

JOE DROTTER

# Folk Dance Scene



November, 1977

Los Angeles, CA

## CLUB OF THE MONTH KITKA ENSEMBLE

Kitka Ensemble probably had its genesis back in or around 1953, when some of the younger Bulgarian-Americans of the Los Angeles area formed a dance group and started to do some of their heritage dances in Baces Hall. It was in 1958 however, that the president of the Bulgarian American Club suggested that a more formal dance group, with stress on all of the cultural elements, be created. Six young men of the community were interested, and the idea took hold. Among this sextet were Nick Jordanoff, now choreographer and a director with DUTIFA and the Duquesne Tamburitians, Leo Nedeff, current director of Kitka, and Phil Anast. At the time, several members of the Los Angeles folk dance exhibition groups frequented the Bulgarian hall and its activities and from them, many fine dancers with such non-Bulgar names as Engler, Slater, Papadol, Pritchard, Ashberg, Landauer and Stutz formed the nucleus that was the Kitka Ensemble of its first few years. Leo and Phil took a tour to Bulgaria in 1961 to do research on dance, and in the meanwhile, Nick had been invited to take the position with the prestigious Duquesne "Tammies" - this in 1959 about. In 1962, Mr. Guderov, the president of the society, asked the leaders to try and get a children's group started (which should pose no problem, for anyone who had been at Baces during those years will well remember all the youngsters having a ball with every tropanka, paidushko and even rutchenitsa that the combo played).

Leo took another trip to Bulgaria a year or two later (and since, too) - and during the occasion, did considerable research on material of exhibition quality which was useful for the future use of the ensemble. Considerable help was given gladly by the Komitet, and by Milan Stamanof. Then, around 1965, the young Bulgars of Los Angeles began to take a genuine interest in their culture, and Kitka turned into a folk dance group that was in most part, truly Bulgarian. No longer was there the difficulty in persuading the men and youths that folk dancing was something to be proud of.

Now, with the cooperation of the authorities and folklorists in Bulgaria, the group has acquired many costumes - all authentic; a great deal of dance material, much through the courtesy of such friends as Jordanoff and Stamanof; and a sense of identity, through the dedication of its director, Leo, and the support of the Bulgarian community of Los Angeles. Kitka is one of the few remaining "resident" dance groups at the International Institute, where they meet weekly for rehearsals. They may be seen performing regularly at Bulgarian and South Slavic ethnic events here, at the folk dance cafes, and on occasion (not often enough though), at folk dance festivals.

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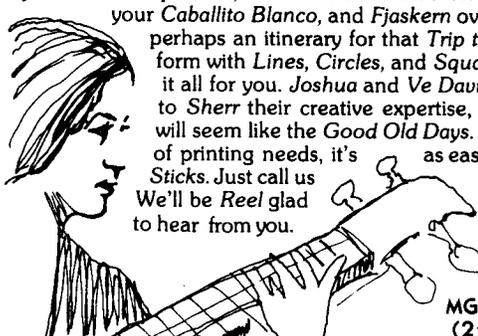
### FOLK DANCE SCENE

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**DUE TO SPACE LIMITATIONS**, we will have to postpone listing of credits, source material, and bibliography relative to this issue (other than that already included with the articles) and run it in our subsequent issue. There are quite a few items that should have mention.

\* \* \* \* \*



From Santa Rita to the Orient our compositions are Syrtan to please. If you need announcements for *Mairi's Wedding*, *Hora* flyer for a *Masquerade*, bid *Farewell to Auchterarder*, jump on your *Caballito Blanco*, and *Fjaskern* over to see us. Or perhaps an itinerary for that *Trip to Bavaria*, or a form with *Lines*, *Circles*, and *Squares*, we can Set it all for you. *Joshua* and *Ve David* will be happy to Sherr their creative expertise, and our prices will seem like the *Good Old Days*. For 1314 kinds of printing needs, it's as easy as *Picking Up Sticks*. Just call us at: 996-0556. We'll be Reel glad to hear from you.

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# FOLK DANCE SCENE

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Vol. 13 - No. 9 November--1977

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The Folk Dance Federation is dedicated to the promotion of and education about all international folk dancing and its related customs. Membership is open to all races and creeds, but neither the Federation nor this publication shall be used as a platform for prejudicial, controversial matter.

The entire financial proceeds of this publication - from subscribing members, from advertising, and from donations, etc. are used to help pay for the expenses of its printing, postage, and related supplies.

We urge you to send in all newsworthy information related to folk dance and folkloric events. There is minimal or no fee for inclusion if acceptable. We reserve right to edit. Comments of contributors do not necessarily reflect the views of 'Folk Dance Scene' or the Federation. Nor do we assume responsibility for accuracy of dates, locations, and other information sent in.

All news articles, items, flyers, and advertisements must be received at the Editorial offices above (Ida Avenue) by the deadline date (at foot of this column each month preceding issue). See item this issue for advertising and flyer specifications etc., or phone or write us. This is not a commercial enterprise and therefore, all of the material must be folklore related!

\*\*\*\*\*

DEADLINE FOR DECEMBER ISSUE - NOV. 15!  
For everything - 1350 flyers needed - all delivered here to the Ida Avenue address. All fees should be included when submitting any ads, flyers, or chargeable material. Thank you!

ISSN: 0430-8751

## COMING EVENTS

(some important events of the next two months)

- OCT 29 - Pasadena - Koenig Balkan Institute party
  - OCT 30 - Torrance - Balinese Dancers, El Camino
  - NOV 4- 6 - New Orleans - Square-Folk Workshop
  - NOV 4- 6 - Chicago - 15th Annual Folk Festival UC
  - NOV 5- 6 - Olympia - Scandinavian Workshop festival
  - NOV 5- 7 - Missoula - Montana U. Polish Institute
  - NOV 5- 6 - Los Angeles - KPFK Annual Winter Festival
  - NOV 6 - Torrance - Yatran Ukrainian Concert, El Cam
  - NOV 6 - Westwood - Soviet Georgians, UCLA
  - NOV 9-29 - Los Angeles - Soviet Exhibit at Conv. Ctr.
  - NOV 11-12 - Long Beach - Relampago de Cielo, Q.Mary \$
  - NOV 12 - Whittier - Irish Competition & Ceilidh
  - NOV 12 - West Hollywood - Treasurer's Ball \*\*
  - NOV 13 - Los Angeles - Yugoslav Festival, Int. Ins.
  - NOV 13 - Oakland - Treasurer's Ball (North) ¶
  - NOV 13 - Laguna Beach - Kolarevski Institute \$
  - NOV 18 - Los Angeles - Amara Danzas España, Ebell
  - NOV 18-20 - Milwaukee - Annual Int. Inst. Folk Fair
  - NOV 19 - Santa Monica - American Barndance
  - NOV 20 - Claremont - Annual Folk Fall Festival \$
  - NOV 24-26 - San Francisco - Kolo Festival
  - NOV 24-27 - Dallas - Texas Thanksgiving Camp
  - DEC 8-11 - New York - Balkan Arts Winter Festival
  - DEC 26-JAN 1 - San Bernardino Mts. - Holiday Camp
  - DEC 26-Jan 1 - Berea, KY - Christmas School
  - DEC 31 - San Rafael - Karlstadt Ball ¶
- (\*\* - An Official Federation South event)  
( \$ - An event involving a Fed. South Club)  
( ¶ - An event of the Federation North area)

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## OUR COVER STORY

Color it red - or blue or whatever it should be! We can't afford a 4-color process color job on our covers, but here is one you can paint on your own, in the colors you think best. To celebrate the usual Balkan/Kolo month of November, and this time, our Bulgarian issue - we have, an Albanian from Shkoder; a girl from Prizren in the autonomous republic of Kosovo-Mitohiyen; an Arnaut Albanian from Ioannina, Epirus in Greece; and our host, Bulgarian. Walt says, "have fun".

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## FROM THE EDITORS

Ed's good old stand-bys - rather, - "regulars" were the members of our small but very effective collating crew last issue. Ed, Perle, Gerry, Fran, Wes Perkins, Gloria Harris, Jane Spitzer and Milt Skolnik worked hard and got everything bundled and put together in short order. Again, many thanks to these loyal volunteers.

Folk Dance Scene  
13250 Ida Avenue  
Los Angeles, CA 90066

11-77

Enclosed please find a check in the amount of \$4.00 (\$5.00 foreign), for a one-year subscription to Folk Dance Scene, to begin with the next issue. [If this issue is desired, add 50¢ for additional handling and postage costs.]

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# SPECIAL EVENTS

## LOS ANGELES YUGOSLAV FESTIVAL

The annual November Yugoslavian festival will be held at the International Institute, 435 S. Boyle Ave. in Los Angeles, Sunday Nov. 13, from 1 to 6 p.m. There will be folk dancing and exhibitions, movies, tamburitza orchestras to listen or dance to, the well known children's choir, and Yugoslavian foods and pastries. There is a donation of \$1.50 for adults and 50¢ for children, and the proceeds go toward the operation of the International Institute's educational and cultural programs which help the newcomer from foreign lands become adjusted to the way of life here.

\* \* \* \* \*

## YATRAN UKRANIANS AT EL CAMINO

"Yatran" will appear at El Camino College Auditorium Sunday Nov. 6 at 7 p.m. for its L.A. debut. This brilliantly costumed troupe of 65 dancers, singers and musicians will offer a varied and original repertoire based on authentic folk material from Central Ukraine. Following the performance, El Camino Community Services is sponsoring a free folk dance after-party, to be held in the North gym. Dancing will be led by Beverly Barr, and the public is invited to attend. Soft shoes only may be worn in the gym, and costumes are encouraged for both the performance and the after-party. Call 213/321-4324 for info re the performance or tickets, and call Priscilla Johnson, 532-3670 ex. 614 re the party.

\* \* \* \* \*

## CLAREMONT FALL FESTIVAL

The Five-Year Folk Dance Plan will fulfill its first quota at the Claremont Dance Festival the Sunday before Thanksgiving, Nov. 20, at Griswold's in Claremont. Billy Burke will be teaching Bulgarian and Macedonian dances in an afternoon workshop and Nama Orchestra will be on hand for the evening party, at which the Jasna Planina Folk Ensemble\* will perform a suite of dance, music and song from Bulgaria. Claremont is only about half an hour from downtown Los Angeles and Orange County, so a good turnout is expected. If you don't know what the Five-Year Folk Dance Plan is, see the flyer in this issue.

\* \* \* \* \*

## KPFK FESTIVAL

Two days of dance and music will be presented at the KPFK Radio 7th Annual International Folk Festival, Saturday November 5 and 6. Mihai David and Mario Casetta will be teaching some of those fine dances introduced at the Santa Barbara Symposium in August - from Armenia, Romania, Greece and Israel. There will be continuous dancing in the patio, and more dancing in the auditorium as well. Exhibitions by noted dance groups include Fiesta Flamenco, Osiris Troupe, and others. Pećurka Folk Band will play music for dancing, and the very popular Nama Trio will be singing. There will be non-stop belly dancing, and food and drink will be available. This two-day fest of ethnic dance, music, food, costume and other arts and crafts will be held at International Institute, 435 S. Boyle Ave., noon to midnight each day. The institute for teaching is during the first three hours Saturday and Sunday, so be sure to arrive early and get in on the start of the instruction. KPFK (90.7 FM), listener-sponsored radio, is the sponsor and Mario Casetta the host/director of the event. See the attached flyer for additional information.

\* \* \* \* \*

## TREASURER'S BALL

The Annual Treasurer's Ball is ready to go on Saturday Nov. 12, at the West Hollywood Rec. Center, 647 N. San Vicente Blvd. in West Hollywood. There will be a full session for the afternoon and evening and maybe morning, too - depending upon when the Council meeting is. The afternoon, 1:30-4:30 will be devoted to an institute with Tom Bozigian, teaching Armenian dances, and Alexandru David, Russian dances. Then in the evening, the Ball gets under way with a line dance three-quarter hour at 7:30, followed by the regular "festival!" Exhibitions are planned, and door-prizes will be given. The donation for the institute will be \$2.00, plus possibly something for the syllabus. That for the Ball itself, we don't have yet, but it will be on the flyer coming with this issue, as will (we are told), the dance program. Avis Tarvin is in charge of the entire festival, with Maria Reisch leading the Balkan-line program. The Institute Committee is planning the afternoon teaching session. Delegates who may have received notices of the business meeting should check, as they were sent out before the change in plans due to the institute. (You'll be notified). . . Be sure to check with our "CABOOSE" column for other changes or updating on this event - we're holding that page to the last moment, but this page is headed for the printer now in a rush. Again, don't forget - November 12 - West Hollywood - Treasurer's Ball - Beaucoup Fun!

\* \* \* \* \*

## FEDERATION IN FOCUS

It's nice to know that sometimes we do things right - and those people in the Folk Dance Federation who toil so diligently to keep things going and in focus, appreciate very much, letters such as the one that follows - it really makes their day for them!

October 11, 1977

"Ed Feldman, President  
Folk Dance Federation of California, South, Inc.  
3675 Clarington Ave, #7  
Los Angeles, California 90034

Dear Ed:

Just a few lines to you as President of the Federation, and a member of the Institute Committee, regarding the recent Hess Kramer Institute Weekend.

To begin with, it was an outstanding weekend and a great success. The weather was superb, the people congenial, the food fine, and accommodations comfortable, and the material and other teachers were exciting. If there were problems, they were never discernible

The committee who worked so hard behind the scenes, to bring about such a perfect weekend, deserve the highest accolades and thanks from everyone, and that is the basic reason for our writing this letter. We wish to take the time to do just that -- thank you Institute Committee collectively, and individually -- Sam and Sonia Schatz, Perle Bleadon, Ed Feldman, Henry Ruby, and most particularly the leader and guiding light of the entire weekend, Sheila Ruby. We personally felt very warmly received, and appreciated all of the help that each of you extended us, in showing us around and making us feel at home. It certainly made us feel very welcome.

It has been a number of years since we've taught at a Federation Institute, and it was a real pleasure to be able to do so again, particularly in such a lovely setting. Thank you for the opportunity.

Sincerely,

Dave and Fran Slater"

\* \* \* \* \*

The Federation is growing "too big for its britches". We speak figuratively of course, yet also, literally, for said "britches" are the facilities we have in our officers', committee people's, and friends' living rooms, garages, basements, attics, closets, etc. -- wherever our ever growing collection of properties are housed. For over 30 years now, our sound systems, records and tapes, syllabi from institutes and camps, books, research matter, magazine files, and so on ad infinitum have been scattered the breadth of Southern California, and it is the opinion of some that there should be a central domicile for all of this material. Perhaps also some room to do a bit of work as well. In discussion recently, it was suggested that the Federation should have a small office headquarters - large enough to hold these properties, and with room to do such things as setting up the sound system for taping programs - to record materials - to operate the Federation's mimeograph, etc. Garages and store-fronts were ruled out because of security risks. An upper floor office or bay, (accessible at any time so that it could be used evenings or on weekends) seemed an answer. Location should be within, say 5-10 minutes from either the Santa Monica or Hollywood Freeways (accessible to more people on a direct run); in a respectable neighborhood (not swank but not slum); and, very important, LOW rent! If any of the readers of Folk Dance Scene have/or know of/ such a place - please contact Ed Feldman. (his address is in the letter above). He can then bring the matter in detail before the Federation board of directors (Council Meeting). Thank you.

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## THE FOLK MEDIA FOLK SCENE

We get telephone calls often which aren't for us. They're for them. FOLK SCENE is definitely not a folk dance oriented magazine - in fact, one rarely sees anything about folkdance. But it is all about everything they can find re folk song and folk music. The similar of names oftentimes gets confusing - hence those calls. It has songs at times, many articles about folk song and folk music personalities, groups, bluegrass music, and records. The format and style is somewhat akin to "Let's Dance". Size likewise. Marsha Nechales is the editor and Roz and Howard Larman, folk artists you hear regularly on KPFK are with the staff too. Published monthly (\$7 per yr.) Box 64545, L.A. 90064. In its 5th year now. Thought you'd like to know about it too. (Love that logo!)

\* \* \* \* \*

## PLEASE MEET....!



Yves Moreau

Yves Moreau - he was born in Montréal, Quebec. He was twelve years old when he was first introduced to international folk dancing as a member of a Boy Scout troop.

Between 1960 and 1965, he danced with several recreational folk dance groups in the Montréal area, including the "Feux-Follets", the group directed by Michel Cartier; and "Slavjan", a group that was specializing in Balkan dances, then directed by Dennis Boxell. Dennis at that time was a student at McGill University. It was with the latter group that Yves first developed a particular interest in Balkan folklore and culture.

In 1965 and 1966, Yves was very active within the Serbian community of Montréal, and was leader of the performing group as well as a member of the Serbian Choir at Holy Trinity Serbian Church in Montréal.

In 1966, Yves travelled for the first time to Bulgaria. He spent almost six months there, going around the country and meeting various folklorists. His association with Dennis Boxell brought him to Seattle in 1967, where he spent a year co-directing the Koleda Ensemble. In the summer of 1967, he assisted Dennis with his teaching at Stockton Camp. It is there that he met John Filcich who invited him as a guest teacher for the 1967 San Francisco Kolo Festival. That is where Yves made his first appearance as a Balkan specialist. He taught three dances, including 'Pinosavka' which is still popular everywhere in the United States. In 1968, he again visited and taught in several West Coast cities, as well as with the Aman Ensemble in Los Angeles. In 1968, he was back at the Kolo Festival in San Francisco where he introduced the famous 'Dobrudjanska Reka'. Yves calls this dance "ill-fated" since it has been taught and re-taught in so many different ways ever since... He is not too bitter about this - "It is a highly stylized dance, geared to performing groups, and the Dobrudjan styling is quite hard to grasp..."

In 1969, Yves left for Bulgaria again, where he spent a full year learning various regional styles of dances as well as making tapes and films. He was then a special guest of the Bulgarian Committee for Friendship and Cultural Relations with Foreign Countries. While in Bulgaria, he supervised the production of a special LP with 12 new Bulgarian dances which was pressed by Balkanton, the state firm. On this record were such popular dances as 'Dospatsko', 'Denjovo', 'Kulsko' and 'Bicak'.

1970-71 marked a long tour across the United States and Canada. He was also guest teacher at such folk dance camps as Stockton, Mendocino, San Diego, Maine, etc. In 1971, he choreographed a special suite of Dobrudjan dances for the Duquesne University Tamburitzans. This suite was presented by the "Tammies" in their North American tours and their appearance in France.

Since 1972, Yves has been very active in folk dance activities in Montréal and in Canada in general. In 1971-72, he was co-ordinator of folk dance activities for the City of Montréal Parks & Recreation Dept. as well as workshop co-ordinator for the Québec Folk Dance Federation. He was guest speaker at the Dance Canada Conference in Edmonton and the CAPHER Conference in Saskatoon. He has produced several radio broadcasts on international folk music for the Canadian Broadcasting Corp. (CBC) French network. He produced more recordings of Bulgarian dances together with Worldtone Records in New York and in 1972, he received a grant from the Canada Council to do research in the Bulgarian-Macedonian communities in Canada. . . He returned to Bulgaria and the Balkans for more collecting in 1973, 1974, 1975 and 1976, and has conducted workshops in Mexico, England, Switzerland, the Netherlands, and twice in Japan.

In 1976, Yves was Technical co-ordinator for all folklore performances organized by the Olympic Committee's Arts & Culture Programme at the Montréal Summer Games. More than 200 concerts were held featuring 2000 performers from all over Canada, including Indians and Eskimos. He is presently on the staff of the Canadian Folk Arts Council at the Montréal office where he edits that excellent Canadian folk arts magazine Troubadour. He also assists the executive director in various projects of national scope. Since 1972, he has been director of Les Gens De Mon Pays, a Montréal-based performing group of 24 dancers and 5 musicians specializing in Bulgarian and French-Canadian dances. The group toured Bulgaria in 1975 and France in 1976. A trip to Greece is planned for 1978.

Yves is married since last July to lovely France Bourque - also an avid and talented folk dancer. She accompanied him to Mendocino, Stockton and San Diego camps this past summer - where many of you met them - and danced those lively Bulgarian and charming Canadian dances.

\* \* \* \* \*

## FEATURE ARTICLES

### SHOPE DANCES OF BULGARIA

RICHARD UNCIANO



Shope costumes

Shopsko Horo, a name that conjures up images of flashing feet, complicated figures, and exciting dances. There is this and more, for the Shopska region is one of the richest in Bulgarian folklore. Rhythms are many and varied; steps are numerous and it has its own unique style.

First - what is and where is the Shopska region? It is a highland plateau area inhabited by a South-Slav group of people called "Shope" and is in western Bulgaria, bounded to the east by the Iktiman Sredna Gora (mountains); to the north by the Stara Planina (Balkan range); to the west by the Yugoslav border; to the south by the Rila and Osogovska Planine. In addition, the Shopska region consists of six sub-divisions: Sofia, Graov, Kyustendil, Samokov, Godech and Ikhtiman.

What is so special about Shope dances? What makes them so exciting to watch and/or so much fun to do? The same things that make them so unique! Shope dances share many characteristics common to 1, 2 or all regions of Bulgaria of course, but they also have several distinctive features that separate them from other regions. The two most outstanding traits are style and tempo. The "natrisane", a kind of shoulder bounce or spring, and a nimble lightness - almost a hovering over the earth, are the hallmarks of Shope style. Tempo-wise, there are some slow and moderate speed Shope dances, but most are fast. To quote a Bulgarian - quite a few are "whirlwind fast".

Other distinguishing features are the very intensive use of commands or calls (usually only one or two words), a greater number of complex and/or lengthy figures than any other region, and the exclusive and/or extensive use of certain movements, steps and/or movement combinations such as a kick across with only the lower part of the leg called "kosichka": a step and inward heel-twist called "sovalko"; a sharp kick down and back again or kind of pump called "spusuk"; etc. Shope dances also use the largest number of complex rhythms, with the fast 6/8 and the fast 11/16 the most common.

Other typical traits of Shope style but also found in some of the other regions are the body being bent or leaning forward slightly, the weight being on the ball of the foot even though the step is on the whole foot, and the parts of the body such as the arms and torso not taking an independent part in the dance. Most Shope dances are mixed, the most common way of holding is by belts or sashes, and formations may be in open or closed circle, semi-circle, spiral, or straight line. The only solo dance in this region is the 'Shopska Rutchenitsa'. However, there are also many Shope line rutchenitshas. Some examples are 'Kopche', 'Kyustendilska Lesa' and 'Thenska Graovska Rutchenitsa'.

With so many different movements, rhythms, and figures, there must be many dances. This author knows 78 and has seen but not noted at least 25 more. Some of these more popular or widespread dance types are 'Chetvorno' in 7/8, 'Kopanitsa' in 11/16, 'Petrunino' in 13/16, Graovsko Horo' in 2/4 and the men's 'Shopsko Horo' in 6/8. Other well known dances are 'Tsone Milo Chedo', 'Yovinito' or 'Yove Malal Mome', 'Za Poyas' (similar to 'Čacak'), 'Samokovsko' and 'Ile-Ile' or 'Lile' (mistakenly called 'Daichovo' in the United States.) They are the Kopanitsa-type 'Kiorchovo', generally conceded to be one of the most difficult dances; the comedy dance 'Zaeshkata' - originally a fertility dance; and the 8/8 'Dilmano Dilbero' - the only Bulgarian dance in 2+3+3 or quick-slow-slow rhythm. The basic Bulgarian dances are also done, such as 'Paidushko Horo', 'Eleno Mome', 'Pravo Horo', etc.

This is but a brief introduction to Shope dances, an overview. Each dance type really deserves an article on itself, but basically, the preceding is what makes a Shope dance.

(acknowledgements: Prof. Raine Katsarove and Stefan Vuglarov.)

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### DOBRUDZHAN DANCES

RICHARD UNCIANO

No other style of dance in Bulgaria is as distinctive as the Dobrudjan. Even the Shope style is not as unique or as different and difficult to master. The dances may not be anywhere as numerous as in other regions and most of the movements and step patterns are also found elsewhere, but the Dobrudjan style makes them special

The region itself is special. Named after the city of Dobritch, now called Tolbuhin, part

(continued on next page, please)

## DUBRUDZHAN DANCES, Con't.

pf Dobrudzha is Bulgarian and part is Romanian. The Bulgarian section is bounded on the east by the Black Sea; the north by the Danube and Romanian border; to the south by the line through Varna-Providiya-Shumen; the west through Shumen-Razgrad-Ruse. It is a region of rich, black earth, where the life is very much attached to the land and where many different settlers have been attracted including Slavs, Turks, Romanians, gypsies, Vlachs, and recently, Bulgarian Thracians. All this is reflected in the dances.

Most of the dances are line dances and in a 2/4 rhythm, such as the typical types 'Ruka', 'Tropanka', 'Sborenka' or 'Zborinka', 'Danets' or 'Buenek', and 'Dvala Puti' - (called 'Dort Ayak' by the Turkish minority.) Opas and Nareds are also common types, in 6/8. There are a few line Bulgarian rutchenitsas, with 'Sei Sei Bob', 'Povlianka' and 'Brzaiya' as examples. Dances in 9/16 such as 'Izhvurli', 'Kondak' and 'Byagankata', in 5/16 and 13/16 are also found. The dances in 11/16 and mixed meters have disappeared. There are also several solo dance types such as 'Ruchenik', 'Trunka', 'Kutsata' and 'Zaeshkata'.

The majority of these dances are mixed, with a few men's dances and only a couple of women's dances. They are usually done in a closed circle, semi-circle, and/or straight line. Only 'Danets' is done in a spiral and/or led in a zig-zag. For most Dobrudzhan dances, the belt hold or Greek-style "W" hold is also typical. None of the dances move to the left. The tempo or speed is almost always moderate, but can be very slow or slightly fast on occasion. A characteristic feature of Dobrudzhan dances is the constant alternating of calm and dynamic movement, of strong and weak figures.

There are lots of stamps, stressed steps, low lifts, men's squats, deep springing steps, and deep dips. Many of the specifically Dobrudzhan movements and figures are imitations of farm tasks, reflecting the attachment of the Dobrudzhan peasant for his work. The dances usually start slowly and calmly, and often with a slight sway, which is similar to another characteristic feature - the slow rocking or balancing from foot to foot, and then going into a sudden sharp step or motion.

Making this all a unity is style. First, Dobrudzhan dances are "heavy" and flat-footed, movement is usually low to the ground, and the legs are in a "kleknalo" position or semi-squat, exhibiting the bond of the peasant to the earth. Just as prominent, movement or action is never limited to just the legs. The body is relaxed, almost loose, and each part participates in the execution of the steps or figures. The shoulders twist, turn and shake or move forward or backward. The torso twists, turns, and/or inclines forward and backward. The arms swing rhythmically and/or react to or mirror the figure. The hands reinforce or follow the movement of the legs. Often, motions are smooth and circular, especially touches or lifts.

Because of these traits, especially the freedom of supple movement, many Bulgarians consider Dobrudzhan dances the most beautiful of all of the regions. Small wonder the Dobrudzhans are proud of their dance traditions!

- - - - -

(acknowledgements: Prof. Raina Katsarova, Stefan Vuglarov and Todor Dimitrov.)

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[Ed. note: Richard Unciano is one of the Southern California teachers of folk dance who specialize in the Balkan and Near-eastern areas. He has made several trips to those areas for research and brought back much material on tape and film. He is the director of the "Koroyar Dance Ensemble", which was given as our Club-of-the-Month last issue. Thank you for this contribution to our pages, Richard!]

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### BULGARIAN SYMPOSIUM AT DUQUESNE

This next article was given as part of the Bulgarian Symposium presented in October 1976, hosted by the Duquesne University Tamburitzans Institute of Folk Arts in Pittsburgh. Folk Dance Scene feels honored to be able to republish these works in part, and gratefully thank DUTIFA, Mr. Walter Kolar, Ms. Pat French, and all others involved for granting us permission for their use. Please secure permission before using this in whole or part, and accord proper recognition to all concerned when doing so. . . Anaa Ilieva has dealt with the Bulgarian dance folklore in her presentation in four phases, in order to give a clearer idea of the subject - they are type of dance system; type of genre system; characteristic types; by folklore regions according to style and repertoire. There has been no attempt to alter the scholarly papers as originally presented at Duquesne except editing at a minimum, but we have divided the article into sections as per those phases, with the balance to appear in an early issue of Folk Dance Scene.

(For further information on the book published by DUTIFA containing the articles by Drs. Ilieva and Veleva, please see the "Records & Books in Review" column of this issue).

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# BULGARIAN FOLKLORE DANCES

ANNA IAKIMOVA ILIEVA

In order to get a clearer idea of the Bulgarian dance folklore and its diversity and specifics, let us deal with it, even though perhaps briefly, 1. As a type of dance system; 2. As a type of genre system; 3. Characteristic types of dances; and 4. By folklore regions according to style and repertoire.

## AS A TYPE OF DANCE SYSTEM:

The specifics of the language of the dance for the different peoples is determined by the reciprocal action of the two main spheres in which plastic art, the art of gesture develops. These are: 1. Dance art - in which the ornamental-decorative gesture predominates; 2. Pantomime - where every gesture has a more concrete content and represents some symbol.

The Bulgarian, and respectively Balkan folk dances, have a developed system of dance movements for the feet, and the dancers are usually linked in some sort of hold thus restricting the movements of the hands. Others, like the Japanese and Hindu dancers involve expressive hand motions, while some of the Middle East have movements of the shoulders, hips, etc. Some are closer in similarity to the dance, others to the pantomime. This conditions also the various types of dance systems making them more concretely directed or more abstract-connected with the whole spiritual set-up, religious views, type of view of life, etc.

The definite symbolic meaning of the dance gesture, as with the word in speech, is built up in different ways even in the systems of several ancient peoples. This type of developed system with a rich and complicated dance culture (India, China, Japan), where the dance with its intricate symbolics played an important part in the different sacraments. The dance culture of ancient Greece is of a different type where religion is on a different basis, lacking the mysticism of India and China. The Gods from Olympia live a full-blooded life, earthly and human with all inherent human passions - hate, love, happiness, etc. Besides, the cult of a beautiful, healthy and developed human body ran high. We see all this in the whole diversity of expressive poses and gestures of the ancient Greek dance art which has been classified by the French explorers L. Seshan and M. Emanuel as: ritual, divine, martial, funeral, etc.

What is specific for Europe is that the church completely excludes the dance from the religious rites and sacraments. Besides, the church persecutes the folk dances, thus hindering the development of dance art. It was only during the Renaissance that professional ballet in Europe on the basis of the ancient classical dance, created a complete system of expression using the means of mimic, plastic gestures and dance. In Bulgaria, as elsewhere in Europe, the dance did not take part directly in the religious services, but was included in various church-calendar festivals through the adaptation of numerous ancient rituals and customs in which the dance had a substantial part. Such for example are Christmas, Easter, St. Lazarus, St. Vassil and St. George's Days, and many others. In this way a certain part of the old folklore dance manifestations of the people were preserved and later developed in the direction of the traditional and thence to the artistic-entertainment genre.

In the Bulgarian folk dance, the gesture or rather, the movements have not turned the symbols but are mainly ornamental, with an aesthetic value of their own. The dance does not have a marked conditional character - is not allegoric. Its down-to-earth character is determined by the intensity, the principle of force in gesture, and in Bulgaria, by the movements of the feet. It is often said that the Bulgarians have their feet firmly planted on the ground - that their dances are earthy.

Therefore, when defining the Bulgarian folk dances sometimes as primitive and sometimes as developed, we have to bear in mind exactly this peculiarity of theirs. They are extremely developed as regards metro-rhythm, steps, movements, and outward form. They have their own complete system, but it is generalized as expression, not differentiated. The Bulgarian folk dances may be considered primitive in respect to their own system of symbols which is universal, general, reflecting various shades of emotional and spiritual conditions. For example, the Bulgarian folk dances lack gestures for gay-sad, melancholy-joy-sorrow, love-hate, etc. Overmore, it is characteristic for Bulgarian folk dances to be performed by large groups being linked among themselves with some kind of hold which completely restricts the movements of the body and arms. Solo dances are considerably few in number (1 or 2 to a region). Few, and not typical, are the dances with a theme or a plot.

(This article to be continued, with part II, as a type of genre system in an early issue)

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## COSTUME CORNER

### BULGARIAN NATIONAL COSTIMES

MARIA GAVRAILOVA VELEVA

National costumes constitute a part of the Bulgarian national culture which reveals its unique ethnic specificity in a particularly distinct manner, reflects its generality and its local variety, marks the chief points of its historical development and testifies to its vitality, bears an apparent imprint of the technical thought and craftsmanship of the creative talents, the aesthetic principles and ideals of the Bulgarian people, an imprint of the rich gamut of sentiments, excitements and experiences inherent to its mentality.

The retrospective review of the Bulgarian national costumes, based on diachronic data supplied by costumes of different periods of the 13-century-long history of the Bulgarian state, whose foundations were laid in 681 sheds ample light, not only on their development, but on the development of the entire Bulgarian culture as well. Available data of ethnographic and folklore nature related to folk dresses give grounds to assume that even in the very initial stages of its process of consolidation, the Bulgarian nationality had been characterized as a historical category along with its two main features and important objective facts - a common language and uniform self-consciousness, and with its specific material and spiritual culture, clothes being one of the latter's essential components. Textile ornaments, costume jewelry and metal trimmings could be produced as evidence as well as different styles of kerchief, dress, suit and wearing apparel, whose roots tinged by the specific color of the Bulgarian culture and buried far back in the depths of early feudalism (7th-10th century), accompany culture's further development. The distinct origin of the Bulgarian national dress is also evidenced by written data, and what is more, of Byzantine source, according to which "Bulgarian clothing" differed from and even stood opposite to "Byzantine clothing" as early as 19th-20th C. The fact that the Bulgarian national costumes bore features characteristic of the clothing of the feudal epoch (10th-14th C.), such as amply ornamented fabrics, costumes in "stairway" fashion, which means that the different parts of the costumes were of different lengths, the obligatory red color of the wedding dress, etc. but all of these modified to Bulgarian taste, shows convincingly that this branch of the Bulgarian culture had clarified its ethnic peculiarity and had crystallized into original and enduring forms early in the centuries of the consolidation of the Bulgarian state and the unification of the Bulgarian lands. Neatly preserved and almost unchanged, the Bulgarian national costume had advanced through the five-century long Ottoman rule (1396-1878) and what is more, had been further embellished by original designs of high artistic value, which used to arouse the admiration of foreigners roaming the country in those days to such an extent that, in their travel notes and diaries, they referred to the Bulgarian clothes with their unique embroidery work and ornaments as "the most wondrous" thing they had ever seen among the Bulgarians. The positive tradition in the designing of city costumes, tailored to meet the increased working, living, cultural, social and aesthetic requirements of the Bulgarians of the National Revival Period, which made its tumultuous appearance in the second half of the 18th century and died down at the time of the National liberation (1878), proves that the Bulgarian people, as creators of their own national culture, have always held it close to the culture of the nationality and have always encouraged it into new and more advanced forms. The costumes designed and developed in the towns of Kotel, Koprivshtitsa, Panagyurishte, Karlovo, Kalofer, Bansko, Rila Mountain, Samokov, Sliven and Gabrovo - seats of economic and cultural upsurge in the National Revival Period, owe to a considerable extent their local color to the unsevered link with their traditional predecessors, despite the general, steady inflow of the modern trends coming from abroad. . . .



Girls in the costume of Gherman - c. 1904



Komitadji in the white costume of Pirin - 1900

. . . The Bulgarian national costume partakes in the development of the entire history of the Bulgarian culture, not only in its most important moments, but in its pre-nationality formation period as well, which is an essential prerequisite for the formation of culture's basic content and appearance.

(The) Slavs' supremacy in number, internal homogeneity and ethnical unity, when they settled in the Bulgarian lands of the Balkan Peninsula in 6th-7th C., over the other ethnic groups who took part in the consolidation of the Bulgarian nationality, namely those of

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## BULGARIAN NATIONAL COSTUMES, Con't.

Thracians and proto-Bulgarians, plays a definite rôle in giving a Slav appearance to the Bulgarian culture as a whole and to Bulgarian clothes in particular. The predominant Slav character and Slav basis of the Bulgarian national costumes are evident in all their distinctive features. Elements and components of Bulgarian traditional costumes of proven and recognized Slav origin and of a vitality which had withstood the course of ages, adapted to the country's natural conditions, to the style of life and work and to the aesthetics of the Bulgarian people, show that the Bulgarians had inherited a clothing of extremely advanced (for that time) design of their Slav forefathers.

Intensive exploration work on the ancient Thracians, the oldest registered inhabitants of the Bulgarian lands, disclose an increasing number of eloquent traces pointing to the technical, practical and aesthetic nature of their culture reflected in the Bulgarian dress.

The ethnic component of the Bulgarian nationality, which had given its name, had also left it the highly developed culture of "Great Bulgaria", its original homeland, which as early as the 7th c. spread over an immense territory northward and northwest of the Caucasus Mts. The proto-Bulgarian dress heritage comes chiefly from the fields of textile and embroidery and has been traced down in the vicinity of the town of Pliska, the first Bulgarian capital, where the first settlers, in their search for a new and constant homeland, bypassed the Danube's lower course and settled in northeastern Bulgaria. They later moved on towards ancient Serdica, today's capital of Sofia.

It is evident from the Bulgarian national costumes that the Bulgarian people had always kept pace with the progressive tendencies and achievements of other peoples, mainly the Slavs and other Balkan peoples. Thus, through the older inhabitants of the Bulgarian lands, the Bulgarian national clothes had inherited elements and styles of artistic nature primarily inherent to the costumes of ancient Hellas and Rome. A substantial role had been also played by the neighboring Byzantine Empire, with which the Slav-Bulgar state maintained close economic, political, and cultural relations in the course of hundreds of years. During the National Revival Period, thanks to the Bulgarians' busy economic and cultural relations with Western Europe, all the new trends of fashion, too, were duly imported, but it was from Russia that the strongest influence was coming and where the greatest opportunity for contacts lay. The direct economic relations with her, and the ties established between the Bulgarian revival period public and intelligencia, and the Russian cultured circles, had brought among other things, new progressive trends in the fashion of the time. It was from Russia again that a stirring influence was introduced among the Bulgarian people then rising in a sweeping struggle for national liberty and progress after an almost five-century-long stagnation within the boundaries of the Ottoman Empire.

But, just like the heritage itself, the influence and the borrowings, once borrowed, lose a great deal if their original virtue, scope and appearance for they were modified by the different ambience and were creatively remolded by the working people, being constantly renovated, assuming more and more progressive forms and finally resulting into clothes of unique, typically Bulgarian style.

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The more important moments in the history of the Bulgarian national attire, brought to light by its retrospective review, reveal a dynamic development kept alive and fresh by a never-ceasing innovation of its positive traditional forms, by an independent elaboration of endogenous elements and by adopting all the exogenous elements borrowed from outside, never failing, however, to preserve its national traits.

The dynamics in the development of the Bulgarian national costumes is most evident in the manner of their making. Their close connection with the level of growth of the productive forces and practical experience, promote an unending evolutionary process, and during certain periods even a revolutionary, qualitative leap. Due to the prolonged Late Feudalism in the Ottoman Empire and the domestic production inherent to it, the old forms of national costumes were preserved for a long time. But a more meticulous analysis makes it plain that, despite the fact that from the very obtaining of textile raw material to the final embroidery stitch, female alone and only partially male manual labor had been employed and this under domestic conditions. The forms had been subject to constant improvement. Every novelty and improvement of both instrument and technology in dressmaking, usually independently attained, were followed by alterations in the design. The creation of new costumes, whose top part was made of patterned, gay-colored fabrics typical of Thrace, Dobrudja and the Black Sea region, was made possible thanks to improvements in the construction of the looms, no matter how negligible they were and to further mastering of the weaving skill. The new decoration and texture of the fabrics had imposed new styles. The city costumes of the National Revival period unfailingly demonstrate that no matter how vital traditional forms are, they are susceptible to considerable changes determined by the new ways of production in the Period - craft, manufacture and even initial features of

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## BULGARIAN NATIONAL COSTUMES, Con't.

industrial production. National costumes withstood to a certain extent, the attack launched by factory production at the end of the 19th and particularly at the beginning of the 20th c., mainly because the working man could not afford it on the one hand, and on the other, it disagreed with his taste. The new material and technical base in Socialist Bulgaria and the concentration of the garment industry into the sphere of industrial and cooperative production, are among the chief conditions which wrought out the basic alterations in the national dresses of the country and drew them closer to the most progressive forms of the all-European and world costume, although a strong tendency toward preserving the national characteristic features, and even some purely local peculiarities as far as pattern, color, design and manner of wearing are concerned, is at hand.

The Bulgarian national costumes use textile raw materials of both vegetal and animal origin, predominance being given to sheep wool. Widely applied are the "lita" and "chetvorna" (fourfold) classical techniques. The costumes thus made have the following hygienic, sanitary, practical and aesthetic qualities: air-and-steam permeability, heat conductivity, hygroscopic capacity, evaporability, thickness or transparency, hardness or elasticity, smooth or soft or fluffy surface; are one-colored and strewn with gay-colored ornaments. Knitting work, although with considerably limited application, is used for winter fur coats and jackets, for the typically Bulgarian men's cap called "kalpak", for their former widely popular "tsarvouli" and "opinki" (footwear), for belts and leather straps. The metals, mostly copper, silver and sometimes gold in various alloys, used to be founded, forged, filigreed, chiseled and enameled - exquisite in form and diverse in ornamental trimmings.

These costumes show considerably high achievement as far as design and style are concerned, throughout almost all their periods of development. Even the earliest period dresses evince a cutting-out skill and properly placed seams. Unsewn dresses, like aprons, waistbands, etc. whose wear was necessitated by either a certain kind of work or otherwise by aesthetic considerations, were bordered with a piece of different-colored cloth or with embroidery work and were tailored into frills or folds. A striking feature is the economically performed cutting-out which made a saving of material possible. The design of the dresses was made to suit the physiological peculiarities of the body in consideration of age, and even temporary condition to such an extent that their wear was determined by obligations and forbiddings, having the force of unwritten laws.

A common feature of Bulgarian costumes is their use as working clothes. In that way, they illustrate labor's powerful role as a factor constructing the forms of culture. The old national dresses in their choice of fabric, design, components, and style were made to meet the requirements imposed by the old Bulgarians' two main occupations - farming and stock breeding. The clothes worn by craftsmen and tradesmen, whose work in the workshops and offices permitted a deviation from the dresses worn by plowmen and shepherds, were again dictated by the kind of occupation and the new working conditions that arose at the time of the National Revival. The Bulgarian woman of the same period replaced her old dress for field and housework with a new one fit for her new demands as a commodity producer.

The force of this principle of clothes designing was considerably stronger than the nature factor, in spite of the fact that the Bulgarian used to be mostly employed in field work. A comparison between the geophysical conditions of the separate districts and the local costumes evinces a certain interdependence while testifying at the same time that the nature factor had never had a definite say in costume design, nor had it held its development back. Even the application of the laws of absorption and reflection of the rays of light and heat, by different fabrics and colors, according to which dark-colored and woolen clothes are to be preferred in winter, while light-colored linen, hempen or cotton clothes in summer, had given way to the requirements of seasonal work.

Nature's influence on the Bulgarian costume is indirect; on the one hand it is the influence nature exerts on the development of productive forces as a part of material culture, and on the other, the significance nature has in the formation of traits of aesthetics. The country is beautiful indeed with her diversity of landscape: high, wooded mountains with snow-capped peaks, among which is Mt. Mousalla in Rila Mt. - the highest in the Balkan Peninsula; spacious plains like the Danubian and Thracian; rose gardens like the Valley of Roses; fertile valleys of the Maritsa, Strouma and Mesta rivers; the sunny beaches of the Black Sea coast.

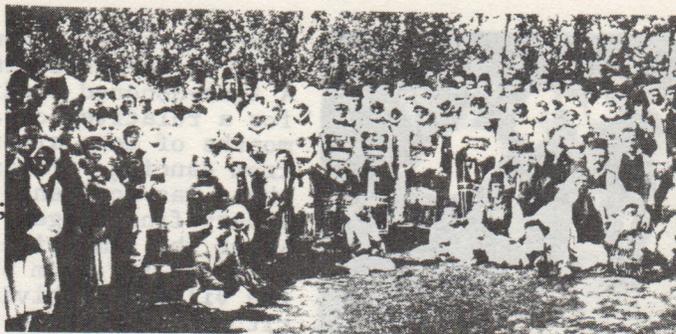
The common element in the Bulgarian costumes is the basic composition, though it changes with time and is dependent upon the conditions of life. The entire costume, donned on holidays, is a complex structure of garments, finery and ornaments. It is characterized by its lack of rigidity and by its adaptability to the different kinds of work, season,

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## BULGARIAN NATIONAL COSTUMES, Con't.

to the role of the particular person in the various popular customs and rites, his participation in dances and games, even to his status at the particular moment.

The basic part of the traditional dress is the shirt or chemise, made of linen, hemp cloth, or cotton material, and rarely, silk; long and of one piece, with the cut of a tunic or "Birchanka", gathered at the neck, on the shoulders and the wristbands of the long sleeves. The difference between the men's shirt and the women's chemise is in their length and the quantity and distribution of the woven or embroidered ornaments. The chemise goes down to the ankles, with ornaments not only on the collar, the rims of the slit on the bosom and the wristbands, but also on the skirt, while the shirt is short and with no ornamentation in its lower part. Common elements in men's and women's costumes are the belts and girdles which differ in dimensions and ornaments, but in both cases are a key to the basic structure of the costume. Men's and women's costumes have also in common, the top clothes called "kissak", "dormatshe", "klashnik", "kepe", - made of thick woolen material, usually white, going down to below the waist or to the knees, opened in front and either sleeveless or with short or long sleeves. These garments differ however in their ornaments - the women's are rich with variously colored linear embroidery round the tops of the slits and on the two sides of the back, while men's costumes are with an applique and trimming in front. Common to both types in material and shape are also socks, puttees and leather sandals.



A festival in Mushomista, S.W. Bulgaria, c. 1907

There are also considerable differences in the men's and women's top garments. In women's, there are two kinds, depending on where they are attached - at the waist or at the shoulders. Each of the two kinds appears in two varieties, either with one or two aprons, gathered at the waist above the chemise, or a closed or opened-in-front long garment.

An important element common to women's costumes is the apron. Judging from many local costumes, it appears that due to its rich woven ornaments from an originally purely structural element of the costume, it has become one of its most beautifully decorative elements.

Men's top garments are of two parts - trousers and a jacket opened in front. Trousers legs are usually tight-fitting while the upper part of the trousers are looser, tucked in under the girdle at the waist. The upper part of men's top garments vary in the length of the jacket and sleeves and their pattern, being either of a straight cut or with large coattails.

The basic pieces which make up traditional costumes undergo a constant evolution with regard both their role and place in the whole composition. The shirt for example, originally played the role both of underwear and outer garment because such parts as collar, front, sleeves and rims which were not covered by the top garment. Gradually however, it began to be used solely as underwear, completely covered by a separate top garment. The evolution of national dress is obvious also in the change of its whole pattern. Garments attached at shoulders, sleeveless or with short sleeves, and coattails under which one can see parts of the shirt, until they are in their turn replaced by a garment of type of the closed frock.

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[ - This article by Maria Veleva will be continued in the January 1978 issue of Folk Dance Scene, in order to present it in its whole form rather than condense it to a point where essential elements might possibly be omitted and lose pertinent meaning. This paper is printed in the book, "The Folk Arts of Bulgaria", by DUTIFA, and is offered as written by the author in original form with a minimum of editing. Permission to reprint in whole or part must be obtained from the Duquesne University Tamburitzans Institute of Folk Arts, and credits properly given them, the author, the Bulgarian Directorate for Cultural Relations With Foreign Countries, and to Folk Dance Scene.

Professor Veleva was born in the town of Sliven, is a graduate of the University of Sofia. She has been studying Bulgarian traditional culture for many years, first as a worker in the National Ethnographic Museum and later, in the Ethnographic Institute and Museum of the Bulgarian Academy of Sciences. A four-volume work has come from her studies, entitled "Bulgarian National Costumes", as well as many shorter books and monographs dealing with costumes, textile technology, etc. of Bulgaria.---P.T.P. Ed.]

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## FEATURE ARTICLES

### BULGARIAN VILLAGE MUSIC

MARTIN KOENIG



Thracian folk orchestra

also come to honor him, found it hard to accept the fact that, following the rites, there might well be no more music and dancing in that village until after a long mourning period. The villagers though, true to tradition, vowed to lay aside their instruments until the prescribed period of mourning had passed. At this point, the folklorists argued that the best way to honor Trajko Djurdjiev would be to continue doing that which he so loved - so the village did not fall quiet, and the renewed music-making helped preserve this outstanding manifestation of Bulgarian folk culture.

The vibrant richness of Bulgarian folk music would be astonishing, considering the country's small size, were it not for its location between Asia minor and Western Europe. Cultural deposits have been left by many different peoples using Bulgaria as a corridor, or imposing themselves upon the area as conquering powers. For example, the Ottoman Turks, on Bulgarian soil until the latter part of the 19th century, inevitably left their mark on the character of its folk music. Yet the remarkable fact is that this music has retained a distinctly unique core. Bulgarian folk music stands historically as the characteristic expression of national spirit, the rebellious reaction of a proud people to violence, hardship and oppression of the past.



Spinning and embroidering at a sedenka



Musicians and singer of the Rhodopes

As a conquered nation, the Bulgarians were restricted in the more usual ways in which people gave voice to their anxieties and frustrations and joys of daily life. But because their folk culture - music, dance and songs - was not subject to censorship, personal and national identity achieved a measure of free expression. The great extent to which that identity remained intact bears witness to its strength. An inner vitality permeates the music, present in the strident quality of the voices: the complex meters and varied rhythmic patterns; and in the exuberance of the folk dances. The dance formations themselves display this vital communal strength: the dancers, linked together by hand, belt or shoulder, follow the calls of the leader, who as best dancer, heads the line.

Although there is an underlying unity in the sound in all Bulgarian folk music, the diversity of the music is evident in the choice of instruments, the tunes, and the way the voice is used. For example, the folk songs of the Rhodopes are usually single-voiced melodies, while those of Pirin-Macedonia and the Shope region are often two-voiced (diaphonic). There are two general groupings of songs. The first uses long-lined, free-metered tunes and includes the harvest songs, sedenka songs, table songs (na trapeza), ballads, and some ritual songs. The second group employs strict meters and includes horovodna (dance-songs), other sedenka songs, Christmas carols, and other ritual songs.



Bulgarian music is noted for its unusual meters (as indicated in Anna Iakimova's article, page 9) here. The paidushka

Villagers sorting tobacco by the roadside

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## FEATURE ARTICLE

### BULGARIAN SEMINAR

A Report on The Slavonic Summer Seminar in Sofia

by NANCY CHALFA RUYTER

In the summer of 1975, my husband and I spent nearly one month in Bulgaria. The purpose of the visit was to study the Bulgarian language and to have an introduction to the country as a basis for travel and research there in the future.

My trip was made possible by a grant from the International Research and Exchanges Board (IREX), which paid round-trip transportation between home city and Sofia for attendance at the Slavonic Summer Seminar. Under the terms of the grant, the Bulgarian government paid all expenses in Bulgaria. They provided full room and board; a three-week language course, with classes ranging from beginner to advanced in level; daily lectures in Bulgarian on all aspects of Bulgarian culture; special film showings, performances, meetings; and many excursions, including a full week's tour of Bulgaria at the close of the seminar. In addition, each student was given a dictionary (or money to buy one), Bulgarian grammars and readers, and several books to be chosen from a wide variety of scholarly texts.

In 1975, there were 155 participants -- mostly professors and graduate students -- from Australia (1), Austria (3), Belgium (1), Czechoslovakia (10), Denmark (3), Finland (3), France (9), West Germany (16), German (East) Democratic Republic (12), Great Britain (4), Greece (7), Hungary (6), Italy (5), Japan (1), Luxembourg (1), Mongolia (1), Norway (1), Poland (16), Romania (9), Soviet Union (16), Spain (3), Sweden (2), United States (13 - only 5 or 6 of whom were on the IREX grant though), North Vietnam (1), and Yugoslavia (11). Therefore, this was not only an experience of Bulgaria and its culture, but also participation in an international gathering of scholars from both sides of the "iron curtain".

As guests of the Bulgarian government, we were given hospitable and gracious treatment. The housing in student dormitories was austere, and some participants were upset over the lack of daily hot water, but no one could have complained about the food, which was hearty, delicious, and provided in generous quantity.

The Bulgarian government sponsors this annual seminar to make friends for Bulgaria, to encourage cultural exchange, and to stimulate scholarly interest in the country. These goals are admirably met, and indeed, there were scholars in 1975 who were back for the second time around. But what of its value specifically as a language training for the beginner and as a stepping-stone or basis for investigation of Bulgarian folk dance and music? My personal response to the experience was very positive, but I would like to present both positive and negative aspects to give a balanced picture.

In any language course, how much one learns is largely determined by the time one spends on homework, study, and practice outside of class. This is particularly true in an intensive course such as the one we had in Sofia. A beginning student who did not put in some hours each day could (and often did) leave this course with very little ability to speak, write, read, or understand Bulgarian. In my class, next one up from the absolute beginners, the teaching method was somewhat stilted and authoritarian. More attention was paid to vocabulary development -- which we could have done on our own -- than to some of the grammatical difficulties of the language. Homework tended to be simplistic, but the teacher was willing to correct additional written work turned in by the students.

Because the seminar participants shared rooms with one another, rather than living with Bulgarian families or roommates, it was quite possible and rather common that a student might speak almost no Bulgarian outside of class. Advanced students had the fluency to converse with faculty and staff, but beginners had to be very diligent about seeking opportunities to speak. Most useful were the shopping situations where one could work with simple questions and answers and chance encounters with non-academic Bulgarians, because of the simple, factual nature of the exchanges. Bulgarian was also used with fellow-participants when there was no better known mutual language.

In addition to English, I spoke a great deal of Spanish and Serbo-Croat. This did not help my Bulgarian at all -- nor my Spanish or Serbo-Croat. On the contrary, I was paying a high price in linguistic confusion for the great pleasure of being friends of the Spanish and Yugoslav students. It was worth it to me. Others might not have found it so. The point to be made is that the course's effectiveness as language training for the beginner was entirely dependent on the student's choices while in Sofia. I would have learned more Bulgarian if I had stayed away from Serbo-Croat during the course.

Nevertheless, I felt that I gained a good foundation in the Bulgarian language. I could (and still can) read a text or write a letter, with much reliance on the dictionary.

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## BULGARIAN SEMINAR, RUYTER, Con't.

I could manage simple conversations when I left Bulgaria, although not now.

There was too little emphasis on folk culture for the specialist, but the seminar was designed to be an introduction to all aspects of Bulgarian life and culture. We had one lecture (in Bulgarian by Raina Katzarova, leading Bulgarian folk dance researcher, on the Kuker rituals; a visit to the ethnographic museum; a discussion (mostly in Bulgarian) with music researchers at the Institute of Folklore; a special performance of the National Folk Ensemble that is directed by Filip Kutev. Katzarova, the staff of the Institute of Folklore, and our staff were helpful in answering questions and providing leads for further investigation into the folk arts. Little could be pursued, however, because in August, everyone is away on vacation. Most organizations and institutions are closed, and their personnel scattered.

Even with the problem of being in Bulgaria in August, we were able to accomplish some of the tasks we had set for ourselves. The National Library opened a few days before we left, so we managed to find out what holdings they had on folk dance and music and how to use the material in that collection when we return. We had brought enormous numbers of books on folk dance, folk costumes, linguistics and several dictionaries and journals. To our delight, the Slavjanski Komitet, which seems to have taken over for the former Committee for Friendship and Cultural Relations with Foreign Countries, packed all of our books (some 40-60 pounds) at no cost, and mailed them

We learned how to shop in Bulgaria -- to find out what store sells a product before looking for it. For example, there is no point in asking in every bookstore for books on folk music, because the Composers' Union store carries them. There is no use in asking in every grocery store for bathroom tissue, because it is only sold by C.U.M., the large department store in central Sofia.

We had known from American friends that there are still craftsmen in Bulgaria from whom one can order musical instruments, but we discovered that one cannot manage that on short notice -- and especially in August when the instrument-maker is likely to be at the Black Sea. Cheaply made, mass-produced kavals, gadulkas, tupans, etc. are sold in Sofia, but I doubt that they are worth buying.

A staff member of the Seminar suggested that we would be able to see some traditional Bulgarian dancing if we could find a wedding celebration, of which there are many every Sunday. The following Sunday we drove around Sofia looking for wedding parties, and found two! Unfortunately, each had sufficient wealth and numbers to take over the entire restaurant they had chosen. Our advisor later suggested that we search in a poorer neighborhood where the wedding party would only be able to reserve part of a restaurant (in this "classless" society!). We will do that on our next visit, or better yet, try to get ourselves invited to weddings.

We did manage to see some Bulgarian folk dance outside the theatre and nightclub scene. On Marijaden (St. Mary's Day), we found a group of middle-aged and elderly people from Sofia who had gathered to have a picnic and celebrate the holiday at the monastery of Dragalevci, a village on the slopes of Sofia's Mount Vitoša. A hunched-back accordionist with a nasal voice and a piercing whistle, - and boundless energy, accompanied the dancing and singing. We were invited to join this group and spent the afternoon eating, drinking brandy, dancing, and filming. Dances they did included the 'Pravo', a simple ruchenica, and a strange variety of 'U Šest' that I had never seen before (Yes, U Šest!). Our sound films of this group contrasts dramatically with that we took of the highly theatrical Kutev Ensemble.

In the areas of general knowledge, we learned that Bulgaria was much more expensive than we had been led to believe by friends who had been there previously and by the current Bulgarian tourist brochures. We also learned not to send telegrams from Sofia, not to try to have money wired there, not to try to cash any international drafts, and not to try to call to the United States collect. It may be possible to do any of these things with success, but we had bad luck and failure with each.

Given our necessarily muddled mode of operating in this, our first visit to Bulgaria, we still managed to accomplish just about everything we had in mind to do along with quite conscientious participation on the Seminar. Having our own car, however, helped enormously.

The Slavonic Seminar in Sofia is not for everyone. It is decidedly academic, generalized, and regimented. I personally found it to be a marvelous introduction to the country and its language and would like to attend again. The Seminar and all I did while attending it has provided me with a good foundation for further, deeper, and more specific study in Bulgaria in the future. In addition, I found it tremendously moving to be part of an

LEONORA YOUNG  
1893 --- 1977

Folk and Square dancers lost a true friend at the end of August when a very fine lady passed away. Leonora had been active in the dance world, both as a dancer and as a musician ever since most of us here in the Los Angeles area have been dancing, and we can - at least some of us can - remember how we even got started learning to dance to live music when she would be playing for one of our square dance, and occasionally, folk dance events back as far as 1947. Much of her activity was with the small combos, or as a solo pianist, with those great square dance callers, Ray Shaw and Carl Myles. She was also capable on the violin.

Leonora was a member of the Westwood Co-operative Folk Dancers since 1950, and for some years, had been a life-honorary member. Her devotion to the group was shown by the fact that she was a yearly contributor to Westwood's scholarship fund, in spite of her small retirement income. (She had retired from the Los Angeles Police Department about 12 years ago). Among the offices she had held in folk dance groups, was that of Corresponding Secretary at the Westwood group - a job she held for several terms. In recent years, she had been very active among Senior Citizens' groups, entertaining them with her piano playing right to the end.

She is survived by one son, --- another one, she lost as a young man. The many friends will miss the ever present grin and vivacity of Leonora Young.

\* \* \* \* \*

BARBARA STUTZ GUSTAFSSON  
1941 --- 1977

Following a lingering illness of over two years, a beautiful young dancer was lost to us in mid-September. Barbara left to mourn her; her husband, Darrel; two young children, her daughter Tara, seven, and son Mark, four; her parents; and her sister, Georgia; as well as a host of friends in the dance world and in the church and school with which she was so active.

Barbara was born in Rochester, but came to California as a young girl, and had resided here ever since. She became interested in folk music and folk dance, and in the early 1960's, was active with many groups, either as a member, visitor, or participant - well known at the Pasadena Co-op, the Gandys, old Westwind, and Kitka. It was with Kitka that she became fully immersed, and as a member, was proficient at Bulgarian and Macedonian dances. She had had surgery prior to her last exhibition performance at the Yugoslav Festival in Los Angeles just a year ago. Following that time, her health necessitated limitation of her dance activities, but she became even more fully involved in the affairs of and Sunday school at her Lutheran Church in Pasadena.

Her many friends will miss her. Requiescat in pace, Barbara.

\* \* \* \* \*

## BOOKS IN REVIEW

An excellent publication which is now available is the book published by DUTIFA, the Duquesne University Tamburitzans Institute of Folk Arts, Pittsburgh, Pa. It is the complete proceedings of the papers presented at the Bulgarian symposium last fall at Duquesne - "The Folk Arts Of Bulgaria" - and in its 230 pages, offers the text and discussions presented by twelve of the most distinguished scholars and academicians on the field of folk arts in Bulgaria. (Portions of two areas, "National Costumes" and "Dance Folklore" are included in this issue of FDS). Other topics include "Folksongs and Non-folk Songs", "Haidouk Songs", "Bulgarian National Arts & Crafts", and on popular plastic art, modern life and music folklore, folk puppet theatre, musical instruments, folk customs and the theatre, contemporary Bulgarian folklore science, etc. Anyone who is deep "into" Bulgarian folklore will find this book invaluable - for each chapter is also fully documented with a bibliography and illustrations. Available from DUTIFA, 1801 Blvd. of the Allies, Pittsburgh, PA 15219 at \$10 plus 25¢ handling. (A similar publication on Yugoslavia from a previous symposium is obtainable at the same price). (Ask for list of other Tamburitzan Press publications when ordering - they are all of Balkan interest).

\* \* \* \* \*

# RECORDS IN REVIEW

## ETHNIC RECORDS

by DAVID OWENS

This started out to be an article on what to look for in reviewing ethnic records -- or in deciding what to buy (or sell, in the case of record dealers). I have realized, however, that it could also be useful to anyone planning to produce a small, independent record. My experience has come from producing two such records (NAMA Orchestra 1 & 2), as well as from buying and evaluating lots of other records -- foreign, national, and local. Looking at these records critically can show you some good things to do and lots of things not to do.

I have arranged my guidelines into five categories:

1. ENTERTAINMENT
2. AUTHENTICITY
3. AESTHETIC
4. ACADEMIC
5. MISCELLANEOUS

These guidelines are somewhat slanted towards ethnic folk dance records, but many of them can apply to other kinds. Keep in mind, however, that on any particular record, some of them may be much more relevant than others. For example, a primitive field recording may not be very entertaining to a general audience, but it should be authentic and have academic value. A pop record may be just the opposite. It is a good idea (for both the producer and the reviewer) to decide what is supposed to be important on each record.

### 1. ENTERTAINMENT

- A. Does it entertain you? For most records, this is probably the most important consideration. It can also be highly subjective, particularly regarding choice of material. I may enjoy something that you find dull. Nonetheless there are qualities that distinguish good performances from bad: steady rhythm; good musicianship; "togetherness"; plus a feeling of vitality or soul in the performers. Variety in the material is often desirable too, but not to where the record becomes a hodge-podge.
- B. High quality recordings. This depends on many factors: studio room acoustics; microphones; balancing; recording equipment; tape; master discs; pressing plates; and vinyl quality. (During petroleum shortages, 100% virgin vinyl is harder to get. Cheaper mixtures, like with old frisbees thrown in, don't sound as good or last as long.) To adequately determine the final sound quality, I believe it is important to hear the record at least once, loud, on a good sound system -- to see how "live", clean, and well balanced it sounds.

### 2. AUTHENTICITY

This is a category that applies mainly to groups doing folk material from another culture. Groups in Yugoslavia, for example, can (and sometimes do) record their own music in untraditional ways, but that's by choice, not by lack of knowledge or ability. No American group is likely to attain perfection in recreating the music of another country, but there is a wide range of success in approximating it. By the same token, it is hard to be competent to judge on authenticity in very many areas. If you haven't studied them, you probably have to call on an expert who has.

Keep in mind too that some groups specifically do not try to be authentic; they present material in whatever style appeals to them. There's nothing wrong with this, as long as it's understood.

Some of the points to consider in authenticity are:

- A. Using the proper instruments for traditional music. Some of the modern instruments are now fairly universal (like violin and guitar), but there is only a certain range of instruments used in any area. For example, Hungarians don't use buzukis and Croatsians don't use tûpans.
- B. Proper styling on the instruments. A Norwegian doesn't play his violin the way a Serbian does. Differences in such areas as ornamentation, attack, staccato vs. legato, and harmony go a long way toward giving music its regional sound.
- C. Vocal styles also differ significantly from place to place. It can take lots of training to sing the way other people do, with the appropriate tightness in the throat, nasality, glottal stops, sound coming from the chest or throat, etc.

(please continue on next page)

## ETHNIC RECORDS, Con't.

- D. The right words, in the right accent. Pronunciation of a foreign language also takes training. In addition, obtaining the correct words can be difficult even for a native speaker, due to colloquial slang, regional accents, and indistinct lyrics. Imagine (never having heard them before) trying to write down the words to "Mairzy Doats", "Waltzing Matilda", or Jerry Lee Lewis' "Whole Lot of Shakin'!"
- E. Origin of music and dances. You have to be careful what you call "ethnic, folk"; things are not always what they seem. For example, most of our popular "Irish" songs (like "When Irish Eyes are Smiling") are not Irish at all. They were written here and intended to sound Irish. The same is true of a large percentage of the international folk dances done in this country.

## 3. AESTHETIC

Records have come a long way. LP album covers are now often works of art in their own right, and much thought goes into their design -- with reason, when you consider that records often have to sell on their appearance; record stores no longer let you listen to them. This is another area that depends upon subjective taste, but there are some things to look for. These can also apply to the record labels, and to any notes included as inserts.

- A. An attractive layout, not too cluttered or unbalanced. Photographs or drawings that are clear and interesting.
- B. Easily readable type, clean typesetting. Letters not too small, tilted, out of place, smudged, or too lightly printed. Accurate placement of lines of type (not at angles). Not too many wildly divergent type styles.
- C. Freedom from typographical errors. Incorrect spelling or grammar usually result from insufficient proofreading, and they detract from a professional image. You'd be surprised how many records say "accordian".

## 4. ACADEMIC

- A. With material from an unfamiliar folklore, there is an opportunity for people to learn something, so some background information is helpful. This can include: areas of origin; titles of tunes and their meanings; words to songs and their translations; descriptions of unusual instruments or rhythms; historical significance of the music or dance; cultural traditions; etc. Records range from saying virtually nothing up to including separate booklets on the subject.
- B. Whatever is said, it should be correct. This takes some study, to avoid perpetuating old misinformation. A pet peeve of mine is the lack of correct spelling of foreign words, either in the original alphabet or in a consistent Latin transliteration. For example, the "a" in "rachenitsa", the "u" in "trite puti", and the "e" in "reka" are all spelled and pronounced the same in Bulgarian, so they should for consistency be written with the same Latin letter, when they appear in the same source.
- C. Credit to composers, publishers, musicians, etc. Not all "folk" songs are anonymous. Some, like many Israeli dance songs, are copyrighted and controlled by an agency in New York, and it is legally required to give proper credit (and pay royalties). In any case, it's courteous and informative to acknowledge the people who created the songs. Also, when arrangements are copied almost directly from previous recordings, it's nice to credit the musicians or arrangers.
- D. Date of publication. For future reference, all published materials (records, notes, etc.) should be dated.

## 5. MISCELLANEOUS

- A. All LP's are not the same length. Many consumers are unaware of the wide divergence in how much music they get for their money. I have some records that run 35 minutes per side; I have at least one (by a California folk group) that's just over 11 minutes. You can't tell by looking -- they space the grooves further apart. Thus, for truth-in-labeling, as well as for general interest, records should list the times on their pieces.
- B. Ironically, folk dance records impose restraints of their own, some of which fly in the face of trying to put a lot on them. These records must be played (often on poor quality phonographs) in rooms where people are jumping up and down. If the grooves are too narrow, the needle may skip, or you may get a "pre-echo" (hearing the next groove over). In addition, folk dance records are usually played one selection at a

ETHNIC RECORDS, Con't.

time. This means that the bands between pieces should be fairly wide, which further restricts playing time. The limit is not well-defined, but we estimate it at about 20 minutes per side.

- C. Since individual selections have to be found on folk dance records, sometimes in rooms with low lighting, the label titles should be printed large and in strongly contrasting colors.

This list is probably not complete. We keep learning new things about music and phonograph records. But, even though most people will never produce or review a record, I think that raising these points may increase the general awareness of what goes into making a good record.

\* \* \* \* \*

(Ed. note: David Owens is the director of the very fine instrumental and singing group, NAMA, one of our Southland's most polished and professional folk orchestras dedicated to - but not limited to - the folk music of the Balkans and Eastern Europe and the Near-east. You have heard them at our Statewide Festival in Santa Monica last May, and many folk dance parties and events, and at the coffee houses. As we write this, they are preparing for a tour of appearances in Texas and the southwest. We wish to thank David for letting us know what to look for when buying records, for to many of us, folk dance/music recordings are a necessity to our way of life.) By the way, David also passed along this tip for record buyers. He recommends that you remove the clear plastic outer covering after you open the jacket. This covering is sometimes called a "shrink-wrap" because it is put on and it shrinks tightly around the records. This is fine so long as it presses evenly on all 4 sides, but after one side is cut open, the pressure is uneven on the other 3 sides and it may cause the jacket to bow or warp.)

\* \* \* \* \*

VILLAGE MUSIC Con't, from page 14.

in 5/16 and svornado in 9/16; rutchenitsa, 7/16 and krivo, 11/16 [all may be found on the record "Village Music of Bulgaria" - Nonesuch H-72034 collected and produced by Martin Koenig and Ethel Raim] are dances still found in many parts of the country. However, the 2/4 rhythm is yet the most common meter. Instruments played are the gaida, kaval (7-hole reed pipe), zadulka (pear-shaped bowed fiddle), tambura (long necked lute), and the tupan (two headed near-Eastern drum). The music is quite old, having had its origin in a society far different from contemporary Bulgaria. Indeed, many of the activities to which the (Bulgarian folk) songs are related are no longer a part of the daily life. As a result, such songs are performed from memory, and as village life succumbs to the irresistible forces of modernization, profound changes in traditional folk music can be expected. Yet the richness of Bulgarian folk music will persist even if in a somewhat different form.

\* \* \* \* \*

[Ed. note: Martin Koenig is director of the Balkan Arts Center in New York City, and a specialist in dances and music of the Balkans, with an emphasis and interest in that of Bulgaria. As this issue goes to press, he is in Seattle at a residency there, and he is scheduled to be in the Los Angeles area, teaching in Pasadena, for one, - the last weekend of October - if this issue is delivered timely, you can still make it. See "EOM" column. The foregoing article was adapted from liner notes by Martin on the Nonesuch record already mentioned. Photos are also by Martin, taken while on research in Bulgaria.]

\* \* \* \* \*

**E. O. M.**

MARTIN KOENIG will be teaching October 29, and will show films and slides of villagers dancing the dances he will be teaching. An evening dance party follows. Bulgarian and other Balkan dances. The institute is in the afternoon, 2-6 p.m.; party, 8-12, Pitu Guli Orchestra playing live music. At Villa Parke Center, 363 E. Villa in Pasadena - exit #210 Freeway at Fair Oaks-Marengo. Sponsored by the Pasadena Recreation & Parks Dept. For info, call John Hertz at 213/386-4577 or Ed Abelson at 213/463-6387. Martin is the director of the Balkan Arts Center in New York, and a fine specialist and researchist on dances and folklore of the Balkans. (See his article in this issue).

THE EXOTIC DANCERS OF BALI, originally scheduled to appear at El Camino College on Oct. 1 will now appear Sunday Oct. 30 at 2 p.m. A delay in issuance of visas cause the problem. The brilliant company of 40 dancers and musicians present spectacular dances, wearing elaborate costumes and masks, along with the unique gamelan orchestra. Call the El Camino box office or Ticketron, or phone 213/321-4324 for information.

\* \* \* \* \*

# A LA CARTE

by GLORIA HARRIS

## IN BULGARIA

On dusty roads, in an open Jeep, we followed the Danube and passed through small towns built on ridges overlooking the River (the Danube was not blue, but had a disappointing brownish cast to it).

The northern part of Bulgaria is farmland, crowded with wheat, corn, fruits and vegetables. We drove through acres and acres of tall sunflowers and then headed south toward the Stara Planina (old Mountain) or Balkan Massif. As mountains go, the Balkans are not very high, but there are large caves with underground springs, rivers & stalactites.

Green meadows cover the tops of the slopes where huge herds of cows, goats, sheep and water buffalo graze. We saw some red deer, and at a distance (thank goodness), two Brown Bears, who, we were told, can grow to 550 pounds. (each.)

At the mountain top, when our just-met-that-minute-friends invited us to snare their picnic of spitted lamb, a delicious tomato-green pepper soup & sliwova, of course we did. We had to share, though, with some gutsy little Golden Hamster beggars. Hamsters, by the way, are native Bulgarians and they leap & abound all over the countryside.

Later, down, and on the other side of the mountain, we visited with a farmer & his family. They had plum orchards and walnut groves and gave us a tour of the farm. Walnuts are used extensively in Bulgarian cooking and plums are used to make the famous Bulgarian Slivova. The farmer showed us the still in operation and we sampled (well...more than sampled) the brandy along with his good wife's cooking. She baked a special Banitsa for us - a delicate pastry with cheese, similar to Feta cheese, and walnuts.

The farmer & his wife told us a lot of things during our visit. For instance, the livestock we saw are not raised primarily for meat, but rather for the milk, cheese and butter by-products. And Yoghurt. Bulgaria is #1 in the world for Yoghurt--they invented it--they really eat it a lot--they love it! We were told that the Bulgarian State is interested primarily in raising the standards of food production and want their people to eat more nutritiously. The emphasis is on fruits, vegetables and dairy foods, which is why, I think, most of the meat in Bulgaria is rather tough. Pasterma which is spiced, smoked and grilled, is good and so is Kibabcha, a ground meat (as beef &/or pork), mixed with garlic and spices, strung on skewers and grilled.

The State has been successful with Diet Restaurants. They are not what we might think when we hear 'diet', for over weight conditions, but are charming, tastefully decorated restaurants run by dieticians who plan and oversee the preparation of foods especially for people with certain restrictive diets. On a blackboard there are three or four menus listed under each ailment-heading so that one can make a choice and still eat what is prescribed for his condition. The feeling there is warm and happy where many make friends and enjoy, instead of being miserable and uncomfortable.

We visited the largest rose garden in the world...Valley of Roses. The petals are used by Bulgarians for jellies, soaps and perfumes. Rose petals are an important product of Bulgaria and are exported to Turkey and North Africa where they are made into syrup and rose water. The lowland plains of Bulgaria were once called the market garden of the ancient world. To me, they still are. Vineyards and aromatic tobaccos are raised as well as cereals, fruits and vegetables. Sheep and beautiful horses are lovingly tended.

The Bulgarian people are very friendly and love to talk. Everywhere we went, we were recognized for what we were - foreigners--and they just seemed to take us under their 'wings'....they directed us, fed us, laughed at us and with us, and were really wonderful to us.

- Information and recipe: A Quintet of Cuisines - Michael/Frances Fields and Editors of Time-Life Books
- Source Material: The Bulgarians - David Marshall Long
- Story: In Bulgaria O Gloria Harris \* \* \* \* \*

TARATOR	BULGARIAN
Cold Cucumber and Yoghurt Soup with Walnuts	
1 med. or 2 sm. cucumbers 1½ teaspoons salt 2 cups unflavored yoghurt 1/3 cup fine chopped walnuts	1 tablespoon fresh cut dill ½ teaspoon fine chopped garlic 2 tablespoons sunflower or olive oil 1 cup crushed ice cubes
Peel cucumber, slice lengthwise in half. Scoop out seeds with teaspoon & cut into ¼" dice. Place in small bowl & sprinkle with ½ teaspoon salt. Set aside about 15 minutes, then place in sieve, rinse with cold water & let drain. Spread cucumbers on paper towel and pat dry.	
Combine dice cucumber, yoghurt, chopped walnuts, dill, garlic, remaining salt & oil in a blender. Blend til just smooth. Refrigerate soup for at least an hour or til thoroughly chilled. Immediately before serving, place about ¼ cup crushed ice into each of four bowls, pour the soup over the ice, float a few chopped walnuts or sprig of dill or parsley on top. Serves 4.	
If desired, thin soup with a small amount of ice water.	
***If a blender is not used, simply mix all ingredients gently, stirring with a spoon and adding the oil last, a teaspoonful at a time. Of course, the texture will be different, but interesting, and just as good tasting.	

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**PHILATELIC FOLKLIFE**



**Kyustendil                      Pleven                      Sliven                      Sofia                      Rhodopes                      Karnobat**

Bulgaria is very well represented in the folklore field of philately. Starting back in 1935, the post office issued a series for the Youth Gymnastic Organization in which two people were pictured in Yunak costume. Haji Dimirt followed the next year and following that, a peasant girl. A stylized group doing a horo appeared on a stamp in 1942 along with two, picturing women of Bulgarian Macedonia. A Bulgarian girl is shown on one in 1950, and some embroidery and a kilim in 1951. A series in 1953 shows some of the fine carvings at Rila Monastery, and another single, musicians. The 1959 Youth Festival issue included dancers and a man playing the gajda. The first full costume series (above) shows native costumes from six districts of Bulgaria. Two girls singing in costume appeared in 1965 and in 1967, a reproduction of a painting of dancers doing a ruchenitsa. One of the Festival issue of 1968 pictured stylized dancers, and a full set in lovely color, 6 areas, couples in costume later that year. In 1970, a series of eight stamps pictured Bulgarian history, most of which indicated costume or art of various degrees. Also in 1970, part of the EXPO issue shows costumed people of Bulgaria. In 1973, an issue depicting Kuhersky masks added to the variety. Last (although more may have come out since), in 1974, as part of the amateur arts festival, stamps picturing women singers, male dancers, and musicians playing gajda and tupan were issued. Most of these Bulgarian stamps are relatively inexpensive - the trouble is, trying to locate them.

\* \* \* \* \*

**SONGS WE DANCE TO**

Quite a number of the Bulgarian dances we do have words that we sing along with (most of them do, but we don't seem to have them all here in California). One of the first we learned, and still popular was 'Eleno mome' - many versions exist, but this is our best known.

//Eleno mome, Eleno, Ne gazi seno zeleno.//	Elena (Helen) young maiden, Elena, Don't trample on the green hay!
Shtom padne seno zeleno, Mladi go momci kosili	When the green hay started to wilt The young men mowed it,
Mladi go momci kosili a mladi bulki plastili	The young men mowed it And the young girls spread it out to dry.
Mladi go bulki plastili a mlade kone paseli.	(When) the young girls spread it, the young horses grazed it.

(Sources: Bulgarski Tantsov Folklor, Sofia 1955; Kolo Festival, San Francisco 1956; Rubi's Songbook, Los Angeles 1957 ms.; Folk Dance Scene in Baton Rouge, Louisiana 1976)

\* \* \* \* \*

3 lines - \$2.00                      **CLASSIFIED ADS**                      Additional lines 50¢ each

**THE FOLK MOTIF** - Opanke, dance shoes, costume items, folk records, books and folk style clothing plus Danskin and Selva dancewear. NOW - Israeli and Greek records. At 2752 E. Broadway, Long Beach. Phone 213/439-7380.

**SINGERS, DANCERS & MUSICIANS WANTED!** Liberty Assembly Folk Ensemble - an "E.O.E." (equal opportunity employer!) American folk dance group, is looking for you. For further information, call Vince or Robin Evanchuk at 213/783-7970.

**AVAILABLE FOR PRIVATE USE** - Veselo Selo is available for private use (Birthday and anniversary parties, wedding receptions, private rehearsals, special workshops, etc.) At 719 N. Anaheim Blvd. in Anaheim. Call for details - 714/635-SELO or 213/439-7380.

\* \* \* \* \*

## BEGINNERS' CLASSES

The beginners' classes below marked with an asterisk (\*) are sponsored by a parent-club which is a member of the Folk Dance Federation of California, South, and which also meets on a day and/or place different from the sponsor. For classes which usually precede the regular classes on the same day, please see under "Teaching This Month". Federation classes (\*) here are entitled to a 3-line listing without charge.

### WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Center, Missouri Ave. at Stoner - time 7:40-10 p.m. Sponsored by the Westwood Co-operative Folk Dancers\* and taught by Dave Slater. Start in anytime! Open.

### CAMARILLO (Monday)

At Nogales School, 1558 Kendel St.; time 8-10:30 p.m. John Tiffany teaching new and old dances, plus reviews. For information, call 805/482-5117.

### EAGLE ROCK (Friday)

Sponsored by the Virgileers Folk Dance Group\*, at Eagle Rock Rec. Center, 1110 Eagle Vista Rd. (near Freeway). Josephine Civello teaching beg. and int. dances. Phone 284-4171.

### WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10 p.m. Beverly Barr teaching beginning level 1st hour; advanced-beginners follow. For information, call Beverly at 836-2003 or 478-4659 - or the Temple at 277-2772.

### WESTCHESTER (1st, 3rd, 5th Weds.)

At Temple Bnai Tikvah, 5820 W. Manchester Blvd. w. of the San Diego Freeway. Time is 8-10 p.m. Beverly Barr teaching Nov. 2, 16 and 30. Phone her at 478-4659 or 836-2003 for info.

### LAGUNA BEACH (Sunday)

At Laguna Beach High School in the girls' gym, Park and St. Ann's Aves. Time 7-10 p.m. Sponsored by the Laguna Folkdancers. Special event Nov. 13 replacing regular schedule - an institute with Atanas Kolarovski. See ad in this issue for other details.

\* \* \* \* \*

**DUTIFA**

DUQUESNE UNIVERSITY TAMBURITZANS  
INSTITUTE OF FOLK ARTS

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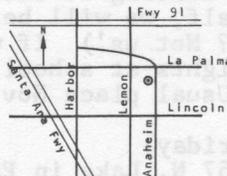
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|--------|--------------------|------------------|
| NOV 5  | CERRITOS COLLEGE   | ETHNIC ENSEMBLE  |
| NOV 11 | ATANAS KOLAROVSKI  | Workshop & Party |
| DEC    | ROMANIAN WORKSHOP  |                  |
| JAN    | SCANDINAVIAN PARTY | with Live Music  |

## TEACHING THIS MONTH

Folk Dance Federation of California, South member clubs (\*) are entitled to up to four lines of listing free in this column. Phone numbers are given here where available for information purposes. Please watch for "dark nights" in the Los Angeles City school district. Many clubs will be closed over the Thanksgiving weekend and most dark on Thanksgiving Day itself.

### STARR KING FOLK DANCERS \* (Wednesday)

At Glassel Park Rec. center, 3580 Verdugo Rd. in NE Los Angeles. Time 7:30-10 p.m. International dances, folk, polkas, etc. - beginner and intermediate levels. Ralph Miller teaching. Call 213/225-0429 for information.

### SOUTH BAY FOLK DANCERS \* (Friday)

At Valmonte School, 3801 Via La Selva in Palos Verdes Estates; 7:30-11 p.m. Beginner level 1st hour; intermediate level teaching 9-9:30. Miriam Dean teaching new camp dances and reviewing old ones. Party night last Friday each month (except November and December this year - see "Persons, Places"). Call Fran Rudin for information at 213/374-0982.

### WESTWOOD CO-OPERATIVE FOLK DANCERS \* (Thursday)

At Emerson Jr. High, 1670 Selby Ave., West Los Angeles (upstairs gym). Time 7:30-10:30 p.m. Dave and Fran Slater will teach 'De-a-lungal'; Karen Wilson, 'La Bastringue'; Irwin Barr, 'Dror Yikra' during November. Dark Thanksgiving. Call 213/836-2003 for info.

### ROYAL SCOTTISH COUNTRY DANCE SOCIETY \* (Mon-Fri)

At various Southern California locations. Instruction in Scottish country dancing - beginner and intermediate levels. Call the most convenient number following: 213/763-4940; 213/398-1461; 213/546-2005; 714/892-2579; 714/557-3935; 213/431-7617.

PHONE 397-4564 - THE FOLK DANCE FUN LINE for information on where and when to dance at the many college groups in the area for free or nominal donations. Have pencil and paper ready to take notes. A recorded service provided by Folkdance Underground.

### ORANGE COUNTY FOLK DANCERS \* (Friday)

At Santa Ana College Dance Studio, 17th and Bristol in Santa Ana. Time 8:30-11:30 p.m. Nov. 4, 11 - Mikki Revenaugh will teach 'Dror Yikra'; Nov. 18, Craig Leff is to teach 'De-a-lungal'. Dark Nov. 25 - no dancing.

### SHALOM FOLK DANCERS \* (Tuesday)

At the Highland House, 732 N. Highland in Hollywood - 7:30-10:30 p.m. Continuation of teaching of dances from the Santa Barbara Symposium plus new dances from the Hess Kramer camp weekend. Phones: 213/838-0268; 213/939-7175; 213/462-2262.

### STONER STOMPERS \* (Friday)

At Stoner Ave. Playground, Stoner at Missouri in West Los Angeles. This is an intermediate level class, taught by Dave and Fran Slater - 7:30-10 p.m. November teaching: 'Cariñosa', 'Nebesko Kolo', 'Feiar Med Vals' and 'Leši'.

### NEIGHBORHOOD CHURCH DANCERS \* (Wednesday)

At the Church, 301 N. Orange Grove in Pasadena; 7:30-10:30 p.m. Warmer-upper for Nov. is 'Alanelul Batete'; new camp dances to be taught include 'U'vau Ha'ovvim', Israel; 'Hora Dina', Romania; 'Teen', Armenia; and review old and recent favorites such as 'Brass Band', 'Santa Rita' and 'Belasičko'. Requests after 9 p.m.

### LAGUNA FOLK DANCERS \* (Wednesday)

At Laguna Beach High School in the girls' gym, Park at St. Ann's Dr. in Laguna Beach. 7-10:30 p.m. Teaching Nov. 2, free 'Oberek' by Craig Leff; Nov. 9, 'Senftenberger' by Bill Widolf; Nov. 16, 'Kasapsko Oro' by Craig Leff; Nov. 23 and 30 are all-request nights. See ad in this issue regarding special institute Sunday Nov. 13 with Atanas.

### INTERMEDIATE FOLK DANCE CLUB \* (Friday)

Our usual full evening of dancing at Emerson Jr. High, 1670 Selby in West L.A., 8-11 p.m. - after being sawed in half, we will be restored Nov. 6 at the Magic Castle with dinner and show (who's scared? Not us!) If we survive, teaching is 'Leši', 'Bonnie Hoose of Airlee', 'Azul Cielo'. Dark nights at school Nov. 11 and 25, but call us for location of an alternate meeting place. (Usual place Nov. 4 and 18 of course). 213/397-5039 or 657-1692.

### PASADENA FOLK DANCE CO-OP\* (Friday)

At Westminster Church, 1757 N. Lake in Pasadena (in basement, enter from parking lot) 7:30-11:15 p.m. Walk-thru teaching 7:30; intermediates 8:30; general dancing follows. Nov. teaching will be 'Le Laride', 'Siva' and 'Galona' by Sharron and Armand Deny. Ph. 281-7191.

(please continue on next page)

TEACHING THIS MONTH, Con't.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College Field House, 5800 Ethel in Van Nuys. Teaching 8-9 p.m.; requests 9-11 p.m. PARTY Dec. 3 with NAMA Orchestra -- for details and monthly schedule, call 213/994-3698. (P.S. Dec. will not only have Nama live 8-12, but refreshments and a live performance all included in the low \$1.50 admission'.)

WEST HOLLYWOOD FOLK DANCERS \* (Monday)

At West Hollywood Rec. Center, 647 N. San Vicente in West Hollywood. Time 7-10 p.m. Beginning class 1st hour. Ruth Oser will be teaching 'Graziella Mazurka', Italian; 'Leši', Yugoslavian; 'Hora Mare Moldaveneasca', Romanian. Phone 213/657-1692 for information.

HIGHLAND FOLK DANCERS \* (Monday, Friday)

At Highland House, 732 N. Highland in Hollywood. Monday's teaching in November consists of the beautiful Israeli group dance, 'U'vau Ha'ovdim'; the Scottish mixer for trios, 'Delft Delight'; and the charming Macedonian line dance, 'Pletenica'. Teachers are: Sam Schatz, Caroline Rees, Ruth Margolin. Refreshments served. Call 213/870-9969 or 213/462-2261 for info.

WEST VALLEY FOLK DANCERS \* (Friday)

At Canoga Park Elem. School, Topanga Canyon Blvd and Cohasset, Canoga Park. Time 7:30-10:30 p.m. Beginner level 1st hour and reviews; Teaching includes 'Jiana de la Jina', 'Mechol Hadvash', 'Dror Yikra' and review of 'Trip to Bavaria'. Please call 213/782-5281 for information for correct date information - those we have are not valid.

MORE THE MERRIER FOLK DANCERS \* (Monday)

At Rogers Park Aud., 400 W. Beach in Inglewood. Time 7:30-10 p.m. Hans Zander will review 'La Golondrina' in November. See elsewhere for big Nov. 19, 25th Anniversary Party.

VIRGILEERS FOLK DANCE GROUP \* (Tuesday)

At Commonwealth School, 215. S. Commonwealth in Los Angeles. 7:30-10:30 p.m. Josephine Civello will teach 'Parado de Valdemosa', Balearic Islands; 'Hora Mare Moldoveneasca', and reviews. Phone 213/284-4171 for information.

NARODNI DANCERS \* (Thursday)

At Millikan High School, girls' gym - near Palo Verde and Spring in Long Beach. Beginners 7:30-8:30 p.m.; regular dancing 8:30-10:30 p.m. (Formerly the Long Beach Co-op Dancers.)

THE FOLKDANCE WORKSHOP (Wednesdays)

At Anaheim Cultural Arts Center, 931 N. Harbor in Anaheim - 7-10 p.m. FREE. A workshop for beginners and advanced dancers. Master teachers do drop in. Film and discussion are included. Request what you want to learn. November teaching: 'Tintarouil', Romania; 'Damul', Romania; 'Svadbarsko Oro', Macedonia; 'Kritikos Syrtos', Greece - 6 varieties. For info, call Bob or Bernie Byron at 714/637-0807.

MONDAY NIGHT KOLO CLASS (Monday)

At Hollywood Playground, Cole St. ½ block N. of Santa Monica Blvd. in Hollywood. Time 8-10 p.m. Billy Burke teaches all your old and new favorites. Emphasis is on styling and reinforcement techniques. For information, call 213/876-5327, 213/363-2415 or 714/637-0807.

WEST LOS ANGELES FOLK DANCERS \* (Friday)

At Webster Jr. High, 11330 Graham Placem West Los Angeles (between National and Pico off Sawtelle) - 7:30-10:30 p.m. Beverly Barr announces an addition to the format of the class. 7:30-8 p.m. will be a review of dances already in the class repertoire. New dances will be taught throughout the evening. Some review dances of the month include: 'Vulpita', 'Godečki Čačak', 'Lach Yerushalayim', 'Michael's Csárdás'. New dances are; 'Miss Allison Rose', Scottish set dance; 'Pletenica', Macedonian; 'Sheikani', Assyrian. For information, call Beverly at 213/836-2003 or 213/478-4659.

CRESTWOOD FOLK DANCERS \* (Monday)

At Brockton School, 1309 Armacost St. in West Los Angeles, betw. Barrington and Bundy, 1 ½ blocks n. of Santa Monica Blvd. Time 8-10:30 p.m. Beverly Barr will teach 'De-a-lungul', Romanian; 'Alenelul de la Goitea', Romanian plus 2 reviews. NOTE, Nov. 21 only. class will meet at McKinley School, 2500 Santa Monica Blvd. in Santa Monica, corner of Chelsea. Parking entrance is on Chelsea. For further information, call Beverly at 213/836-2003 or 478-4659.

HOLLYWOOD PEASANTS \* (Wednesday)

At West Hollywood Rec. Center, 647 N. San Vicente, West Hollywood. Time 7:30-10:45 p.m. Three dances to be taught in November - 'U'vau Ha'ovdim', an Israeli dance for groups of 3, taught by Jeanette Targow; 'Dror Yikra', an Israeli mixer, by Jesse Oser; 'Alenelul de la Goicea', Romanian, by Ruth Margolin. Phone 213/474-2048 for information.

## PERSONS. PLACES. THINGS

THE MONTHLY SCANDINAVIAN PARTY hosted by Skandia, South, will be on Saturday November 6 at Miles Playhouse, Lincoln Park, Wilshire and Lincoln in Santa Monica. Workshop 4:30 to 6 p.m. with Ted Martin, Dan Matrisciano and Ed and Carol Goller teaching. The open Skandia party follows, 8 p.m. to midnight. Phones, 714/892-2579; 213/343-5425.

RELAMPAGO DEL CIELO\* will be appearing in a concert of folkloric dances of Mexico on the Queen Mary in Long Beach, November 11-12. For info, call 714/979-8701.

NATSIONALINAYA VISTAVKA, the Soviet National Exhibition is scheduled for a 3-week stand at the Convention center in Los Angeles, Nov. 9-29. In addition to various industrial and mechanical displays, there will be cultural exhibits from many of the 126 nationalities comprising the USSR, and performances by various artistic groups.

THREE DAYS OF IRISH Dance and fun in Whittier, November 11-13, sponsored by the Myra Brennan School of Irish Dancing and including a Step-dance competitions, at St. Gregory's Hall, 13939 Telegraph Road. The Friday night Ceilidh is at 8 p.m.; step-dancing starts bright and early at 8:30 a.m. Saturday and Sunday.

AMARAL DANZAS ESPAÑA will have its American debut at the Wilshire Ebell in Los Angeles, Friday Nov. 18 at 8:30 p.m. A new L.A. based company of 15 people, specializing in the classical ballet of Spain, as well as flamenco and folk choreographies of regional dances. Contact Meira Weinzweig at 213/660-8878, or the Ebell box office for ticket info.

THE SOVIET GEORGIAN DANCERS with the famed Tblisi Polyphonic choir, in concert Nov. 6 at Pauley Pavilion, UCLA. Matinee at 3; evening at 8. Call UCLA ticket office for info. The Associates along with the Aman Well-Wishers will co-host a wine-cheese reception for the performers following the show, at James E. West Center. Reservations limited.

ERICK HAWKINS DANCE COMPANY, 10 dancers and 8 musicians present a contemporary dance program Nov. 5, the evening before the Yatran Ukrainian Ensemble (see "Special Events") at El Camino College in Torrance. Call 213/321-4324 at El Camino or Ticketron for details.

AN AMERICAN BARN DANCE is slated for November 19 at Miles Playhouse in Santa Monica (see item at top). Clogging lessons by Fred Vajda at 4:30; barbeque pot-luck at 5:30; dance at 7:30. John Savage calls squares; Ed Goller, contras. Your old American folk dance favorites. Call Dan Matrisciano at 213/343-5425 or Bob or Norma Korechoff, 213/838-6479.

(continued on next page, please)




  
 Laguna Folkdancers host...


  
**An EVENING**  
 OF  
**DANCE**

WITH  
*Master Teacher*  
**ATANAS KOLAROVSKI**

Laguna High School      Sunday, Nov. 13, 77.  
 Girl's Gym                      7:00 til 10:30 p.m.  
 \$2<sup>00</sup> per person

\*In place of regular Sunday teaching class.

PERSONS, PLACES & THINGS, Con't.

THE ANNUAL MEETING OF THE INTERNATIONAL INSTITUTE of Los Angeles is set for Nov. 20 in the Eldorado Room of the Music Center - a luncheon program. Reservations are necessary and for same, mail \$10 to the Institute at 435 S. Boyle Ave. in Los Angeles, or call Pauline there at 261-4171 for other details. (Zip is 90033).

THAT FIRST WEEKEND OF THE MONTH is busy all over back East, too. A folk-dance and square dance workshop in New Orleans, with Moshiko and Jerry Helt in New Orleans, Nov. 4-6, and the U. of Chicago Folkdancers' 15th Annual folk festival the same dates, with Dennis Boxell, Csaba Pálfi, and another teacher to be announced of the institute staff.

TWO CAMPS back there - one, the 30th Annual Thanksgiving Camp sponsored by the Texas International Folk Dancers is November 24-27 at Midlothian, near Dallas, with Ingvar Sodal and Ruth Browns teaching - (this one is undoubtedly all filled by now - it is so popular, the member clubs have to hold random drawings to determine the 200 lucky attendees). The second one is also over the holiday period - of Christmas/New Year's, when the Berea College Christmas Folk School is in session. English and American folk dances and music, and usually some Danish too. The college is in Berea, Kentucky.

THE SOUTH BAY FOLK DANCERS\* will be having their biggest event of the year November 18 - the club's 16th borthday, with a traditional pot-luck dinner and installation of new officers, At Valmonte School, 3801 Via la Selva in Palos Verdes Estates. Come one and all.

THE HOLLYWOOD PEASANTS\* have their fling on Nov. 30 with a dinner-dance at Schlitz "Brown Bottle", the brewery is at Woodman in Van Nuys. Always a big success, and one reason could be the chicken dinner, all the beer (Schlitz of course) you can drink, and an evening of dancing for \$5. Call the Osers at 213/657-1692 or the Days at 213/782-8065. Reservations!!

ATANAS KOLAROVSKI will be teaching at an Evening of Dance with the Laguna Folkdancers\*, Sunday Nov. 13 at Laguna High School, 7-10 p.m. This is in place of the regular program. The girls' gym is located near Park and St. Ann's Aves. in Laguna Beach.

WESTWOOD CO-OP'S\* annual Participating Members' Dinner will be on Sat. Nov. 5 at Temple Isaiah in West Los Angeles. Reservations are \$3 for participating members, \$6 for each guest. This is also going to be in honor of the earliest members of Westwood, and some of them are expected to be on hand. If you know of any of the original 1945-6 Westwooders, contact Rosalie Udelf or one of the Westwood officers.

THE VIRGILEERS\* were again the happy guests of Tony and Josephine Civello in the cool patio of their home, September 11, when they had an outdoor buffet supper, catered by the many excellent cooks of the Virgileer group, Josephine's delicious hors d'oeuvres; Leo Stowers handled the dance program of favorites old and new; and entertainment by Lubov Nusser, Nina Firestone's sister from New York who sang 3 songs. 70 people were present including members and guests. Two more ful-filled events followed in October - on the 4th, to celebrate 17 years of folkdancing under the capable direction of the club's instructor, Josephine, and the other was the colorful Halloween Party, October 25.

LARK IN THE MORNING is not a singing bird at dawn nor a matinal romp - it's a shop up in Mendocino with a fascinating variety of unusual musical instruments which also include Uilleann, Northumbrian, Shottish, Bulgarian and other pipes - kavals, dulcimers, etc.

(continued on next page, please)

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PERSONS, PLACES & THINGS, Con't.

TWENTY FIVE YEARS AGO, an Inglewood couple decided they might enjoy teaching a dance class, but little did they (or anyone else) know that the next quarter-century would be dedicated to an unselfish and ever demanding call on their talents - that those simple waltzes and polkas would develop into international folk dancing of much more complicated caliber, and that there would be eventually, additional nights of the week devoted to rehearsing and teaching dances of exhibition quality - from Switzerland, Germany, Mexico, and other lands. Yes, Hans and Norma Zander and the More the Merrier Folk Dance Group\* have been working together for a long, long time now.

In celebration of this twenty five years of wonderful times, the occasion will be celebrated on November 19 at the usual meeting place of the club - Rogers Park Auditorium, 400 W. Beach St. in Inglewood - at 8 p.m. as one of the traditional Saturday night parties. The More the Merriers are well known for these thoroughly enjoyable monthly events - and for the extravagantly planned decorations - and the refreshments, and fine program conducted by Hans and Norma - as well as the cordiality and friendliness of the members and the Zanders, who make everyone, occasional visitor and guests alike, feel thoroughly welcome.

Most everyone comes to these parties in costume befitting the theme, in the spirit of the occasion, but certainly, not necessary. What does one wear to a Silver Anniversary Party? I don't really know - but let's all go over Saturday evening, Nov.19, and find out!

\* \* \* \* \*

THE Eagle Rock folk dance group directed by Josephine Civello held its first party recently at the home of its instructor. A delicious pot-luck dinner was prepared by the cooks of the tribe, and a decorated and inscribed cake told of the 35th anniversary of charter members George and Elsie McCarten. About 30 people were present, and all were astonished to realize how many dances had become part of the beginners' group repertoire in two years - for which grateful thanks go to teacher Josephine and ever faithful assistant Tony Civello. It was a great evening, and the group invites you to attend and join in their dancing any Friday evening, 7:30-10 p.m. at the Eagle Rock Recreation Center, 1110 Eagle Vista Drive.

THE ARTS OF GHANA, an exhibition covering almost every conceivable field of folk art and craft is currently on display at the Frederick S. Wight in Dickson Art Center, UCLA - running through December 11. Hours are 11 a.m.-5 p.m. weekdays, 1-5 p.m. Saturday and Sunday, closed Monday. Every district of Ghana seems to be represented, and one might think that the entire country had been stripped to bring the large collection here. Of particular interest were the textiles and the gold filigree work - and the films and slides of the folk dances, costumes, and architecture which were continuously going on. The exhibition will move to Walker Art Center in Minneapolis, February 11, and to the Dallas Museum of Fine Arts, May 3, for those living in those areas.

THE DUQUESNE TAMBURITZANS have 14 performances scheduled for as many cities during this month. Our readers in or near the following towns take note: Watertown N.Y. at the high school, Nov. 1; Stamford, Conn., at Westhill High, Nov. 12; Youngstown, Ohio, Fitch High, Nov. 18; Kansas City, Kans., at Wyandotte High, Nov. 22; Omaha, Nebr., South High, Nov. 23; and in South Chicago's Geo. Washington High, Nov. 26.

THE COUNCIL BLUFFS Old Time Country Music expo is over and will be back next year bigger and better yet. They must be a husky breed of John Henrys across the river in Omaha though, for the first three places in the National Gandy Dancer championship went to men of that city!

THE WINTER FOLK FESTIVAL PRESENTED BY the Balkan Arts Center of New York is all set for December 8-11. The staff will include Elli Buk, Martin Koenig, Yves Moreau, John Pappas, Ethel Raim and Ingvar Soda1. A special feature will be the number of orchestras playing live music for the different workshops; the Halkas family (Greek); groups from the New York area Norwegian, Romanian and Banat communities, as well as Novo Selo orchestra playing Bulgarian and Macedonian music. For info, contact Balkan Arts Center, 514 W. 110 St. #33, New York, N.Y. 10025 - phone 212/222-0550.

AUGUST 1978 - Save the dates 4-6 (teacher-leader) 6-12 (main camp) of the San Diego State University Folk Dance Conference. . Also, in Hawaii, a festival of Asian and Pacific dance will culminate in a co-conference, August 2-7 sponsored by the American Dance Guild and CORD.

DOBRUDZHAN DANCES - by request, a workshop of the dances from N.E. Bulgaria, including 2 different Sboorenkas and their variations from Tutrakan and Kolarovgrad, 2 Tropankas, 3 Rukas and more, time permitting. One time only - enrollment limited. Sat. Nov. 19, 1:30-6 p.m. in Pomona. Call 714/627-7150 for more information.

LIVE BALKAN MUSIC at Los Angeles City College in Hollywood Fri. Nov. 18, 7-10 p.m. in the women's gym with the Koroyar Orchetra playing. Free admission; non-Balkan requests also cheerfully played (and records, too).

(please continue on next page)

PERSONS, PLACES & THINGS, Con't.

MORE DUQUESNE NEWS - just arrived - a notice that DUTIFA will have a summer seminar to be held in Bulgaria, June 5-July 2 1978, on Bulgarian Musical Folklore, and includes courses on many fields, including dance, folksong, costumes, folk instruments and music, etc. It will be organized with Slavjanski Komitet in cooperation with the Committee For Culture. Write DUTIFA, 1801 Blvd. of the Allies, Pittsburgh, PA 15219 for info.

THE KOROYAR\* CONCERT at the Russian Orthodox Church in Hollywood was a big success and the group is beginning preparation for another in the spring. Those interested in music and dance of the Balkans and Near-east, write P.O.Box 27873, Los Feliz Sta., Los Angeles, CA 90027 for info about the January auditions.

ANYONE GOING TO ISRAEL in the next few months? Ann Litvin (see address in her ad) would like to have you contact her if you could deliver some tapes, etc. to some teachers there.

BALKAN-NEAR EASTERN COSTUMES - a one-day workshop on how to go about making authentic copies from each country and region, fabrics, colors, source of materials, etc. Sat. Nov. 5, 2-4 p.m. in Pomona. Actual costumes, plates, photos, used to explain cut, motifs, etc. Special display includes Macedonian gypsy blouses, Pomak socks; Shiptari turbans. Call 714/627-7150.

AVAZ, A NEW PERFORMING GROUP, under the direction of Anthony Shay, former artistic director of the Aman Folk Ensemble, will start rehearsals on Wednesday November 16. Repertoire will be from Iran, the Caucasian area, and Soviet Central Asian Republics. The first of a series of ensembles to be formed. Auditions will be held on Wednesday December 14 - see next issue. For information and/or location, call Anthony at 660-4490, 665-7769; Bonnie Edelberg at 932-1732; or Susan Stuppelbeen at 559-2378 - (213 area codes.)

TWO EXCITING WORKSHOPS for our Northwest Pacific readers - Nov. 4-5: at the Community Center, Olympia, Washington, Scandinavian with Gordon Tracie - the other, at the Women's gym, U. of Montana campus, Missoula, Montana, Polish with Glenn Weber. Festival parties at both on Saturday night, and the Montana one is free!

A FOLK DANCE CRUISE thru the Inland Passage of Alaska is planned for the summer of 1978 - now being finalized. For info and dates, call Beverly Barr at 213/836-2003 or 213/478-4659.

PLAN FOR A "DALIA REUNION" - the very popular Israeli folk dance camp Labor Day weekend will have an encore, January - last weekend. See ad this issue - more story next one!

KHADRA ETHNIC MUSIC & DANCE ENSEMBLE will be in Palo Alto, Nov. 5; San Francisco (Nourse Ahd.) Nov. 27; and San Anselmo, Dec. 2 and 3. Call 415/549-3444 for further information.

\* \* \* \* \*

## **SQUARE CIRCLES**

SQUARE DANCERS OF AMERICA announce that the theme for the Pasadena Tournament of Roses will be well carried out in the square dancers' float in that famous New Year's parade - "The Road to Happiness" lends a fitting medium to match with the dancing activity that brings so many of the nationalities of the world together with a common bond. The float will picture a Japanese tea garden, with a large fan in the background - inspired by the large delegations of dancers from Japan which have attended the National Conventions, and of the immense popularity of square dancing in Japan.

ALTHOUGH STILL NEARLY A YEAR AWAY, the first Canadian National Round and Square Dance Convention is already well under way as far as planning and publicity. It will be in Edmonton, Alberta, August 17-19, 1978, and for information or pre-registration, please write Convention '78, P.O.Box 3876, Sta. D, Edmonton, Alberta, Canada T5L 4K1.

AT THE RECENT LEGACY meeting in Memphis, the age-old problem of competition in square dancing was met head-on and as a result of much serious consideration, the following resolution was passed: "Be it Resolved that LEGACY go on record as being opposed to contests that pit dancer against dancer or caller against caller. LEGACY endorses the concept that square dancing is a cooperative and not a competitive activity." Among other noteworthy accomplishments of the meeting was a resolution to encourage support of all youth groups who wished to engage in square dancing...

TWO NICELY ILLUSTRATED HANDBOOKS - "The Illustrated Basic Movements of Square Dancing" and "Illustrated Extended & Mainstream Basics.", just issued by the American Square Dance Society - 32 pages each - retailing at 30¢ per copy, and obtainable from the Society at 462 N. Robertson Blvd., Los Angeles, CA 90048. Lists all the basic and mainstream calls, with description and illustrations.

\* \* \* \* \*

international group from both the communist and capitalist worlds and to see that we could be warm and friendly, exchange ideas, and truly interact as humans despite our disparate political philosophies and commitments. It is gatherings such as these that give me any hope at all that perhaps we can manage some day to live in peace with one another.

- - - - -

Information about the IREX grants may be requested from IREX, 110 E. 59th St., New York, N.Y. 10022. I think they are usually given to people with academic affiliation or training.

\* \* \* \* \*

[Ed. note: Nancy Chalfa Ruyter is currently teaching at Tufts College, in Massachusetts, for a year., having left Claremont and started this September. She is an intense scholar, dedicated to the study and research of folklore, and is the founder and was director (still is in absentia I presume), of that excellent performing dance group, the Jasna Planina Ensemble\*. The specialties of the group, and of Nancy, are dances, music and songs of the South Slavs, - yet not limited to the area. FDS thanks her for her contribution of this article this month.]

\* \* \* \* \*

**CAFE SOCIETY**

CAFE DANSSA (nightly except Wednesday)

At 11533 W. Pico in West Los Angeles. Phone 213/478-7866. Dancing starts 9:30 p.m.; classes at 8 weekdays, 8:30 Sat. and Sun.-Monday, international; Tues-Thurs-Sat., Israeli; Sun., Balkan; Friday, Greek. Well known and highly qualified teachers at all sessions.

VESELO SELO (see below)

At 719 N. Anaheim Blvd., Anaheim. VESELO SELO features classes in belly dancing, Balkan, Israeli, Greek and International folk dances. Live music on weekends. Call (714) 635-SELO or (213) 439-7380.- - -

SPECIALS: Nov. 5 - Cerritos College Ethnic Performing Ensemble (Karen Codman, Artistic Director). Nov. 11 - ATANAS KOLAROVSKI workshop and party. December - Romanian Workshop.

THE INTERSECTION (nightly)

At 2735 W. Temple in Los Angeles - phone 213/386-0275. Sun and Thurs. Greek dancing with Athan Karras; Tues. int'l with John Hertz; Wed. Balkan with Billy Burke; Fri. int'l with John Hertz until mid-Nov. then Paul Sheldon; Sat. int'l and Beginners' night with Rudy Dannes. Beginners' class nightly at 7:30; intermediate at 8:30; extra classes for first-timers Thur., Sat. and Sun. at 6:30 p.m. Belly dance class, women only, Tue. at 5:30.

The weekend of Thursday through Sunday, Nov. 17-20, the Intersection will celebrate its anniversary with live music, performances, and special ethnic food every night, including the NAMA Orchestra Friday 18th. Saturday 19th is planned as Old Friends Night, when everyone who has been part of the Intersection over the years is particularly asked to come - dancers, teachers, and all. Again, at 2735 W. Temple, Los Angeles.

\* \* \* \* \*

# "Giga"

Miodrag Despotović, better known as "Giga", is one of the original dancers of Ansambl KOLO. For the past ten years he has lived in Holland where he teaches Balkan dances and directs ORO, an exhibition dance group. Ivon, his wife, was the first foreigner to dance professionally with Ansambl KOLO. Giga will be here in January and February and will be available for teaching engagements. Records will also be available. For details, call Bora at (213) 439-7380.

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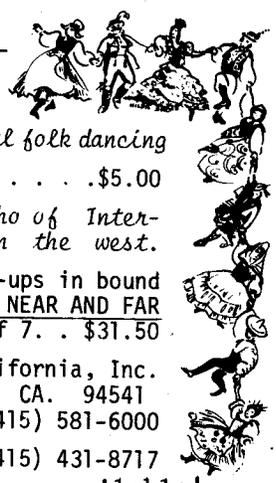
*the when - where - how & who of International Folk Dancing in the west.*

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Per volume . \$4.50 set of 7. . \$31.50

Folk Dance Federation of California, Inc.  
1275 "A" Street, Hayward, CA. 94541  
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1978 Costume Calendar now available!

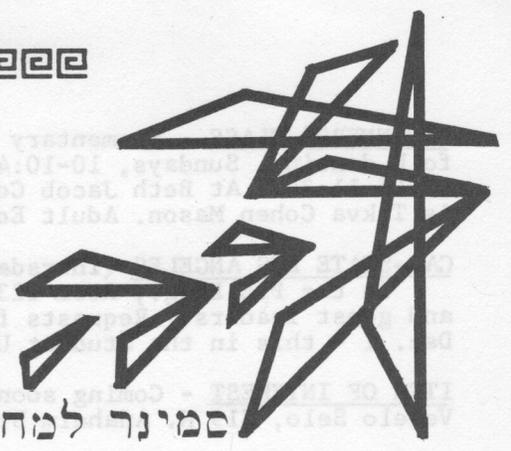




# Dalia

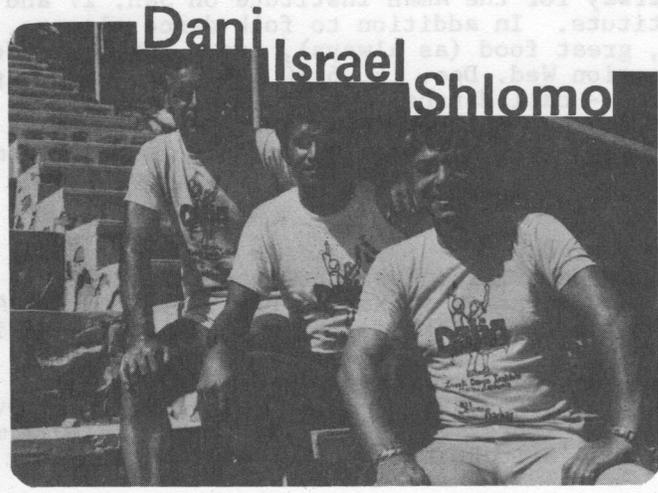
Israeli Dance Institute

סמינר למחול לוס אנג'לס



Limited number; 18 years and over, open to all folk dancers. At least one year experience of Israeli folk dancing preferred. Contemporary Israeli, Chassidic, Saphardic and Yemenite Folklore in depth.  
FEE:

\$75.00 includes - sessions, room and board, three meals daily, snacks and access to facilities. ATMOSPHERE Unique Kibbutz feeling in dance and spirit.



DANI DASSA Jerusalem born dancer, choreographer and teacher. Dani was involved in the folk dance movement of Israel since its inception. He is a graduate of the Wingate physical education institute of Israel. He is also a co-founder of "DALIA" ISRAELI DANCE INSTITUTE.

ISRAEL YAKOVEE: A prominent folk dance teacher who specializes in Israeli and Yemenite dances. Israel is a member of "INBAL" Yemenite dance theater. He is a graduate of C.S.U. Northridge. Israel's popularity is overwhelming in all of the folk dance centers in L.A. He is the director-choreographer of "FUNKAN" Israeli dance ensemble. Mr Yakovee is also co-founder of "DALIA" ISRAELI DANCE INSTITUTE.

SHLOMO BACHAR: He was choreographer for the national theater of Israel "HABIMA". He has been of the faculty of U.S.C. and Ambassador College. Shlomo is the director-choreographer of the "HARARIN" dance theater, and has produced many Israeli dance albums. Mr Bachar is also a co-founder of "DALIA" ISRAELI DANCE INSTITUTE.

## at Camp Hess Kramer

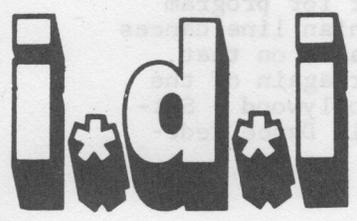
Camp Hess Kramer is in a rustic and secluded setting but adjacent to malibu beach. The camp enjoys a fine reputation for exceptional food and accomodations.

"DALIA" Israeli Dance Institute announces a nation-wide INSTRUCT-TOUR with DANI, ISRAEL and SHLOMO. They will be available at different times of the year. Israel's tour will be during the months of March, April, May of 1978. The tour will consist of master workshop teaching the latest Israeli dances and style. costumes, films etc. "DALIA" INSTRUCT-TOUR will bring to you the spirit and the enthusiasm of "DALIA". For further information regarding the tour write to "DALIA" INSTRUCT-TOUR P.O. BOX 3194 Van-Nuys, Calif. 91407 or call (213) 780-1857.

REGISTRATION FOR "DALIA" WEEKEND WORKSHOP Jan/27-29/1978

NAME : \_\_\_\_\_  
ADDRESS : \_\_\_\_\_  
NUMBER OF PARTICIPANTS \_\_\_\_\_ AGE \_\_\_\_\_ SEX \_\_\_\_\_ PHONE ( ) \_\_\_\_\_  
KOSHER \_\_\_\_\_ VEGETARIAN \_\_\_\_\_

Enclosed full tuition \$75.00 per person  
Up to Nov/15-75% is refundable. Dec/15-50%.  
Jan/15-25%. Payable to I.D.I. "DALIA".



P.O. Box. 3194 \* U.N. \* Calif. 91407 (213) 780-1857 \*

## THE CABOOSE

BEGINNERS' CLASS - Elementary Israeli dance - Basic technique and style of Israeli-Jewish folk dancing. Sundays, 10-10:45 elementary class; advanced Israeli and Hassadic dance, 10:45-11:30. At Beth Jacob Congregation, 9030 W. Olympic Blvd., Beverly Hills. Instructor is Tikva Cohen Mason. Adult Education Classes. Phone 213/278-1911 for information.

### CAL-STATE LOS ANGELES (Thursday)

In the P.E.Bldg., Room 123, 8-10:30 p.m. Free. Various levels of dancing. Co-op teachers and guest leaders. Requests for dancing. Dark Thanksgiving. Special with Nama orch. in Dec. 1 - this in the Student Union Bldg, #313. Call Jim Brownfield at 213/224-3216.

ITEM OF INTEREST - Coming soon. A display of ethnic and other hand-embroidered items - at Veselo Selo, 719 N. Anaheim Blvd in Anaheim. Watch here and there too, for news.

AMANews - The dates for the KCET 28 one-hour taped performance of the Aman Folk Ensemble\* will be Sun. Dec. 4 at 6 p.m.; Tues. Dec. 6 at 9 p.m.; and a third showing later in the month at mid-day. . . Plans are underway for the Aman Institute on Jan. 27 and 28, 1978, to be held at the International Institute. In addition to folk dance classes, plans include song workshops, films and lectures, great food (as always), etc. . The Aman Well-Wishers will have an open meeting at the Intersection Wed. Dec. 14, 6:30 p.m. for further plans. All interested people are cordially invited - call Marsha for info at 213/395-2025. Your ideas will be most welcome.... After the big concert at the Music Center Oct. 22, Aman is performing a lot of children's shows in schools - and the touring company is doing some touring. Call in to the Aman office for your latest copy of the AMANewsletter if you haven't received it (there was a complimentary copy in last month's "Scene").

### PALMS FOLK DANCERS (Wednesday, Thursday)

At Webster Jr. High, 11330 Graham Place, West Los Angeles. Beginners 7:15 p.m.; intermediates, 8:30 - on Wednesday. On Thursday, in Marine Park, 1406 Marine Ave., Santa Monica. Same hours. Miriam Dean teaching 'La Bastringue', 'Sisu Vesim'chu', 'Leši', etc. Ph. 391-8970

### BEGINNER'S CLASS - CULVER CITY (Thursday a.m.; Tuesday p.m.)

At Veterans' Mem. Aud., 4117 Overland Ave., off Culver Blvd. Tues. eve - beginners at 7:30; intermediates at 8:45 p.m.... Thurs. class, the beginners at 10 a.m. and intermediates at 11:30 a.m. Miriam Dean teaching 'Stipsko Oro', 'Pletenica' etc. Phone 213/391-8970 for info.

NAMA announcements. Lots of activity coming up. Biggest news is the invitation to play for the Texas Folk Dance Camp over the Thanksgiving weekend Nov. 24-27. Locally, Nama will be playing for dancing at Zorba's on Sat. eve, Nov. 5; the Intersection (Anniversary Party) on Fri. Nov. 18, and the Claremont Festival (with singers) Sun. Nov. 20. Then, after Thanksgiving, the orchestra will be at Calstate L.A. Thurs. Dec. 1, and Valley College International Rendezvous Club, Sat. Dec. 3.

FOLK DANCING IN THE DESERT is now possible. Vikki and Sam Margolin have 3 classes going - Tuesdays at College of the Desert in Palm Desert; Wednesdays at the Palm Springs Leisure Center, and a beginning class, same place on Friday evenings.

AS WE GO TO PRESS, we still have no information concerning the Kolo Festival in San Francisco, other than the dates, November 24-26. This is the first time Folk Dance Scene has not had good coverage of this highly popular event - often, as much as a full page! We suggest you contact Festival Records, 2769 W. Pico, Los Angeles, CA 90006 (Phone 213/737-3500) or at 161 Turk St., San Francisco, CA 94102 (Phone 415/775-3434) for details. Sorry!

### SILVERADO FOLK DANCE CLUB \* (Tuesday)

At Marine Comm. Ctr., 151 Marina Dr. (corner Marina and 1st St.), Seal Beach. Teaching Nov. 1, 8, 15 and 22 at 8:05 p.m. is beginning material (some easy dances from San Diego Conf.). At 9:05 they will be teaching 'De-a Lungul', Romanian. Nov. 29 is party night - teaching first ½ hour only. For info, call 213/924-4922.

### HORO (Wednesday-Saturday) - "CAFE SOCIETY" - Folk Dance Cafe

At 5635 Melrose (near Larchmont) Hollywood. Phone 213/462-9213. Classes, dancing evenings. Wed. Greek, Nick Savvidis; Thurs. Romanian, Balkan w. Alexandru David; Fri. Int'l w. Sherri Cochran; Sat., Int'l. w. Alexandru. Special Event - Pitu Guli Orch. Sat. Nov. 19!

HERE'S THAT FLASH FROM THE INSTITUTE & TREASURER'S BALL! See the T.Ball flyer for program info, etc. For the Institute teaching, it will be Tom Bozigian teaching Armenian line dances and Alexandru David, a Russian couple dance, see the Institute flyer for details on that. There will be an Federation Council meeting - see flyers for time. A reminder again of the place - West Hollywood Recreation Center, 647 N. San Vicente Blvd. in West Hollywood - Saturday November 12, starting at 1 p.m. An activity of and sponsored by the Folk Dance Federation of California, South, Inc.

\* \* \* \* \*

# ENTHUSIASTICALLY FULFILL THE QUOTAS OF THE FIVE YEAR FOLK DANCE PLAN!



*at the*  
**Claremont  
Dance  
Festival**

Teaching dances of Macedonia and Bulgaria

**BILLY BURKE**

International folk music and song

**NAMA Orchestra**

Dance, song and music of Bulgaria

**JASNA PLANINA Folk Ensemble**

*Sunday, November 20, 1977*

**Griswold's Pavilion**

Indian Hill Blvd. and Foothill Blvd., Claremont



Workshop 2:30-4:30	\$ 2 <sup>00</sup>
After party 6-11	2 <sup>50</sup>
Both events	3 <sup>50</sup>

Sponsored by Riverside Folk Dancers · Jasna Planina · UC Riverside Folk Dance Club

М. ГОРДОНЪТ.

THE SOUTHLAND'S GREATEST ANNUAL FOLK DANCE FESTIVAL & FAIR. . .

# KPFK's 7th Annual INTERNATIONAL FOLK DANCE FESTIVAL

## and ETHNIC BAZAAR



Folk dance instruction both days, from noon to three o'clock, with outstanding instructors, and featuring dances from the recent Santa Barbara Folk Dance Symposium. With:

### Alexandru David & Mario Casetta

And:

Beautifully costumed exhibition groups and live folk orchestras for continuous dancing. Also non-stop belly dancing and exotic music in the "Kafana. . ."

**Pečurka Hellenic Dancers Jamil Bistritza**  
**Chandrika Dancers Matsumaye Katsuye Nama Trio**  
**Swedish Folk Dance Club of L.A. Jalilla & Dalaal**  
**and much more!**

A fantastic fun-filled week-end benefits Radio KPFK (90.7 fm). Adults \$3, Kids \$1  
Beautiful ethnic arts & crafts, delicious ethnic food, Yugoslav beer & Greek wine.

**the International Institute 435 S. Boyle**

Boyle Heights

4th Street exit off Golden State or Santa Ana Freeway

**Sat. & Sun. Nov. 5 & 6 Noon-Midnight**

# YUGOSLAVIAN<sup>®</sup> Festival

**SUNDAY  
NOVEMBER 13, 1977  
1:00 pm to 6:00 pm**



**Donation:**

**Adults ..... \$1.50**

**Children ..... .50**



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- **FOLK DANCING**
- **MOVIES**
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- **AUTHENTIC PASTRIES & FOOD**
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**PROGRAM: 3:00 pm**

**INTERNATIONAL INSTITUTE OF LOS ANGELES**

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The FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC. presents

# The Treasurer's Ball

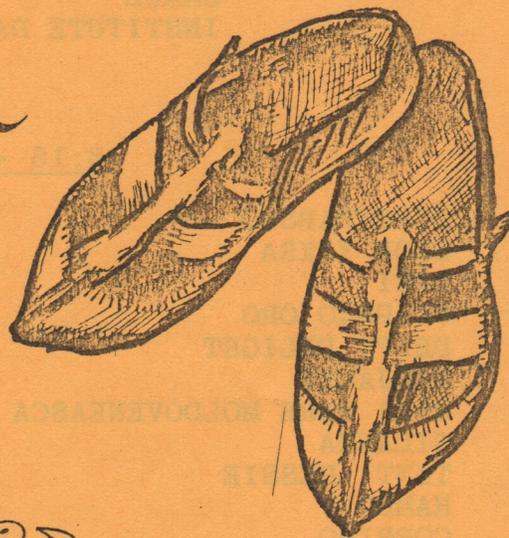
SATURDAY, NOVEMBER 12, 1977

donation ~ \$1.50

4:30pm ~ council meeting ~

7:30 to 8:15 pm ~

kolo hour



Exhibitions

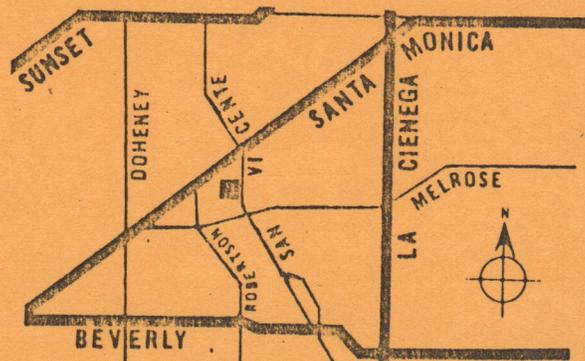
8:15 to 11:00 pm ~ General Dancing

Refreshments & Door Prizes

FEDERATION INSTITUTE 1:00 P.M.

Location ~ 647 N. San Vicente Blvd.

West Hollywood  
Playground



TREASURER'S BALL PROGRAM  
(NOT IN ANY SEQUENCE AT ALL)

7:30 - 8:15 PM

ET KASHET LI BEABAYA	DAMUL
TINTAROIUE	KALAIGISKO
SVADBARSKO ORO	PLETENICA (Atanas)
GA'AGUIM	TIGANEASCA DIN GIUBEGA
ALUNELUL DE LA BAILISTI	DRENICA
DAMUL	MECHOL HADVASH
INSTITUTE DANCE	STRUMICKA PETORKA

8:15 - 11:00 PM

DIVCIBARSKO	POLHARROW BURN
DROR YIKRA	VRTIELKA
LESI	MACHAR
STIPSKO ORO	SUKACICA
DELFT DELIGHT	RUSTEMUL
BARJACHE	ALI ALI
HORA MARE MOLDOVENEASCA	INSTITUTE DANCES
GILANKA	COUPLE HASAPIKO
TANT' HESSIE	YLELAT HARUCHACH
HAMBO	MEXICAN MIXER
CORRIDO	ORCHA B'MIDBAR
MICHAEL'S CSARDAS	APAT APAT
ROROSPOLS	SILISTRENSKI OPAS
STRUMICKA PETORKA	SAUERLANDER QUADRILLE
DE A LUNGEL	OLAHOS
GA'AGUIM	SIAMSA BEIRTE
LA BASTRINGUE	(ONE OF ADA'S DANCES)
DOUBLE SIXSOME	CIULEANDRA

WALTZ, AND MORE DANCES  
IF TIME ALLOWS.....

PROGRAM, SUBJECT TO CHANGE!!!!!!



Folk dance federation of California  
presents South  
an Institute with

Tom Bozigan  
teaching Armenian Line Dances

and

Alexandru David  
teaching Russian Couple Dance

Saturday, November 12, 1977  
from 1:00 P.M. - 4:30 P.M.  
at the

West Hollywood Park Auditorium  
San Vicente Blvd., Hollywood

Donation \$2.<sup>00</sup>

Syllabus 50¢