celebrations with a dynamic folklore music and dance group. In between are all the well-known wonders of these two countries. Itineraries are available for the asking. Expect wonders! Contact Rae Tauber at (619) 456-2264 for more information.

INTERNATIONAL CONFERENCE ON MIDDLE EASTERN DANCE

Orange Coast College in Costa Mesa is hosting an International Conference on Middle Eastern Dance from Friday, May 16-Sunday, May 18, 1997. Included are a slide show/lecture on the development of Oriental dance in America by Ibrahim Farrah, a keynote address, "Mythology and Symbolism in Middle Eastern Dance", forums/panel discussions on several subjects, two Master Dance classes taught by the Egyptian "super-star", Mona El Said, and a Middle Eastern dance concert on Saturday evening. Register by phone at (714) 432-5880, Press 1. Call the same number for detailed information and/or to be mailed a brochure and registration form.

SCANDIA WORKSHOPS/CLASSES

Scandia dance classes resumed in

September, teaching material primarily from Norway, Sweden, Finland and Denmark. Though they start in September with the basics and progress until June, it is still possible to get in on almost the ground floor.

Check out this warm group of dancers. Call Donna Tripp for Orange County info at (714) 533-3886 or Jacque Cohl for Los Angeles info at (310) 558-8352.

FOLKS ON THE 'SCENE' - Frances (Sparky) Sotcher

In a small classroom at LAX, "Sparky" is role playing - she's a foreign tourist, seeking help in some incomprehensible language. No problem for her students. They're Traveler's Aid volunteers, and after weeks of schooling, they know how to help. If "Sparky" were a real traveler in distress, they'd simply pull out a reference sheet and have her point to her native tongue, then connect her to an AT&T language line operator who speaks one of 140 tongues.

Sparky is the director of volunteers for the Traveler's Aid Society of Los Angeles. She helps train volunteers to assist travelers from around the world in everything from finding a hotel and going through the mechanics of renting cars to figuring out how to best use a 6 hour layover. Volunteers learn what to do in medical emergencies, what airlines use what gates, how to decipher ticket codes and baggage shorthand. All-in-all, a major comfort and service to foreigners of all nations.

NEW MEXICO FOLK DANCE CAMP

The 14th annual New Mexico Folk dance Camp will be July 30-August 3, 1997 at the Highlands University in Las Vegas, NM. Dances of all levels will be taught and partners are unnecessary.

Featured this year are Petur Ilyiev (Bulgarian dance) and Howard Schmeizer and his wife, Marissa Kallman, Salsa teachers from Seattle, Washington. Petur has been part of the Philip Koutev Ensemble of

Bulgaria and currently teaches at a children's school for the performing arts in the Bay area. Howard and Marissa have been teaching together for 4 years and operate the largest dance program solely committed to Latin dance in the Northwest.

Tuition includes lodging, meals, snacks and, of course, the dance workshops. For more information, contact Matt Nyman, (505) 255-3668.



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In Memory of David Nadel

David Nadel, owner of Ashkenaz Music & Dance Cafe in Berkeley, died December 21st in Oakland after having been shot in the head on Thursday night at the entrance to the club by an unidentified male who had earlier been escorted out for disorder conduct. Nadel, 50, died from severe and inoperable swelling in the brain that resulted from the shooting.

David opened Ashkenaz in 1973, creating the front of the building in the form of an Eastern European synagogue of the Ashkenazic Jews. A performing dancer with Westwind International Folk Ensemble until that time, he was devoted to presenting international music and dance, making Ashkenaz a center for all forms of folk music and, more recently, a broad spectrum of other dance music. Recent bookings at the club included Reggae, Soka, Cajun and Zydeco, Flamenco, Gypsy, World and Afro Beat, and a steady stream of benefits for community causes.

Raised in Southern California, he was a student at UC Berkeley in the '60s, during the establishment of People's Park, and was active in its preservation as community open space in the early 1990s when the University and City of Berkeley were negotiating its future. Aligning himself with the activists who were dedicated to the Park, David was present during the many meetings surrounding the lease and Park use.

David's brother, Ron, Ron said that "David went after Goliath, whether that was the UC regents or the condition of the homeless and those who didn't have anything. David's experience was sharing what he thought life ought to be while working to make life what it should be."

David's surviving family, Ron, his mother and sister, request that any donations for him be made to support the development of a nonprofit organization to continue the cultural, music and dance legacy of David Nadel and Ashkenaz. Donations should be sent to: Ashkenaz, c/o Steve Walch, 5614 Balboa Dr., Oakland, CA 94611.

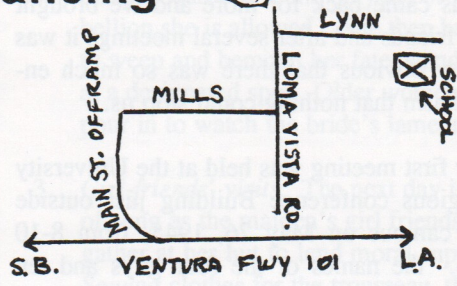
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Teaching
Armenian, Greek and Lebanese Dancing



Date: Feb. 15, 1997
Location: Loma Vista School, 300 Lynn Dr., Ventura
Registration: Starting at 1:30 P.M.
Instruction: 2 to 5 P.M.
Evening Dance Party: 7 to 10:30 P.M.



Pre-Paid Workshop...\$10 Pre-Paid Evening Party...\$ 7 Total: \$ _____
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Please make checks payable to Five Cities Folk Dance Council. Mail to Edith Sewell, 5261 Reef Way, Oxnard, CA 93035. Information: (805) 985-7316.

The History of Westwood Co-op

(Reprinted from: Let's Dance, February 1948)

This is the story of the Westwood Co-op Folk Dancers - how we began in the world and how we grew. It's a tale that soon became an account of the origin of the Southern Section of the Federation.

As far as I know, Katherine Jett, now Barnes, whose name is legend in California folk dancing, organized the group. I've heard some rumors that other attempts had been made at starting folk dancing out our way, but they just didn't catch. I don't have to tell you all the work there is in founding a new group — especially since at that time folk dancing wasn't as widespread and unified in L.A. as it is today. But Katherine did the job and this time it stuck.

At first there was no telling what would happen. Most of us really didn't know what folk dancing was like if it wasn't square dancing or the Virginia Reel, except that everyone danced with everyone else and there was a really friendly spirit. But some of us came back for more and we brought our friends and after several meetings it was pretty obvious that there was so much enthusiasm that nothing could stop us.

Our first meeting was held at the University religious conference Building just outside the campus on May 26, 1945, from 8-10 p.m. the names of the four guys and ten gals present were recorded by Katherine as well as the program of dances which consisted of "Somebody Waiting," a mixer, Rye Waltz, Military Schottische, Sellinger's Round, a grand march and the elements of square dance, Irish Washerwoman, Crested Hen, and Good Night Ladies. I have a hunch we didn't finish the program.

We met almost every other week in the beginning and the names of the people are

recorded in our history book until the fifth meeting where Katherine notes, "at this point we stopped counting our people by noses". We had established a nucleus of leaders." The attendance was in the neighborhood of 20 by then.

On the 4th of July our third meeting was held in St. Alban's Church. It was the first of many more to be held there. Until then, our music had been all piano, and our teaching all Katherine. Then came Chester Roystacher. Chet brought us singing squares and a spirit, enthusiasm and leadership that we never did forget. About then Esther Liptz found out about us. Esther had folk danced in Berkeley and San Francisco and got us excited about cycling, too. By our 6th meeting, Miss Hooper of the UCLA Physical education department came to teach us the Hambo, but most of us had already found out that this simple looking dance was a lot of fun. You see, by this time we were all so enthusiastic that we visited the Pasadena Co-op and the Hollywood Peasants regularly, often spending 3 nights a week folk dancing. On the night that Miss Hooper came, we decided to meet weekly.

We officially became the Westwood Co-operative Folk Dancers on September 5, 1945 and elected our first officers on that date — Katherine Jett, president, Bob Satten, Vice-President, and Esther Liptz, treasurer. Katherine, Bob and Irv Wieselmann drafted our constitution that night at one of the village malt shops. It was very short — just the Roachdale co-operative principles, our purpose: Recreation for campus and community, and provisions for elections.

The end of the first summer came and Chet had to return to Cornell. What would happen to the group now? The night Chet left, Nick Reznick came for the first time. This was a real break. Nick knew a lot of dances and we had our first taste of some of the more "complicated" ones. He taught us the Hopak, Italian Tarantella, and we danced them along with a Horah and Hambo in the Philharmonic Auditorium as a part of a show called "The Same Boat Brother" put on by the Musicians Congress. The show was not good, but we got special mention in the reviews as being "out-standing", "joyous", "folksy and colorful". This was in November — most of us had been folk dancing for about five months.

Esther and Nick began talking festivals and participation with other groups in the city. So Katherine got busy with letters to other groups in the area and with suggestions and encouragement from Walter Groethe up north, we had an organizational meeting on January 5, 1946, which eventually led to the very active Southern Section of the Federation. We planned to give our first festival on February 3rd, but it rained, so we gave it on March 10th. It was a taste of things to come. Everybody wanted more. But the whole story of how the Federation spread in southern California has been told before in the Folk Dancer, so we won't go into details and credits again at this time. Suffice it to say that all the Southern California groups cooperated marvelously. If they hadn't, there would have been no Federation.

Since then, the Westwood Co-op has lived a normal life studded with scores of special events, festivals, parties — fifty one years have passed, and they're still out there "dancing the night away".

Westwood Co-operative Folk Dancers

Spring Festival



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The Peasants

Eastern Europe is a region that many folk dancers are tied to by heritage, a heritage composed of traditions from the old peasant way of life that prevailed when Eastern Europeans left for America in the late nineteenth and early twentieth centuries. Although changed, these traditions have continued into the present.

To understand the Eastern European heritage, we first need to know what peasant culture is. Only then will we be ready to look at the traditions themselves. Eric Wolf, who has studied peasant culture thoroughly, locates the peasant midway in the range of people who grow crops. Somewhere between the primitive cultivator at one end of the spectrum and the modern farmer on the other. All "play the game with nature," as he puts it, but each has a different stake in this life-and-death game and each uses different rules. (Wolf 1969:3-5).

Primitive cultivators tend their crops and share the harvest with kinfolk in a more or less egalitarian group or tribe. Peasants, on the other hand, occupy the bottom of a hierarchy that includes landlords who extract rent, middlemen who purchase the crop, and overlords who tax the surplus. Peasantry emerged in neolithic times, about ten thousand years ago, when agriculture became so efficient that a ruling class emerged and took a portion of the surplus food raised by the peasants. This upper class consisted of administrators, soldiers, priests, and, eventually, skilled craftsmen and artists, including musicians. These privileged people created an urban, court centered culture away from the peasant majority.

As the head of his household, the peasant must try to support his extended family (wife and children plus assorted relatives), but they all are part of a subject class. The modern farmer, on the other hand, is a sort of agricultural businessman who operates in a complex market economy. In today's industrialized world, land owning farmers may be better off than the working poor of the cities if they can learn to exploit up-to-date technology, marketing, and credit to create what we call "agribusiness," a far cry from the peasant. In the modern world, peasantry has diminished everywhere. Still, in large areas of Central and South America, the Middle East, and Southern, Southeastern, and Northern Asia, peasant life survives. In Europe, there are peasants still, or at least the memory of peasant folkways and life-styles is still alive, particularly in Eastern Europe. In Western Europe, advanced capitalist support systems have changed the rules of the game, while in Eastern Europe the older peasant may still be seen as a household head tied by strong bonds of kinship and mutual support to a locale where his forefathers are buried, trying to raise crops with little control over and great dependence on nature and an imposed marketing system.

An example of that heritage is a song called "Paparuda" sung by Rumanian children in a traditional village.

Paparuda, ruda (come, little rain, come!), come out and water us with your full buckets over the whole crowd.

When you come with the hose, let it flow like water; when you come with the plough, let it run like butter; when you come with the sieue, let it be a barn-full.

Give me the keys, old woman, that I may open the doors and let the rain come down. Come, little rain, come

In the whole context of the Rumanian song, no detail seems accidental. The children wear skirts made from flowers that are symbols of spring, and they carry sieves that are a survival of the rain symbol of ancient Greek gods. The children themselves are probably unaware that these symbols have lasted for centuries. The very presence of the children might stand for the rising generation, associated with the forces of growth (vs. death). Growth is invoked when the adults sprinkle the singing, dancing children with water. The "old woman" mentioned who controls the keys to the rain is probably related to the effigy of a hag carried and burned by children in other parts of Eastern Europe as part of a spring ritual: she stands for winter, and must die. Thus, a local village musical performance is connected to a network of regional beliefs and musical performances.

The entire performance of "Paparuda" can be interpreted as a magical ritual, with the children acting as ambassadors to the forces of nature. What seems to be a "simple" song can be seen for what it really is—a complicated cultural package involving props, social organization, and text, supported by deeply held beliefs.

A ritual is a formal practice or custom. The formality of rituals sets them off from everyday life, and the accompanying music is an important part of this formality. Ritual lies close to the heart of the peasant's expressive connection to nature and the forces of the universe. It is often hard for Americans to understand the importance of ritual music, since there is so little of it in American life. But think for a moment that even the most "far-out" modern weddings include some kind of music, and that every sports event demands the playing of "The Star-Spangled Banner."

Peasants have two major types of ritual events, related to the two great overlapping cycles of peasant life. One is "calendric," tied to the yearly recurring round of occasions, while the second is linked to the individual's own life cycle, from birth and entrance into his/her society through the passage to another world at death. The calendric cycle was traditionally divided into rituals related to nature and agriculture, and rituals connected to the circle of religious or national celebrations. These latter rituals are determined by culture, not nature, but the two categories often merge on a given day, such as St. John's Day, widely celebrated across most of Europe, which "happens" to fall on Midsummer Night's Eve, the longest day of the year (June 23). The Church claims that this significant natural event belongs to a major religious figure, St. John. In recent decades new red-letter days have been arbitrarily set for official celebration of great victories, the founding of a city or nation, or the establishment of a new form of government—such as November 7 in Russia, marking the victory of socialist power in 1917.

Looking at a festival calendar for any European people in a particular generation, we see a patchwork of solemn or joyous celebration representing pagan agricultural and Christian theological (e.g. Christmas) events, some purely local (a town's patron saint), others commemorations of local or national events. Also seen are extra-calendric ceremonies associated with times of trouble, such as epidemics, invasions, or droughts.

The songs and rites of the life cycle form an equally broad collection of music and ceremony. Here, the discussion of ritual music will be limited to the organization and music of just two traditional ritual categories, the wedding and the lament, largely in two areas of Eastern Europe: Russia and Rumania.



The Crucial Alliance

In peasant society, the wedding is crucial not only for the couple but also for the entire extended network of kinfolk on both sides. It represents an important moment in the life of a whole village, since any wedding makes an alliance between two rival, potentially conflicting households. Ritual is exceptionally elaborate, involving large expenditures of money and goods over the course of several days and many events. As Hungarian researchers have observed: “Weddings rank foremost among popular customs; they are a veritable accumulation of ceremonies containing mythical, religious-ritual, legal, economic, musical, and mimic elements. In some places they became almost festive plays with their chief and supporting characters, super-numeraries, fixed scene, time, music, dances, and audience” (Corpus Musicae Popularis Hungaricae 1956, Vol. III/B *Lakodalom*, 689).

An example of the older style of wedding comes from the White Sea region of Russia, a remote and inhospitable corner of Eastern Europe near the Arctic Circle that, because of its isolation, is a treasure house of older folklore and music. Only the older people know all the songs and customs; even way out in the village of Varzuga the young folks have new and different ways.

Let us start with a wedding song, “*Na Solnechnom Vskhode, na Ugreve*” (“At dawn, at the warming”)

As in the Rumanian rain-song, the words here are symbolic in very standardized, well-understood ways. Often in Russian folksong, natural landscapes are described before the important human characters take center stage. Natural objects signify the humans; hence, the “curly birch tree” stands for the maiden, while the nightingale is her suitor. As the song progresses, it becomes clear that the words refer to the forthcoming union between Annushka and Ivan, the two families being Aleksandrovich and Mikhailovich. Using the imagery of fairy tales, the song tells of Ivan nightingale’s flight to the parental high tower of Anna, who has not yet braided her hair in the married woman’s knot. It ends by announcing that Anna must belong to Ivan and become the slave of his father and mother. Notice that Anna’s becoming Ivan’s bride is actually mentioned last in the song after her subordination to the in-laws.

*At dawn, at the warming
 A bushy white birch-tree stands.
 Past that white bushy birch-tree
 Goes no road, no path,
 No broad way, no footpath, no passageway.
 Gray geese fly, but do not honk;
 White swans fly, but do not cry.
 Just one young nightingale sings.
 He flies to the father's courtyard,
 To the mother's high tower;
 He gives Annushka heartache,
 Makes it known to Mikhailouna
 That Annechka shouldn't be living at her father's,
 Sitting in the high tower,
 Nor combing her unruly head,
 Nor plaiting her blonde braid,
 Nor twining a ribbon into her braid,
 Nor wearing a red-gold belt,
 But that Anna should be with Ivan
 To be (his) father's slave,
 To be mother's daughter-in-law,
 To be Ivan's bride.
 So hail to Ivan and Anna!
 Let's congratulate Alexandrovich and Mikhailouna!*

Ritual wedding songs emphasize this unfortunate outcome of marriage. No wonder the younger generation, who marry for love, not because of prearranged family alliances, have forgotten some of these songs and related customs, like the bride's lament. In some parts of Eastern Europe, a bride is not considered to have carried out her role properly if she fails to weep, wail, and bemoan her fate. Bridal laments are very similar in structure, and sometimes in imagery, to death laments. In the Eastern European Jewish tradition, a bride and groom fast before the wedding, as if it were the holiest day of the liturgical year, Yom Kippur (The Day of Atonement), and the customs are full of references to death, tying together all of the most solemn expressive aspects of traditional ritual at the wedding.

Let us now look at the music of "Na Solnechnom Vskhode". It is structurally similar to the Rumanian rain-song in having more than one part. Here we have a leader who begins the song, followed by the chorus chiming in. This leader-chorus or call-and-response format is typical of many Eastern European genres, particularly among the eastern Slavic peoples (Russians, Ukrainians, Belorussians). But the piece gets one stage more complicated by having the chorus briefly split into two lines of music, creating polyphony (many-part music). The eastern Slavs are very fond of singing polyphonically, though not in the classical harmony of a Bach chorale or opera chorus. Rather, the voice quality is fairly expressionless. This feature seems to go along with the circular, nonstop quality of the singing: there are no clear line breaks. This detached manner of singing underlines and expresses the ritual nature of the song. It is as if the singers are saying: it's not ourselves in particular, but the village as a whole, indeed, the tradition, that is singing. Just as in many parts of the world (including parts of Eastern Europe) ritual dance and action are done under the cover of masks, so singers may sometimes seem to put an anonymous mask on their voices when singing ritual songs.

The Varzuga wedding is quite complex, consisting of eleven different stages with numerous small substages and ceremonies, most of which have their own set of songs. But the customs and songs may differ just down the road in nearby villages; how much more, then across the vast expanse of Russia! Individual variety is the lifeblood of folk music, whether from person to person or village to village.

The basic stages of the ritual in the Varzuga wedding follow.

Principals in the Varzuga Wedding include the bride and her parents, the groom and his parents, godparents, the matchmaker, a main organizer and master of ceremonies, a professional female lamenter, the best man, the groom's helpers, the bride's helpers, bridesmaid-cooks, and assorted kinfolk on both sides, many with special titles.

Stages of the Varzuga Wedding

1. *Matchmaking.* This is the domain of the matchmaker, who steps into the hut, but not beyond the doorway beam. Given permission to advance, he is offered tea, whereupon he proposes a match, using stylized phrases. If the family rejects the match, the matchmaker's head is smeared with flour. This professional hazard probably insures the matchmaker's careful choice of prospective bride and groom.
2. *Handshaking.* Now the pact, including the important financial matter of dowry (paid by bride's father to groom's family) is concluded with a handshake, and official festivities begin. The lamp by the family icon (holy painting) is lit. If the bride dislikes the match, she may try to put out the lamp to show her disapproval; this is the only act of rebellion she is allowed. She then begins to weep and bemoan her fate, standing at a designated spot. Older women pour in to watch the bride's lament.
3. *Girl-friends' visits.* The next day is full of song as the maiden's girl friends gather at her hut to lend moral support. Sewing clothes for the trousseau, the girls (all aged about fifteen) sing a song cycle about the forthcoming marriage. "Na solnechnom vskhode," is a "girl-friends'-visit" song. This period may continue for as long as two weeks.
4. *Bathing.* The day before the wedding, the chief bridesmaid-cook and her assistants begin the enormous task of cooking and baking. Meanwhile, the public bath has been heating (indoor plumbing was unknown in traditional peasant life) and the bride is led there

- sings a special lament on an improvised text, repeated after the bath. Thus in addition to the standardized, traditional music, the wedding repertoire also includes individualized songs in which the participant can express her personal feelings.
5. *Gifts and Unbraiding.* After the bath, the bride puts on a new outfit and sits in a special place. The male and female helpers organize the events. First, female kinfolk and girl friends bid farewell and bring presents. The professional lamenter (a woman) helps the bride wail and sings songs specific to each type of guest—godparents, siblings, and so forth. Finally, a sister unbraids the girl's maiden plaits, later to be redone into the married woman's knot under a kerchief. Transformations are physically as well as emotionally marked in peasant life.
 6. *Greeting.* Seated in a special place, the girl receives non-kin guests. Villagers flock to the porch to look in and listen to the songs.
 7. *Blessing.* A formal blessing of the maiden by her parents must take place before the groom and his party arrive. It is a solemn and emotional moment.
 8. *Groom's arrival.* Greeted by torch-bearing bride's relatives, the groom's party enters, following a prescribed route. Everyone is seated in a fixed order; wedding protocol is always strict. Bride and bridegroom are now called "prince" and "princess"; relatives are "lords" and "ladies." Choral songs are sung until the bride, who in the meantime has left, is led back in by her father. She carries a tray with small vodka glasses, which she offers in predetermined order with fixed greetings to the groom's kinfolk. She is taken out to the side room to be dressed. Many songs have been sung, all in a similar style, unifying the event musically. Great care is taken throughout to avoid the "evil eye." This is a powerful force recognized by people in many parts of the world, and is often associated with bad people who can put a "hex" on someone. Should marital troubles arise later, it may be blamed on carelessness at the wedding.
 9. *Church ceremony.* Only now does the couple, accompanied by the main participants (but excluding the parents) link up with organized religion. Proceeding to the village church, they are led in hymns by the village priest, representative of the Orthodox Church, who completes a brief ceremony.
 10. *Viewing and Banquet table.* Now the action shifts to the groom's house. The bride's hair is rearranged. The bride and groom are finally fed. Now the bride's kinfolk arrive and sit in prescribed order. Full-scale feasting and singing commence. A chorus sings different songs for each type of guest—parents, relatives, friends, bachelors, old folks—a service for which the chorus receives payment. Cries of "gor'ko, gor'ko!" ("bitter") are heard, requiring a drink each time. Eventually the guests join the singing, and dancing begins for everyone but the bride. As the party breaks up, the couple accompanies the bride's parents halfway home on a specially decorated reindeer, since this is Arctic country.
 11. *Final feasts.* The next morning, the first of her married life, the bride arises early and helps her mother-in-law bake. They make pancakes for a dinner held for all the kinfolk. Now the couple sits in the host's place at the table. The bride's kin then invites everyone to one last feast, where, likewise fresh, hot pancakes are served. Final gifts are exchanged and the wedding ends, completing weeks of elaborate and expensive preparation and days of carefully observed ritual. If all goes well, family feuds have been avoided, individual pride expressed, and a proper marriage begun.

In recent times much of this White Sea ritual has waned as modern ways reach even into the far North. Girls choose their own husbands and wail less. Many smaller details of food preparation and minor ceremony have vanished. Yet the songs remain, standing now as the clearest embodiment of the ritual. Once again we see music's lasting power to bind the village to the occasion.

Many aspects of the North Russian wedding complex do not occur in other regions of Eastern Europe. For example, the bride's lament is far from universal. Yet many of the basic concepts are quite widespread. Songs bewailing the bride's lot were indispensable among the Jews, but were performed by the *badkhn* the professional master of ceremonies, rather than by the bride. A similar tradition exists among Rumanian peasants. Following is part of the text of a bridal lament performed in the 1950s by a professional peasant wedding entertainer. The context is described by Alexandru and Lloyd:

Rumanian peasant weddings may last for several days, and the celebrations are punctuated by ritual moments embellished with music and dances, some of magical origin.... the most important wedding song, "Cintecul Miresii" (The Song of the Bride) is sung as the bride bids farewell to her parents and their home and her former way of life. The moment is solemn, the song poignant, and the bride often weeps bitterly when it is sung.

Oh, my child, you have your parents, alas! why ever are you getting married? You'll find it hard to forget your parents' love, for the love of a husband is like the leaf of a dry pear tree.

When you put yourself in his shade you'll be bitterly sorry, for the love of a husband is like the leaf of a dry pear tree or an old fence post!

Little bride, little bride! ask your godfather not to decorate you with garlands but to leave your hair simply plaited by your mother and sister.

Till now you've been with the young girls, tomorrow you'll be with the married women, and the day after with the old women, and on Wednesdays with your aunts, ay! on Wednesdays with your aunts."

The Lament



Like the intensely communal ritual of the wedding, the shock of death traditionally involves both personal and social expression of emotion, often through various types of songs of mourning, or laments. Finding and recording death laments is extremely difficult; as Zoltan Kodaly notes for Hungary: "They [laments]

are difficult to witness, because their existence is denied, and nothing will persuade people to perform before strangers. It is useless for the collector to attend funerals, for as soon as he is noticed, the mourning ceremonies are omitted, even where they are normally practiced" (Kodaly 1971:85). This reluctance to display strong personal emotion in public is based on genuine deep feeling. When a peasant woman has at last been persuaded to sing a lament in front of the tape recorder, she breaks down and sobs regularly, often at the end of each musical line, because the singing rouses powerful emotions and brings to her mind the original reason for singing the lament—the death of a loved one.

Bulgaria and currently teaches at a children's school for the deaf-blind and in the Bay area. Howard and Marissa have been teaching together since 1997.

The Lament



relatives come to light, but the entire population is exposed to critical observation. The occasion throws into sharp relief the community life of the whole village. Those present or absent will be weighed and judged according to their behavior" (CMPH, 1966:Vol. 99). A person's passing from the world, like his or her emergence into adult life through marriage, is a matter of not just personal, but communal importance in peasant culture.

Musically, reflection of the collective nature of this type of lament is found in the social organization of the singing. Though Rumanian songs are largely solo (as opposed to polyphony in Russia), this lament is performed antiphonally, that is, by alternating groups, as if to emphasize the fact that group cooperation is required for the feeling of ritual solidarity. Interestingly, the two groups overlap, with one drawing out its last pitch to serve as a supporting drone, or constant, unchanging pitch, for the second group. Perhaps this musical support-system parallels the emotional support of the community. Places where the two groups of singers come together small differences occur when different groups sing the same line, or when the same line repeats; these variable features, which people do not learn from a printed page, are the heart of folk music.

The individual lament differs radically from the group lament. First, it is not sung by outsiders to represent communal response, but by members of the immediate family, usually women. Assigning musical roles by gender, a characteristic of many music-cultures, is often quite clear in the lament. Second, the private songs of loss make specific reference to the dead person, and seem to be intensely personal calls by the bereaved to the deceased. This quality is apparent in the text of the following Rumanian woman's lament for her

eight-year-old brother. She addresses her brother directly, and mentions other details of the family's life. The reference to going "behind the cross" might relate to the Orthodox Church belief that the other world lies behind the paintings and the cross of the church.

My darling, my little brother, now we two are parted.

You've gone behind the cross, you've gone behind the cross and hidden behind the door.

Someone has called you away to our mother because she loved you

You wouldn't stay with father and you've broken his heart.

Just as he was counting himself lucky to have you, my little mother led you away beside her.

This solo lament is organized into short lines, which seem like outbursts of emotion, reinforced by the sob-like breaks at the end of each line. This is typical of the older lament style. The texts are partially or completely improvised by the singer; that is, she (or he) makes them up on the spur of the moment. Here we see a strong contrast to the fixed wordings and melodic structure of the communal lament; the individual is allowed to pour out grief through less restricted channels. As one Hungarian woman has said, "You can't guess what a relative of yours will say when she casts herself down on the coffin. When my little daughter died I could not have told you what I was going to put into the lament or what I would sing all the time over her dead body until I stood up to sing. You don't think it out, you just speak as it comes to your lips" (CMPH, 1966, Vol. 94). However, there are time-tested formulas of text and tune that act as traditional guidelines for this highly personal expression of emotion. Hungarian scholars find similar phrases and images cropping up in all the laments of a single village. Musically, certain repetitive phrases and endings are likely to recur. Alexandru and Lloyd note that the Rumanian mourner's fellow-villagers "listen critically and do not hesitate to comment on how well she sings, just as Kodaly says that Hungarians "watch the performance carefully and discuss it afterwards: 'she wailed beautifully,' 'she hasn't even mourned for him,' etc." (Kodaly 1971:85). This statement reveals that even in the shadow of death and grief, a community makes aesthetic evaluations, a key aspect of a music-culture. It also shows how the group wants to keep even individual, improvised singing within the bounds of acceptable innovation, just as all individual behavior in the village is channeled within the bounds of tradition. In general, peasant music is a combination of group conservatism and individual expression. The former lends stability, while the latter introduces change.

Long after the funeral, the appeal to the dead embodied in the individual lament can be continued. In Jewish tradition, as well as for some Hungarian peasants, it was possible traditionally for a woman to ease her emotional burdens by addressing a long improvised song in lament style to a departed relative, often singing directly at grave-side, for years after the relative's death. These songs might comment on current family problems, "updating" the deceased's spirit. In peasant life, the other world is fairly concrete, to be taken seriously, and numerous rituals seem to pacify the souls of the dead to keep them from returning to their old homes and causing trouble among the living.



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
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, 8:30-10 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, Calif Heights Methodist Church, 3759 Orange Ave.
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, 224 1/2 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
SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-9:30 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park

CLUB ACTIVITIES

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, 7:45-9:45 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 Sherrri	BARN STABLE, University exit 900 University Ave.
VENTURA FOLK DANCERS	Thurs, 8-10:00 pm	(805) 642-3931, Joan (805) 654-1200, Rose	VENTURA, Loma Vista Elementary School, 300 Lynn Dr.
VESELO SELO FOLK DANCERS	Th, 7:30-9:30 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.
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 (818) 702-0491	WOODLAND HILLS Call for location
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 Dukas	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 Gore	Van Nuys, 8648 Woodman Ave.
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(310) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr, 13164 Burbank Blvd.

CLUB ACTIVITIES

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
L.A. CITY RECREATION INTERNATIONAL FOLK DANCE	Fri, 9:15-10:45 am	(310) 278-5383, Marc Israel Tikva Mason, instructor	L.A. Robertson Recreation Center 1641 Preuss Rd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun 7-10:30 pm	(310) 275-6847	LONG BEACH 3801 E. Willow
MIXED PICKLES	Fri, 7:30-10:30 pm	(714) 530-6563 Pat Thomas	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
NORTHRIDGE INTERNATIONAL FOLK DANCERS	Thur, 3:30-5 pm call to confirm	(818) 340-6432 JoAnne McColloch	RESEDA, Reseda Sr Citizen Center 18255 Victory Blvd.
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 pm Tue, 10:45-12:30	(805) 967-9991	SANTA BARBARA, Carillo Rec. Center Flora Codman 100 E. Carillo St.
SCANDINAVIAN DANCING	2nd, 4th Wed 7:30-10 pm	(714) 533-3886 Donna (714) 533-8667 Ted	SAN DIEGO, Folk Dance Center 4569 30th Ave.
SHAAREI TORAH	Tues 7:30-9 pm	(310) 275-6847 David Edery	ARCADIA, 550 N Second Ave.
TEMPLE BETH TORAH	Mon, 1:00-3:00 pm	(310) 652-8706 Tikva Mason	MAR VISTA, 11827 Venice Blvd.
UCLA INTERNATIONAL FOLK DANCERS	Tues & Thus 7:30-11 Fri 3 pm	(310) 284-3636 James Zimmer	WESTWOOD, UCLA residence halls Call for location Wooden Center
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 Bozigian, instructor	Different locations each night. Call for details.
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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.
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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

CLUB ACTIVITIES

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
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, 7:45-8:15 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, 7:30-9:30 pm	(714) 530-6563 Pat Thomas	FULLERTON, Hillcrest Recreation Center, 1155 N. Lemon
WESTCHESTER LARIATS	Mon, 3:30-4:30 pm Mon, 4:30-5:30 pm	(310) 288-7196 LynnAnne Hanson	L.A., Westchester Methodist Church Emerson & 80th Pl.
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.
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