

FOLK DANCE SCENE

October, 1978
Los Angeles, CA



CLUB OF THE MONTH

SCOTTISH COUNTRY DANCERS OF HONG KONG



The Scottish Country Dance Group of Hong Kong began about June 1976, when the chairman of the "West Wind Folk Dance Club", invited Mr. Lo Man Yui, Andy, to teach them Scottish country dancing and form a Scottish country dance group.

Mr. Lo himself is a member of the Royal Scottish Country Dance Society, and has the largest collection of Scottish country dance books, music and records in Hong Kong. He began his work by selecting sixteen of the best dancers in the club to form a training group, which was the first of its kind in Hong Kong. After six months of training, from the positions of the feet to basic steps, figures and dances, all sixteen dancers became very good in both technique and dances. At that time, there was a great folk dance competition

called "Open Folk Dance Competitions of Hong Kong", which was held by the Recreation & Sport Services section of the Education Department, and two other societies annually. Many teams coming from folk dance clubs and secondary schools would appear in this competition each year, and Mr. Lo thought that this was a very good opportunity to give his students a test. He decided to send the Scottish country dance team to participate in that competition. Luckily enough, his team was one of the winning groups and was invited to give a performance in City Hall. This excellent result helped Mr. Lo's work of spreading Scottish dancing in Hong Kong very much. Later, the group expanded from sixteen members to all of the members of the West Wind Club, and the Scottish Country dances became the kind of dances they loved most.

Of course, beforehand, in order to appear in appropriate attire, it was necessary to costume the team, and this produced some problems. Not having kilts and sporrans handy to use as prototypes for making their own, it became necessary to rely on photographs and verbal or written instructions. The ladies' dresses were quite easy to make, for it only called for copying some of the women's summer dresses worn in Hong Kong, but as for the kilts, that caused problems for the men. First was material - the tartan. Very little was available in Hong Kong although they visited many shops and asked many tailors. Happily though, they found a supply of nice looking cloth while walking along a small street one day where stalls were selling cloth material. They weren't sure if it was Scottish or not, but it looked very nice (as a matter of fact, it was indeed tartan, Royal Stewart, too) and they purchased enough for what was needed for the group. One of the members is a proficient tailor, and although the pleats presented a problem (not having a sample to work from), eventually triumphed. The sporran was a complete mystery, none of the group had ever seen one. Again, photos were called on, and the members went hard to work. One of the students volunteered to try to make them if given all photos and information that was available. In a week, the Hong Kong "Scots" had sporrans - or at least, something akin to them anyhow. Within a month from the time the tartan was bought, the costume was completed and the group felt themselves properly attired to honorably present Scottish country dancing before the public.

Now, the Scottish Country Dance Group of Hong Kong meets every Thursday evening from 8 to 9:45 pm. in Ng Wah College Mother of Good Counsel Youth Center. The meeting is really very happy and friendly. Everyone can easily enjoy all the dances and make friends with each other. Members and leaders of other folk dance groups are always invited to come to the meetings so that more people can enjoy Scottish country dance. This also helped the group to set up the Inter Folk Dance Club Friendship organization between the Scottish group and other clubs. Under the leadership of Mr. Lo, the Scottish Country Dance Group of Hong Kong is trying the best to make Scottish country dancing popular among all of the folk dance clubs in Hong Kong, so that more folk dancers there can enjoy it.

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[Mr. Lo sent the above information on his group at our suggestion - he is very active in all kinds of folk dance in Hong Kong and the Territories, and we see his name keep popping up in various folk publications international. He has composed a Scottish country dance, "The Reel of Hong Kong", which is quite popular there - danced to any good reel - and the directions can be obtained directly from him free of charge - please send request to: The Western Folk Shop, P.O.Box K-1795, Kowloon Central Post Office, Hong Kong.

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FOLK DANCE SCENE

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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 THE NOVEMBER ISSUE - OCTOBER 15 - 1500 flyers required. all delivered here to the Ida Avenue address. All fees should be included when submitting any ads, flyers, or chargeable material. Thank you!

(Flyers - except "commercial", should be accompanied by a volunteer "body" to help on collating night.)

COMING EVENTS

(some important events of the next two months)

- OCT 1 - Vallejo - Harvest Moon Festival ¶
 - OCT 6 - Claremont - Driftwood, Ozark Festival
 - OCT 7- 8 - San Diego - Cabrillo IFD Festival **
 - OCT 7 - Marin - Scholarship Ball ¶
 - OCT 14-15 - Sherman Oaks - Irish Fair p.4
 - OCT 22-23 - Fresno - Harvest Festival ¶ p.4
 - OCT 29 - San Francisco - Autumn Festival ¶
 - NOV 11 - West Hollywood - Treasurer's Ball ** p.4
 - NOV 17-19 - Milwaukee - Holiday Fair Int. Inst.
 - NOV 20-on - Keene NH - Art of Peasant Clothes
 - NOV 23-25 - San Francisco - Kolo Festival ¶
 - NOV ?? - Denver - Viltis Party
- (** an official Federation South event)
(¶ an event in the Federation North area)

OUR COVER STORY

Again, our October issue takes us to one of the little countries of Europe - Andorra in the high Pyrenees. The young couple, wearing the simple national costume, stand on a slope in the valley at Santa Coloma with the town in the background. They are gazing south, looking toward the Spanish border, a few miles along the road, and upon the tobacco fields and vineyards below. Photo is per courtesy of the Tourist Board and First Secretary of the co-Principality of Andorra.

FROM THE EDITORS

Again, we send thanks to the fine people of the Retired Seniors Volunteer Program for their help in collating and bundling the last issue of Folk Dance Scene. With everybody else in/ or recuperating from camp in San Diego, we would have had big problems without the RSVP. . . We have a shortish issue this time, as things have not returned to normal after the summer. By next month, the folk dance calendar should be building up again. . .

Due to a delay in receiving our renewal notices from the printer, many readers whose subscriptions ended with last month, did not get notification in time, so we have sent the 13th copy to you anyhow, in hope that you are still staying with us. By now though, you should have received them. We don't want you to be seen without Scene! Thank you.

Folk Dance Scene	10-78
13250 Ida Avenue	
Los Angeles, CA 90066	
Enclosed please find a check in the amount of \$4.00 (\$6.00 foreign) for a one-year subscription to <u>Folk Dance Scene</u> , to begin with the <u>next</u> regular mailing.	
NAME _____	
ADDRESS _____	
CITY & STATE _____	ZIP _____

SPECIAL EVENTS **SAN DIEGO FESTIVAL**

October 7 and 8 will be Octoberfest Time in San Diego.

On Saturday, there will be an institute from 1 to 5 pm. Taking advantage of some of the local talent, it will feature dances from Idyllwild and San Diego State conferences. There will be a \$1 admission charge. A pre-party with live music will follow at 7:30 pm, lasting until 11 pm.

On Sunday, the Federation Council meeting will be at 11 am., and will be followed by a free lunch for those officers, delegates, etc. attending the meeting. The main festival, with exhibition dances, will start at 1 pm. and end at 5, climaxing the weekend.

All of the above activities will be in the Balboa Park Club, Balboa Park, San Diego. See you all there!!

* * * * *

IRISH FAIR

The annual Old Time Irish Fair and Hibernian Games will be held this year October 14-15 at Notre Dame Park, Riverside Drive and Woodman in Sherman Oaks. This event is presented by the Ancient Order of Hibernians, the Los Angeles Div. II, and the time is 10 am. to 6 pm. each day. It will include the West Coast GAA Gaelic Games championship, pipe band competitions, Scottish highland dance competitions, Irish step dancing, pipes and drums, traditional games and sports of the Gaels, and activities and amusements for the kids to do. (Children under 12 admission is free - discount for senior citizens, too! See the flyer in last issue of FDS - or read about in in your "Hibernian Independent".

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FRESNO - LITTLE ARMENIA

Save the weekend of October 21-22 for your annual trek to Fresno, where they will be celebrating their 30th annual folk dance festival. The theme this year - "Fresno - Little Armenia." Bring your lunch for the noon picnic Saturday - the Fresno folks will provide coffee and punch. The teaching institute will have Howard Young teaching the 'Armenian Turn' and 'Loree', and Christa Valero, 'Geissli Schottische' and 'Weschel Polka', starting at 1:30 pm. - institute lasts until 4:30 pm. There will be a festival of folk and square dancing 8-11:30 pm. with exhibitions (ethnic food available at nominal cost), and an afterparty midnight to 2 am. with separate rooms for general dancing and kolos.

The Sunday afternoon dancing, including more exhibitions, will be 1:30-5 pm., followed by a closing party 8-11:30 pm. Federation business meetings will be in the morning. All events are at the Holmes P yground, First and Huntington Aves. in Fresno.

Sponsored by the Fresno Recreation Dept. in cooperation with the Fresno Folk Dance Council and the Folk Dance Federation of California. Hope you call can come! (See flyer.)

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ANNUAL TREASURER'S BALL INSTITUTE

Armistice Day - Veterans' Day - Treasurer's Ball Day - call it what you will, but on Nov. 11, there will be a lot of activity at the West Hollywood Recreation Center, 647 N. San Vicente Blvd. in West Hollywood, starting at 12:30, right after noon.

The big Folk Dance Federation South institute in the afternoon will start promptly at 1 pm (that extra half-hour is for registration purposes so you won't lose any time) and featured teachers will be Albert S. Pill, Mexican Dances; and Gaston "Mike" Mantero, disco dances. Al is well known in the southland, and has become a specialist in dances of Mexico, where he has even taught dances to the Mexicans. His offerings at this institute will be 'La Brucha', a charming couple dance; 'Chotis de la Frontera', a mixer; and 'Las Virginias', a popular couple dance which is in need of a reteaching. . . Gaston, who is the director of the Ukrainian Spirit Dance Co. will make a surprise switch and teach the latest in disco dancing - bringing us up to date on such as 'Saturday Night Fever', 'Hustle' and 'Busstop'. The Federation will be right in there with the very latest of American folk dancing!

The institute runs until 4:30 pm., and the donation will be \$2 - same as last year despite inflation. Likewise, your syllabus will cost the same - 50¢. . . Following the institute, there will be a Federation Council meeting, and after that (hopefully somewhere along the line there'll be time to eat), the Treasurer's Ball will begin around 7:30 pm., running until at least 11 pm. There'll be more information on this next month. Remember to save Veterans'-Armistice-Treasurer's Ball Day - November 11 for a folk dance fantastic.

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FEATURE ARTICLES

ANDORRAN DANCE AND MUSIC

Dance and music, to the Andorrans, are essential parts of what it takes to make life pleasant - just as they are to the other peoples of the Iberian Peninsula and the Pyrenees - the Catalonians, the Basques, Spaniards, Portuguese and Gallegans. However, until quite recent years, life was also rugged, and left little time for amenities after the struggle to eat and provide shelter was done - hence, Andorra has produced no Beethovens or Rembrandts - no Dior nor Moiseyev. Thus the art, music, dances and costumes of the land have been simple, and to some extent, borrowed from its neighbors.

The costume of Andorra is pleasantly peasantly simple. For the man, it consists of knee breeches of a durable cloth, a black velvet long-sleeved coat or jacket with a small collar and lapels - large buttons, and perhaps a vest. His shirt is white with a small string type tie; shoes that are of leather and quite resembling the opanke of Croatia. His hat is of cloth or fur, and with a red tassel. The whole scheme traditionally is black, but in more recent years, there have been changes to colors - but still dark and subdued, such as dark brown, blue and greens. Oh yes, his hose are white! The picture is an excellent one, unfortunately, we can't show it here in color. The woman's dress is very attractive too - full long skirt, long sleeved bodice and jacket, with a shawl. Decorations are minimal. The married woman may wear a hat or kerchief, but not mandatory. Her costume is also black or quite dark. In recent times,



corduroy has become fashionable. Of course, in really recent times, Andorrans wear such as we do, - and blue jeans - due to Andorra's unusual customs and tax system, are probably much easier to get than in any other European country. The black motif was not entirely one of accident or lack of availability of color. A thousand years of smuggling as the "national industry" required unobtrusive clothing, and black was an excellent camouflage crossing the French and Spanish borders at night.

Music and song of the Andorrans is quite like that of the rest of the Catalan areas of France and Spain, but not as vivid as that of say, Granada or Gallic France. Songs are often of that throaty and sometimes sad-like quality found in Barcelona. There is no particular national instrument for music - that is, no folk instrument - and the alboca hornpipe, the cornemuse and gaita bagpipes of France and Spain, castanets, and contemporary accordions and clarinets are used for the dance music.

A small country, Andorra has few national dances. There is the 'Marratxxa' a group dance (and that word looks as though it may be Basque??); a 'Dansa', an old 'contrapas', there seem to be 'farandoles' such as are seen in neighboring south of France, and above all, the 'Sardana'. Make that plural, - 'Sardanas'!

Like we do, they also "count" as they go through it, changing from the corts to the llargs as they raise their hands on high. And you will see Andorrans dancing in the public squares of their towns every Saturday evening during the summer, especially of late years since Andorra has become a mecca for tourists and, as this is what tourists expect, the natives are happy to oblige.

The 'Sardans' has been the subject of controversy indeed, in folk dance circles, due to its odd structure, odd count, and geographic range. If you want to go out of your mind, try to follow the directions given by Rickey Holden in an issue of "Viltis" written about 10 years ago. Somehow though, 'Sardanistas' know when to make the changes and how to do the steps, no matter what version - and one can watch them dance with their eyes closed even, hands raised on high, and an air of ecstasy in their expressions. The name implies that it may have originated in Sardinia, which it indeed could have, for it is of undoubted ancient origin. As in other countries when national totems and expressions were forbidden, music was taboo for dancing at times in Catalonian areas (although Andorra was not one of those places), so the heavy stepping of the feet and singing was substituted and the dance became symbolic. There has been contention that there is only one authentic 'Sardana', but obviously, this is not the case. There are scores of melodies and dances to fit each. However, each particular valley or village has its own version, which is "the one" for that place. Thus in Andorra, the sardana would have versions and variations, (minor), in Les Escaldes, Canillo, Encamp, Santa Coloma (where our couple in the picture hail from)

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ANDORRAN MUSIC AND DANCE Cont.

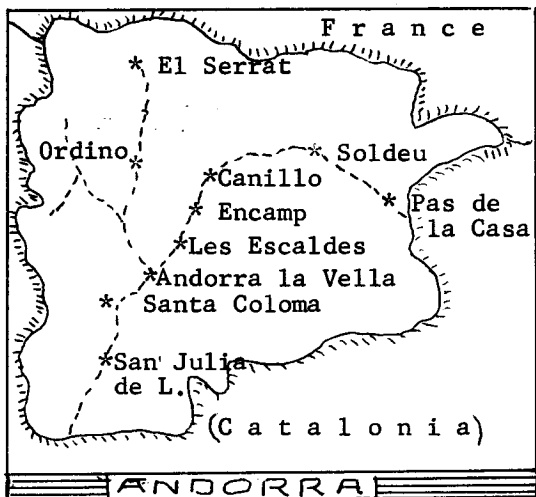
or in the capital Andorra la Vella itself.

Folkloric celebrations are held with regularity in Andorra, and like those in Spain, are often religious in character (Andorra is a strongly Roman Catholic country). Holy week celebrations, and a devout play and parade on Maundy Thursday, are occasions of popular festivities. In Canillo, there is a celebration on the 3rd Sunday and Monday of July. Les Escaldes, near the capital city, has a fiesta and dance around July 25-27 for three days. In Sant' Julia de Loria, near the Spanish border, they celebrate on the last Sunday through Tuesday of July, and on November 5 as a Saint's Day festival. The capital city, Andorra la Vella (Andorra, the Old) has its celebration the first weekend in August (by the way, these folkloric weekends run Saturday through Monday, and sometimes Tuesday). Encamp has its festival in mid-August, and Ordino has a two-day event in September. At all of these, the Sardana will be danced, as they are religious and/or secular holidays. Yet Andorra has no equivalent to our Fourth of July.

To see the Andorrans dancing in their plaza, square, or in the fields against the spectacular panorama of green fields, rich valleys, and rugged mountains, in a clear, smog-free atmosphere, can be indeed a refreshing and satisfying experience.

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ANDORRA - SHANGRI-LA IN THE PYRENEES



Andorra - an unique land on the political scene. It is small - 188 sq. mi. and a population of only 15,000. It is a co-Principality with two of everything - and the two heads-of-state, neither of whom live in the country. The villagers in its six parishes in a manner like Switzerland's cantons or old New Hampshire, select their council and it selects its council President and vice-President (who must serve if elected - otherwise it's loss of citizenship, and exile!) With no army, the 30-man police force handles the job of law and order.

There are two school systems - French and Spanish, and the kids can go to either one, but the teachers are Andorran and the language used is Catalan, regardless. The postal system is great - make it systems, French and Spanish. You can use either, and pay for your stamps in pesetas or francs, depending on which you select, when mailing out of the country. Within the country, it costs nothing. Also, four deliveries a day - two French, two Spanish, carried by Andorrans!

There are two court and legal systems, following Spanish or French law, which are quite different. You can choose either one you wish if you've got problems - just figure which you'll get the best deal from for your particular crime. If the judge (Andorran) sends you to the slammer for under 6 months, it will be in the "multi-purpose" jail in Andorra la Vella, the capital. For over 6 months, you can opt for doing your time in France or Spain. There is no local coinage - you use Spanish or French. American dollars are not rejected either.

Andorra is reputed to have been founded by Charlemagne around 784 a.d., and by the legendary Roland, of "Song of Roland" who was killed in battle in nearby Basque lands in Navarre.

Since that time, the land has maintained its independence through treaties between the Bishops of Urgell (Spain) and Counts of Foix (France) and through successive changes down through the years since them. The Bishop is still one of the co-Princes, and the President of France is the other, through his representative. The two lands have found it expedient to guarantee the independence of this small country - it is a fine "window" or "listening post".

Two roads lead into the country - one from France, one from Spain. Fifty years ago, the way in was by mule or the smuggling trails over the mountain passes. Smuggling was the national industry, plus some tobacco growing, some grapes, olives, and scrabbing an existence from the farms along the floors and hillsides of the three main valleys. The women were equal to the men - when it came to working in the fields.. Large families were the norm, and with too many people to inherit the limited land, many Andorrans moved away - to work, or to stay permanently. (There are quite a number of Andorrans living here in Southern California and Nevada even!). The six parishes have perhaps a dozen villages, and the capital, Andorra la Vella (Andorra the Old) has about 3000 residents. Life was rather tough until World War II, then things began to change. People found Andorra, and Andorrans found about outside people and their goodies. Following the war, tourists began to invade this peaceful little land with its shops selling duty-free items. About 1955, things started to boom - Radio Andorra became a big voice on the airwave of Western Europe; ski lifts were built; resorts and spas blossomed. Roads were built within the country and along came diesel rigs

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HUNGARIAN FOLK DANCES

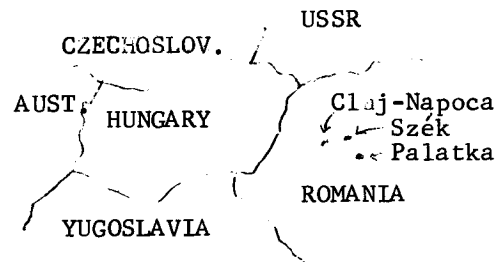
by GARY COYNE

- SZÉKI TÁNCREND -

(Dance Cycle From Szék)

Szék (pronounced sake, rhymes with rake) is a small village of about 10,000 people in the Transylvania area of Romania. Many of the villages in this area can be considered Hungarian, for, although they are in the political borders of Romania, their language and history are entirely Hungarian. Szék is one of these villages.

Szék means "chair" in Hungarian and the shape of the geographic setting is exactly that. It is very close to the city of Cluj - Napoca. To get to Szék (Șic in Romanian), you have to drive a great deal out of your way, go around a small mountain crescent, and then enter the "chair" that is formed by this crescent. There are no paved roads in Szék, but they do have electricity, and most, if not all of the houses are connected with the system. The people wear what we would call "costumes" every day.



At least twice in the history of Szék, the Turks stormed the town and killed all the men they could find, and since that time, the women have all worn black. Then, some fifty years ago, they started to embroider the black wardrobe. Now, in the past ten years, they have changed to a somber red and black print.

Folklore, which is very much alive here, is in a continual state of evolution. Of the dances which are about to be mentioned, some are danced often - others, not. However, which dances are danced often one time are not necessarily danced often at some other time, and vice versa. All are going through some form of change as each fraction of a generation puts in or takes out what is liked or disliked.

A dance cycle (táncrend) is an order that a series of dances would be done in. Parts can be deleted, but the order cannot be changed. Example: a full meal will start with a before-dinner drink, an appetizer, soup, the main course with salad, and an after-dinner drink. This is a dinner cycle. You do not have to have all of these at any given mean, but it would not be proper to mismatch the order of such a meal - i.e., the appetizer after the main course or the main course before the before-dinner drink.

The Széki Táncrend has currently, seven dances in its cycle. They are:

- Sűrű Tempo (thick/dance tempo) This is a fast-tempo men's slapping dance. The name perhaps comes from so much music being played in so little time.
- Ritka Tempo (rare tempo) This is a slow-tempoed men's slapping dance. The name possibly comes from the sparcity of music in the given time. The slowness does not make it any less difficult.
- Magyar (or Négyes) (Hungarian - or dance for four). The name of "Hungarian" refers to the style of rhythm of the music. This is a dance for two couples. The two couples forming a small curcle and turning as a wheel constitutes the main part of the dance.
- Lassú (slow) As it implies, this is a slow dance for the people to catch their breath, and perhaps for the couples to get a pleasant hug from each other.
- Csárdás (no translation possible) A dance where most of the dancing time is spent turning with your partner in place. Traditionally, most of the dance time is waiting for room to dance.
- Porka (polka) This, and the following dance, are imports. The Saxons, a group of Germans, came into this area several hundred years ago. Somewhere between 50-100 years ago, their dances were accepted and attached to the end Széki Táncrend. This dance and the following one, are different from all other regional dances because it turns and travels forward at the same time.
- Hétlépes (7--step). Commentary preceding above.

I was in Szék between the 10th and 13th of September. I made a few recordings there, but, due to no control on the position of the instruments to my one microphone, the results were not satisfactory enough for use on an album. Those recordings were made in one of the musicians' homes. In the Táncház or at the three-day wedding I attended, they would not let me record for fear of the government laws against such actions. (In Romania, any ethnographical research that is not Romanian in content or purpose is illegal for both - the ethnographer and the citizen who aids in the research. Thus, I was not able to get eager help for any recordings, and made no movies. I was able to take pictures so long as I looked like a tourist.)

These recordings (relative to these notes) were made in Budapest by two of the several folk music groups in that city. As you see, there are two sets of the Táncrend; a typical-length and a short length. This typical-length recording was made live at a táncház

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SZÉKI TÁNCRED, Cont.

in Budapest. The short-length was made at a private recording "get-together" with some musical friends.

I should note that even this typical-length recording is somewhat short. A more typical-length would be about 45 minutes to an hour in length. That which governs the length of a dance rests solely on that invisible energy between dancers and musicians that lets everyone know it is 'time to go on to the next dance' - or - 'don't you dare change yet!' This is a short typical because I asked for it (so it would fit into one album.)

The short length recording was made with a group of musicians who didn't really understand why I would want such a thing, ("Don't you want to have fun?") but helped me as friends. Since it was a private recording, there are no background noises of dancing, etc. as there are in the long version. In the short-length version, the musicians do sing in a few places.

The reason for the two lengths are rather obvious. I know many recreational folk dance groups have only a limited number of hours a week to dance, and cannot have a whole half-hour set aside for one dance cycle, let alone a 13½ minute csárdás. Thus we have a short-ened form for these situations. However - what of those groups who can, or want to do, a more typical-length? It is here also. Perhaps this may be considered a bit redundant, but, short of having live music, it is as best an alternative that I could come up with.

Finally, I'll add that the short form does not include the men's Tempo dances, for the simple reason that there was no reason to make them any shorter than they already are.

(see notes following conclusion of next article also).

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PALATKAI TÁNCREND

(Dance Cycle From Palatka)

Palatka, in the Mezőség region of Transylvania in Romania, is a small village about 17 km. from Szék and about 40 km. from Cluj-Napoca. The village is so small that even on most maps of Romania you will not find it.

Despite the very close distance from Palatka to Szék, the dances are very different in structure and type. Even when there is a common motif, the styling is very different. The reason for this is rather simple, but hard to understand in our society of easy transportation. The geography allows for no simple route between the two villages, and in general, people have no reason to travel from one small village to another

There are four dances in the Palatkai Táncrend: the Lassú Magyar (slow Hungarian); sűrű Magyar (thick/dense Hungarian); Lassú Cigány Tánc/Akasztos (slow gypsy dance/hanging dance); and Mezőségi Gyors (fast dance from Mezőség). The first two dances, the Lassú and Sűrű Magyar, are men's slapping dances of the Legényes type. Although they are both very unstructured in pattern, they are very structured (like all Legényes) in relationship to the music. In the Lassú Magyar, four to six men will walk in a small circle as a group, CW or CCW until someone begins a slapping pattern, and all the rest join in with their own motifs until a series of rhythmic patterns are completed. Then the walking continues. In the Sűrű Magyar, which has a faster tempo, the men walk in a CCW circle until they begin the slapping motifs. The many slapping motifs and fancy footwork continue until the music ends.

Couple dancing begins with the Lassú Cigány Tánc. This dance is basically one for the couple (standing side by side, facing the musicians), to feel out the music and perhaps for the man to mellow out from the strenuous activity of the previous dance. Although there is no change in the music, the man will lead his partner into a change of position and begin the Akasztos. This dance consists of the couple, turning/throbbing around each other. Although simple in form, there is an elegance to this dance that is beautiful to see and do.

At one point, the musicians will change from the 5/4 music of the Lassú to the 4/4 of the Mezőségi Gyors. The Mezőségi Gyors is interesting when compared to the Lassú. In the Lassú, there are two distinct dances despite the fact that the music does not change whatsoever, while in the Gyors, the music does change a considerable amount although the dance is continuous in type throughout. The music starts at a medium tempo and slowly speeds up. Then, just before the tempo gets too fast, the music drops to a slow pace. From here, it picks up in tempo, getting somewhat faster than before. Now, instead of reverting to a slow tempo, the musicians burst into a fast one, gradually increasing in speed until only the best dancers can keep up, and continue a bit longer until the dancers are worn out, and then end.

(please continue on next page).

PALATKI TÁNCREND, Concl.

There are three different examples of the Palatkai Táncrend on the recording. The longest one is one of the typical-length, and one that you would expect to find in the village. Naturally, the word "typical" does not mean "exact", for the 6½ minutes for the Lassó Cigány could have been three minutes or ten. In a live music situation there can be that unspoken communication between the musicians and dancers as to when the dance changes. This recording was made in a táncház in Budapest. I am sad to say that if the very end of this music sounds funny and/or bad, you're right! The musicians played some 2-3 minutes longer than my tape. This particular recording happened to be the best one I had otherwise. I had to choose between adding on closing chords at a suitable place at the end or use a "not as good" recording. I felt the former was the better choice.

For the same reasons (time limitations available to dance groups mentioned in the Szék story), two shortened versions of the couple dances have been provided. As mentioned, there is the typical length version, included to allow people to be aware that it exists and to allow people to dance a more typical length if they wish to do so. The reason for the two short lengths is simple - both had merits and faults. When I saw there was room to include both, I did. As the music speeds up, the dance gets proportionally more difficult. For many a dancer, this can become frustrating to the point of finding the dance at fault and for not doing the dance any longer. One version (a private recording made by my musician friends) is included because it is slow and should be well within the abilities of most folk dance groups. The second short dance was of a demonstration performance that a small group of dancers and musicians were giving to a small crowd of Hungarian youth and has the excitement of a live performance. Its disadvantage is that all too quickly it goes into faster and faster tempos. So, in a nutshell, what has been done is to provide a choice for groups to select the type of music that best fits their dancers and their moods. I sincerely hope that this does not lead to too many or too difficult internal disputes. If it does, go back to the matter at hand -- go dance.

* * * * *

© Gary Coyne 1978

[Notes: Gary Coyne has been very active in Southern California folk dance instructing - especially in his favorite realm - that of Hungarian folk dance. Last summer, he spent a period researching Hungarian folk dance in Hungary and Romania, and returned with much valuable music and tapes, and will be teaching much of the material gathered. He further notes- "I should add that my notes for these dances will be provided to any group where I teach. The styling of these dances is quite different from the styling of most of the dances that are currently done in the U.S. today. Therefore, I feel it best that these dances be learned from me or any other qualified teacher and the notes be used for review." ..Part III, on dances from the Transdanubia and from Northeastern Hungary will appear in the next issue.]

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PHILATELIC FOLKLIFE

Andorra is something of an anachronism philatelically speaking as far as mini-states go. While most of the other tiny nations of the world derive a large part of their income from the issuance of many postage stamps, Andorra chose not to go the route. So, despite its two complete postal systems, it issued no stamps prior to around 1928, and since then, they have been comparatively modest in number. Consequently, we don't find much folklore pictured, being mostly on native wildlife, monuments and ruins, art/religious subjects, etc. However, one stamp issued in June 1963 was a special 20¢ colorful one of the French administration showing a dance quite familiar to many of us - their national 'La Sardane', a circle, hands raised in the air, costumed, and everything. Then in 1972, there was a series relating to Andorran folklore and customs, issued by the Spanish administration, in which their dance, 'Marratxxa' was pictured on the high value.

* * * * *

SQUARE CIRCLES

THE 28TH NATIONAL SQUARE DANCE CONVENTION will be in Milwaukee, Wisconsin, June 28-30, 1979. To be held in the Milwaukee Exposition Convention Center (MECCA), it will feature a vast conclave of square and round dancers from across the nation and foreign lands meeting in this hugh 4 block-square civic complex - an Arena, Convention Center, and Auditorium. In the centre of downtown city, it will be close to many of Milwaukee's noted restaurants, and as you internationally minded folks know, Milwaukee is mighty ethnic with food to match. There are to be actually 12 halls for dancing, which will give space for all plateaus as well as rounds, contras, clogging and heritage dancing. The education committee has some 35 events planned; there will be exhibitions; costumes; parades; and many booths for the publications, sales, and exhibitors. You can write the Publicity Chairman at P.O.Box 1032, Janesville, Wisconsin 53545 for registration blanks and early information now.

* * * * *

PLEASE MEET....!

Three young women in Northern California had a dream - and from that dream, developed an enterprise that has spread the idea of ethnic international culture across the continent and made scores of thousands of people aware of the folk scene and its components of costume, dance and music - thousands of people who admired the "ethnic look", but didn't know how to go about acquiring it. When all the big companies either ignored, or were oblivious to the fact that people might be interested in creating their own folk costumery - at least, no patterns were available, - Barbara Garvey, Alexandra Jacopetti, and Ann Wainwright took a flyer and created the Folkwear Ethnic Patterns, a small (but rapidly growing) company in Forestville. This was quite recently - in 1975.

They, along with their husbands, are all part of the California artistic scene, and they had noticed the growing interest in folk costumes - folk dancers in their area being among their acquaintances, as well as other people "into" the folk picture. Being perfectionists and artists at heart, the poorly constructed copies of basically good designs disturbed them, so they wanted to find a way to make accurate styles available - and easy - to all who would like to have a costume for themselves. At first, the idea of a kit was thought of - but then realized that a paper pattern was more flexible - you could use whatever price material you wished, and spend as little or as much time as you wished in creating your product. So that's how they got it started.

Ann Wainwright translates authentic examples of ethnic clothing into a design which retains the original proportions, and adapts them to the contemporary figure. She has had years of experience in fashion design and has worked with major dress manufacturers. She had been collecting costumes for her own personal wardrobe for years. As she says - it is exciting to work on lifetime-style dresses and clothing that will never go out of style. Ann however will take time off from her designing and costume-wearing to don blue jeans and work in the garden or feed her unusual chickens in her Fairfax hillside home.

Barbara Garvey is the one who writes those so-easy-to-follow and fun to read sewing instructions. Barbara has been making her own clothes since she was 11 years old. She is a computer instructor, programmer and systems analyst, and, surprisingly, uses the same mental techniques learned from IBM toward a much more different and much more exciting end. She has had a lifelong fascination with the cultures of the past; - an Oberlin College graduate, she has travelled much in Europe and the Middle East with her family - husband Al (who is an artist/designer) and their children. They too, live in Fairfax.

Alexandra Jacopetti inherited the task of researching, diagramming and explaining the needlework and handcraft techniques which are a special feature of the Folkwear patterns. She is a weaver, embroider and a fiber artist, and her projects range in diversity from her nationally known Macrame Park, a playground environment in Bolinas, to a series of tapestries recently installed in the Pennzoil Towers in Houston. Alexandra collaborated with Jerry Wainwright on "Native Funk & Flash", an award-winning book on contemporary American folk craft. With her husband Roland, three children and other family members, Alexandra lives in an old children's summer camp in Forestville.

We certainly want to thank Ann, Barbara and Alexandra for not only helping to spread the idea of folk culture, costume, dance and arts across the land - but also for enabling us to find useable patterns for our own costumes. After all, one can only do so much with the men's pyjamas and the Santa Claus patterns that so many of us had to use for so many years!

* * * * *

SONGS WE DANCE TO

A very cheerful and melodic little song and popular dance from Yugoslavia is about a little bird. The words are not difficult and the approximate translation can be remembered. (And perhaps once everybody learns the words and sings them, they can match the steps to the proper syllable and phrase and all get started on the correct foot at the changes!) Of course, the dance is "Kriči Kriči Tiček".

// Kriči kriči tiček, na šuhem grmeku//
// Kaj je tebi, ah moj tiček, kaj si tak turoben?//

Whistle, little bird in the bushes!
Why do you so sadly sing?

//Kaj si zgubil dragu, kaj te je ljubila?//
//Kaj je tebe a moje tiček, draga ostavila?//

Is it that you have lost your loved one - tell me my little bird, has your loved one gone?

//Nije mene moja draga, draga ostavila//
//Vec sam zgubil laka krila, nemrem poleteti.//

No, I have not lost my beloved.
I have lost my wings and no more can fly.

(From Rubi's songbook - 1957)

* * * * *

A LA CARTE

by GLORIA HARRIS

Strong-willed people live in the valleys of Andorra in the Pyrenees between France and Spain. Their pink or blue-painted tall, thin houses form small hamlets or villages that are scattered throughout the mountains. There is a graded road and one house in each village has 'the' telephone. There are French AND Spanish schools in each village: there is a French AND a Spanish Post Office there, too. (One has choices) The currency is, yes, French francs and Spanish pesetas. Andorran's national tongue is Catalan, but everyone has mastered also, the French language as well as the Spanish.

The Andorrans raise their own food. Each family has cows, sheep, pigs, horses and mules. They grow vegetables, some tobacco & grain on neatly terraced mountain-sides. Through the spring and summer, everyone, including the children, works hard-- pasturing the animals, sowing, weeding, hauling logs. To keep strength, five meals a day are eaten, of plain solid food, a mixture of French and Spanish, yet not as good as either---a potato, egg and stew and bread diet.

A long work day and the distance between towns, keeps social life at a minimum, with the exception of a yearly picnic and pilgrimage to the sanctuary of a patron saint. Grilled lamb chops and lots of champagne under the trees is the fare. There is an annual festival in July designed for young people to meet and dance (the Sardana) and to look each other over for the purpose of marrying. Old women chaperone this festival very carefully on the first two days. But the third day is set aside for the young ones to meet at the Font Roja (red fountain) with their Meriendas (picnic snack) and get to know each other, and become engaged. Their choices had better be good ones, for Andorra is a strict Catholic country with absolutely no divorces.

Come late summer and fall, Andorran activity looks nothing short of an old-time film in triple speed. A tension and urgency is felt all around and in the air. Together, the men, women and children dry the fruits and vegetables, thresh the wheat, gather the pigs to make sausages and hang them to cure and cut and stack the wood for fuel. It's an all out effort to be ready for the winter business of smuggling.

With snow flakes falling in the dead of night, men and their trusted mules, heavily loaded with contraband, silently by-pass the French or Spanish border patrols. Cars and trucks are fitted with secret compartments for hiding excellent champagne, beautiful jewelry, perfumes, fine clothing, electric typewriters, you name it. Because of no Andorran customs duties, items can be bought in one country and sold in another sometimes with a hundred per cent gain. Contraband flows in and out of Andorra and Andorrans profit. Smuggling here is an accepted way of life. There is no stain, no blot on character; nay, every honorable man and pillar of Andorran society will increase the family bank account before winter is out. Certainly, it's a logical answer for a people whose country has no industry, no factories, no offices, no exports, no handicrafts, no jobs. And furthermore, the country is a free market; big money is traded here by European business men with no charge to them and no questions asked. And along with no border customs duties, there are no taxes in Andorra. (However, there is a bi-annual monetary tribute presented to the country's Co-Sovereigns in Spain and France. The tribute is paid in counterfeit monies brought into Andorra by French and Spanish tourists)

All in all it's a beautiful, quiet place, the people are friendly and you are all welcome as tourists.

* * * * *

NOTES

Our thanks to Mr. Clifford Gans, delegate to the Western United States from the Sindicat D'Iniciativa de les Valls d'Andorra for articles and information; also to Sra. Roser Jordana de Madero, First Secretary of the Government of Andorra in Andorra la Vella for the photo and other assistance. . . Research and sources in addition include:

- The Road to Andorra - Shirley Deane
- Spain - Michelin Tours, Paris
- Andorra, Mountain Museum in Feudal Europe - Farnsworth, C.A., National Geographic, Oct. 1933
- The Age of Faith - Will and Ariel Durant
- Incredible Andorra - Klingman, L.L., National Geographic, August 1949
- The Enduring Pyrenees - Robert Laxalt, National Geographic, December 1974

* * * * *

ANDORRA

FAVA BEANS WITH SAUSAGES & MINT

Catalonia Style

1 pound Linguica (or other garlic-smoked pork sausage)	1 tablespoon fine cut fresh mint (1 teaspoon dried)
¼ pound bacon, diced	1 medium bay leaf crumbled
1 clove garlic minced	½ teaspoon salt
1 onion	Fresh ground pepper
½ cup white wine	2 cups cooked fava beans**
½ cup water	2 tablespoons chopped parsley

Prick sausages with fork in several places & put in pan with cold water to cover. Bring to boil, then simmer on low heat 5 minutes. Drain, slice into ¼" pieces, & set aside.

In heavy skillet, fry bacon til crisp. Drain & set aside. Add onions and garlic to fat in pan & saute til vegetables are soft but not brown. Pour in wine and water.

Add remaining ingredients except the beans and parsley. Simmer, on low heat, partially covered, 20 minutes.

Add beans and parsley and simmer til beans are heated through.

Taste for seasoning. Serves 4.

(I added fresh-cooked spinach to this dish with the beans and served it with a hot crusty bread and a mixed green salad with tomatoes, dressed with lemon juice and olive oil. Delicious.)

**Fava beans may be purchased at Italian or Greek Delis. I buy the canned..it's easier.

THITHER & YON

BUNCHES OF CALIFORNIANS have been visiting the beautiful Alohaland islands of Hawaii this summer (our art director, Walt Metcalf and family among them) - and we've just had in return, a visitor from over there, Stephanie Feeney, who has filled us in on some of the activities taking place. Says there is a beginners' group meets 2nd and 4th Fridays at Hane Hauoli (call 988-6546 for info there), and also the University and the Honolulu International Folk Dancers are going strong. . . . As we have said many times before, with all of the travel back and forth, "Scene" would dearly love to have much more information in its pages about the 50th State - so how about you readers over there keeping us supplied with information so we can have a Hawaiian column?

THEN THERE ARE THE TEXANS! We have several ex-patriates living there now in the Lone Star State, including such illustriates as Dick Oakes, Bora Özkök and Stewart Smith. We also have numerous Scene readers, and visitors who go to or pass through Texas from California. Some news we have (though so far, no word from the Texas International F.D. Thanksgiving Camp near Dallas). We did hear from Mr. Plimmer in Alpine in S.W. Texas, and his group which is a fairly new club - the Do Si Do Dance Club of Alpine, which though its name may indicate a square dance club, they are into almost all kinds of dances - international folk, round, ballroom and western. Many of them are senior citizens, but the age range goes down to children and they will even instruct yet younger kids. Usually they meet at the Neighborhood Center, Mondays and Fridays at 7 pm., but often have extra sessions at other places - an inquiry at the center should be able to tell you of these others. They would like to invite correspondence with other clubs elsewhere - Mr. Plimmer sent in a list of questions:re dances etc., directions, records, which we will try to answer or pass on to those who would know. President is Phil Plimmer, Box 701, Alpine, Texas 79830. They would appreciate hearing from your group.

UP IN THE NORTH CENTRAL AREA is the great State of Minnesota, and in that state, the Twin Cities of Minneapolis and St. Paul. Recently, a new experience has been discovered by folkpeople there - a folk dance coffee house - the first of its kind in the Midwest. It is the Saltari, 2708 E. Lake St. in Minneapolis, and is operated by Ed Stern, leader, teacher, newsletter editor, and eschewer of obfuscation - and Rolla Unowsky, who is one of the area's best Israeli teachers. Their program is varied - Sunday is Scandinavian and Country dance - Monday, Balkan and Greek - Tuesday, Israeli - Thursday, international (and includes Japan, Colombia, etc. as well as traditional lands). Latin, ballroom and oldtime dances fill the balance of the week. Best luck Ed and Rolla from us to you!

* * * * *

GARY COYNE

(Lead member of the Karpatok Ensemble and Director of the Cimbalom Ensemble) Has just returned from a folklore and folkdance research trip of Hungary. He is now available for teaching of workshops and/or performance groups. Gary has produced three record albums on his return. They are:



- G.C. 1, Szeki Pancrend
 - G.C. 2, Palatkai Pancrend
 - G.C. 3, Dances from North-eastern and Southern Hungary.
- These are available for \$6.00 each. (shipping is 1 record - 50¢
2 - " - 75¢
6 - " - \$1.00)

Address any inquiries to; GARY COYNE
506 Easy St. #C
Mountain View,
Calif. 94043
415/769 3401

Holiday Camp



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A week of folk dancing in the
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Tuition, Room & Board: \$145

Reservations: \$25 per person

FOR INFORMATION WRITE:

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Riverside, Calif 92507

SEEN ON THE SCENE

The first Hungarian Folkdance Symposium held in Parksville, N.Y. in June attracted folk dancers from all over the United States as well as from Canada and Brazil. Representing Southern California were Margit and Miklos Balogh, Margaret Blankley, Ivan Bottlik, Art and Donna Hurst and Cassandra Rhys, all of whom are regulars at Tanc Haz West. The daily schedule included workshops in men's, women's, couple's and children's dances, choreography and embroidery - as well as folklore, lectures, films and dance parties. The setting was a tranquil resort in the Catskills. Needless to say, the sounds of Hungarian music, stomping and boot-slapping livened things up considerably. The next symposium is tentatively scheduled for 1980 in that most multi-ethnic of cities, Toronto.

--D. Hurst --

* * * * *

The Los Angeles City Department of Music has been presenting free music programs at the Triforium in downtown Los Angeles this summer. Most of the concerts have been at noon, and have covered a wide spectrum of music. But, thanks to Bill Vestal, the Triforium's coordinator, folk dance and music has been given special emphasis. Once a month, special nighttime concerts have been presented with the Triforium's multicolored lights adding a special magic to the music. Liberty Assembly was featured in July. Their concerts are always lively, but the pulsating lights added even more excitement to the show, especially the Shape-note hymns and the Dixieland numbers. The Odessa Balalaikas were scheduled early in August. (Just previously to the performance, their valuable, irreplaceable contra-bass balalaika had been stolen along with other equipment but director David Lieberman was able to secure the loan of one from a generous music lover and the show went on, and highly appreciated it was too, by the audience assembled.) Avaz, the new performing group directed by Anthony Shay, was featured the evening of September 9 (in which a new dance 'Chupi' of the Qashqa'i tribe of Iran was performed - along with other selections from the repertoire). These noontime and evening concerts were all free, thanks to a grant from the Mobil Foundation. If you go to a nighttime concert, sit back far enough so you can watch both the stage and the Triforium lights. It's quite a show!

--A.Q.Allen--

* * * * *

CAFE DANSSA

Folk Dancing Nightly

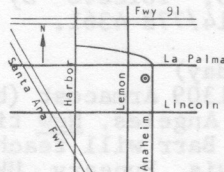
Admission \$2 per person. Lessons optional, 75 cents each.

Mon.	INTERNATIONAL	Intermediate Class—8:00 Beginners Class—8:45
Tue.	ISRAELI	Intermediate Class—8:00 Beginners Class—8:45
Wed.	BALKAN	Advanced Class—7:30 Beginners Class—8:00
Thu.	ISRAELI	Intermediate Class—8:45 Basic Greek Dances—8:00
Fri.	GREEK	Other Greek Dances—8:45 Advanced Class—8:00
Sat.	ISRAELI—INT'L.—DISCO	Beginners Class—8:45 Beginners Class—8:00
Sun.	ISRAELI	Intermediate Class—8:45

11533 W. Pico Blvd., West Los Angeles

(Three blocks west of the San Diego Freeway)

Information line, 478-7866. Other calls, phone 478-9960



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(213) 439-7380

- SEP 30 BALKAN PARTY
BORINO FOLK ORCII
- OCT 7 ALEXANDRU DAVID
ROMANIAN WORKSHOP
& PARTY
- OCT 28 MASQUERADE PARTY
LIVE MUSIC - PRIZES

(New Weekday Class Schedule)

TEACHING THIS MONTH

An asterisk (*) following the name of a club indicates that the club is a member of the Folk Dance Federation of California, South, Inc., in good standing, and as such, is entitled to a 4-line listing in this column gratis - additional lines, 50¢ each. For non-federated clubs and classes, please see rates under "Classified Ads". IMPORTANT - PLEASE NOTE. Numerous groups have changed locations and times/or days because facilities have been rendered unavailable at previous locations - others will likewise be situated. Information given below is as accurate as may be determined at this writing, but phone numbers are given for confirmation where possible. Because of this unsettled situation, information must be submitted each month in order to be listed.

WESTWOOD CO-OPERATIVE FOLK DANCERS * (Thursday)

Back to old location at Emerson Jr. High, 1670 Selby Ave. in West Los Angeles, 8-11 pm starting October 5 (dark Oct. 12 - school activity). Note new time. Dances to be taught are to be announced. Watch "caboose" for possible last minute listing. . . Phone 279-1428.

GANDY DANCERS *(Friday)

At International Institute, 435 S. Boyle Ave., Los Angeles. Take 4th St. off-ramp from Santa Ana or Golden State freeways. Time 8:30-11 pm. Request dancing and teaching co-operative. For info call 398-9398.

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva in Palos Verdes Estates, 7:30-10:45 pm. Beginners dance teaching 1st hour. Intermediate teaching by Miriam Dean - 'Milondita Tango', 'Timonia', and a new dance from summer camp, 9-9:30 pm. Party night last Friday of the month. Call Fran Rudin at 213/374-0982 for info.

DESERT INTERNATIONAL DANCERS * (Thursday)

At Everybody's Village, starting October 12, 635 N. Palm Canyon Dr. in Palm Springs. Teaching old, new and cpl. dances and lines. Beginners 7-8 pm., intermediate 8-10:30 pm. Call 714/343-3513 or 714/568-3734 - Sam and Vikki Margolin for info.

CABRILLO INTERNATIONAL FOLK DANCERS * (Tuesday)

At Recital Hall, Balboa Park, San Diego. From downtown go N. on Park Blvd., (12th St) and turn L. into the park on President's Way. Time 7:30-10 pm. Intermediate and advanced teaching. Vivian Woll teaching.

VIRGILEERS FOLK DANCE GROUP * (Tuesday)

Back at Commonwealth School starting in October, (Please check to make sure) at 215 S. Commonwealth in Los Angeles, 7:30-10 pm. Josephine Civello and guest teachers teaching and reviewing old and new dances. Call Inez at 382-3844 or Josephine at 284-4171 for info.

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB * (Wednesday)

Balboa Park Club, Balboa Park, San Diego. Time 7-10 pm. Teaching by Alice Stirling. For info phone 714/422-5540.

SILVERADO FOLK DANCE CLUB * (Tuesday)

At Rec. Center, 151 Marina Dr. in Seal Beach. Teaching on Oct. 3, 10, 17 and 24 at 8 pm. is beginning level. At 9:05 (or thereabouts), 'Khorovod' (Ukrainian) will be taught. Oct. 31st is Halloween and party night and the club's 32nd birthday (wear an appropriate costume - see "Persons, Places, etc" for more info.) Call 213/924-4922.

NARODNI DANCERS * (Thursday)

At Millikan School, 2800 Snowden, near Palo Verde and Spring in Long Beach (in the gym). Beginners 7:30-8:30 pm., intermediates 8:30-10:30 pm. Phone 213/433-2686 for information.

LAGUNA FOLK DANCERS * (Wednesday)

At Laguna Beach High School, girls' gym, Park Ave. at St. Ann's in Laguna Beach. Time 7:15-10:30 pm. Beginning teaching/dances 1st hour. Reg. teaching 9 pm. - Oct. 11, 'Podrimsko Oro' with Ralph Bates; Oct. 18, 'Toičevo' by Celeste Alban; Oct. 25, 'Stara Osmica' with Steve Alban. For info, call 714/778-4361.

CRESTWOOD FOLK DANCERS * (Monday)

Back at Brockton School, 1309 Armacost (between Barrington and Bundy, 1½ bl. N. of Santa Monica Bl.) in West Los Angeles. New time: 7:30-10 pm. We are happy to be back at our beautiful school. Beverly Barr will teach new dances from summer camps - a variety from Romania, Israel, Yugoslavia, Hungary, Ukraine, Armenia and disco. If you are interested in learning a lot of the new camp dances, now is the time. For information, call Beverly Barr at 213/478-4659 or 213/836-2003.

CALSTATE NORTHRIDGE - and other free-spirited collegiate and/or young at heart groups in the L.A. area, call 213/397-4564 for info furnished by the Folk Dance Underground Funline.

(please continue on next page)

TEACHING THIS MONTH, Cont.

WEST LOS ANGELES FOLK DANCERS * (Friday)

Present meeting place may be changed - phone Beverly for location info. - 7:30-10:30 pm. Beverly Barr will be teaching very exciting new dances taught at summer camps, and will include a variety from Romania, Israel, Yugoslavia, Hungary, Armenia, plus disco. Now is the time for it while they are fresh and everyone is enthusiastic. For information, call Beverly at 213/478-4659 or 213/836-2003.

SHALOM FOLK DANCERS * (Tuesday)

At the Highland House, 732 N. Highland in Hollywood. Phone 462-2261. October teaching will include new dances from the Santa Barbara Symposium, taught by John Savage and Milli Alexander. Phone 213/838-0268 or 213/939-7175 for information.

WEST VALLEY FOLK DANCERS * (Friday)

(Call for location - phone 213/881-4092.) Oct. 6 at 7 pm - 'Corrido' taught by W and L Philio; at 8 pm., 'Dudalas Es Ugras' by Lila Aurich (a new camp dance). Oct. 13 at 7 pm., 'Corrido' and at 8 pm., a new dance, 'Hora Yamit' by S. Martin. Oct 20, 7 pm 'Le'or Chiyuchech' by P and J. Waller (also Oct 27); Oct 27 at 8, 'Vranjanski Cačak' a new camp dance, by Donna Hurst. Oct. 20 at 8, 'Hora Yamit' repeat. Also, 'Ne'eema Tajikit' and 'Tabakaryaska', new camp dances were taught in Sept. (reviewed? in Oct.)

KINJA FOLK DANCERS * (Wednesday morning)

At West Hollywood Rec. Center, 647 N. San Vicente Blvd. in West Hollywood. Rhea Wenke teaching beginners 10-11:20 am, intermediate level, 11:30-1 pm. For more info, call 213/645-7509.

INTERMEDIATE FOLK DANCERS * (Friday)

At Blanco Park in Culver City, behind the Sec. Pac. Bank bldg. near Sepulveda and Sawtelle Blvds. October teaching will be 'Hora Yamit' and 'Vranjanski Cačak'. Call for info and to confirm location - 213/397-5039 or 213/657-1692.

SKANDIA SOUTH* (irreg.)

A workshop and dance October 14 at Miles Playhouse, Lincoln n. of Wilshire in Santa Monica. Workshop 4:30-6:30 pm., Sat. followed by dance party 7:30-11:30 pm. An extra night, 1st Fridays of month, cosponsored by the Gandy Dancers at Intl. Institute 435 S. Boyle in Los Angeles, 8 pm. on - Scandinavian workshop and dance. This month, Oct. 6.

HIGHLAND FOLK DANCERS * (Friday) [FRIDAY GROUP]

At Highland House, 732 N. Highland Ave in Hollywood. Teaching by John Savage first hour, 7:30-8:30. Dancing until 11:45 pm. New dances and reviews. Call 213/462-2262 for information. Watch for special coming attractions.

STONER STOMPERS * (Friday)

An intermediate level folk dance class taught by Dave and Fran Slater, it meets at the Stoner Ave. Rec. Center, Missouri and Stoner Aves. in West Los Angeles, 7:30-10 pm. Teaching for October will be 'Vossarul', 'Karagouna', 'Paloc Paros' and 'Gružanka'. For further information, call 213/556-3791.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Center, 647 N. San Vicente Blvd., West Hollywood. Beginners 7-8 pm. Regular class 8-10 pm. with Ruth Oser teaching 'Ne'eema Tajikit', Bukharan; 'Vranjanski Cačak', Serbian. For info, call 213/657-1692.

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College Field House, 5800 Ethel Ave. in Van N.ys. Teaching 8-9 pm., requests 9-11 pm. HALLOWEEN PARTY Oct. 28 - free admission with costume. For info., phone 213/781-1200 X277. Admission \$1.00.

HIGHLAND FOLK DANCERS * (Monday) [MONDAY GROUP]

At Highland House, 732 N. Highland Ave. in Hollywood. Phone 213/462-2262. Teaching by Ruth Margolin, Sam Schatz, Carolyn Reese. October: 'Podrimsko Oro' a San Diego camp dance; 'Kučevacko Kolo' and 'Somogyi Kanastanc', two beautiful dances from Santa Barbara Symposium, plus review teaching. 7:30-8:30 pm. Dance until 11 pm.

* * * * *

FEDERATION SOUTH -- 1978 -- OFFICERS		-- 1979 -- FEDERATION NORTH	
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PERSONS. PLACES. THINGS

SOUTH BAY FOLK DANCERS*HAD three dark nights this summer, so the council and officers planned some exciting evenings out. First was at Alpine Village, with a great time dancing to a brass band directly from Germany. The second evening was spent at the Highland House in Hollywood. What delicious pastries! The third occasion was at the Yugoslav Women's Center in San Pedro where, after a lovely Yugoslav dinner, everybody danced until midnight. What fun!

MOTORA, an ensemble from North Karelia, in Finland, will be in Seattle October 23 with a Mon. performance at the Norway Center Aud. and a workshop following on Tues. at the Masonic Temple. It is composed of 18 dancers, 16 musicians and 4 singers and is the first group from Karelia ever to visit this country, and the only group of its kind in North Karelia. We mention this here as it may be one of those groups that suddenly appear on our doorstep like the Czech Broln did, and we wouldn't want to miss it. Check with your Scandinavian friends and if it does come our way, please pass the word along.

HOLIDAY CAMP - 1978, promises a good time again, this year. New Year's party and Balkan dinner with home-made baklava. The dance menu will include international, Israeli, Greek, square and round and contra. Dick Oakes will be joined by Don Allen from the BYU folkdancers, Katina Savvidis and (to be confirmed) Margalit Ovid. A limited no. of rooms with private bath.

BALKAN AND ARMENIAN folk dance classes at Los Angeles City College, beginning and intermediate start Fri. night Oct. 20. Intermed. will stress request teaching and Bulgarian. Both include step-by-step instruction, a live-music night, a performance. 8 weeks - 50 registrants per class. For info, call LACC Community Services at 213/666-1018.

KOROYAR* is preparing for the 78-79 season by adding a men's 'Kopanitsa', 2 Armenian dances, and 4 Greek Pontian dances; revising the women's 'Chetvorno' and seeking 5-10 dancers, 3 percussionists, a guitarist, flautist and 2 violinists. To audition and for bookings, write P.O.Box 27873, Los Feliz Sta., Los Angeles, CA 90027.

SILVERADO FOLK DANCE CLUB* will hold its monthly Party night October 31. It also happens to be their 32nd birthday party and Hallowe'en. The party will begin at 8 pm. and go to ???. There will be international food and prizes. Wear a Hallowe'en costume. Silverado meets at 151 Marina Dr., Seal Beach. For further information, call 213/924-4922.

NEXT YEAR'S EUROPEAN TOURS are getting off to an early start. See flyer this issue for a list of five exciting events presented by Opa, sent up to us by Rae Tauber from San Diego.

MUSIC CENTER PRESENTATIONS offers the Latino-American Performing Arts Ensemble every Wed. noon (to 2 pm) in the Music Center's Plaza through July 27 of next year. A CETA program, it is free of charge. The company has 13 members, including Latin dancers Abeytia and Ornelas, and musicians and vocalists, performing traditional and contemporary music.

THE CORNHUSKER COUNTRY MUSIC CLUB has its building about completed and is scheduled to open in its Louisville, Nebraska site October 7. It has been interesting watching how the work - all volunteer - has progressed. Donations ranging from curtains to copper pipe to old fashioned lanterns, wagon wheels, refreshments, and many hours of labor in roof-raising, painting, carpentry, cement pouring, etc. has finally made a dream come true. Congrats to all of you dedicated Nebraskans, Iowans, and neighbors!

THE HOUSE OF IRAN in Beverly Hills will be hosting Avaz's introduction to the Los Angeles Iranian community October 13 and 14. Persian music and dance will be included. Due to the limited seating, reservations are required. The ensemble has a new rehearsal space by the way - now meeting Mondays and Wednesdays at Immaculate Heart College in Hollywood.

BORA ÖZKÖK writes to us from Texas - his new home base - that he is planning two 3-week tours of Turkey this coming summer - research-vacation and sightseeing types which will cover the entire country. There will be dancing with the natives, and they will also be performing for the tour group. There will be exposure to many new dance styles (to the visiting folk dancers) such as those of Kars, the Black Sea Horons, Halay styles, and the spoon dances of Silifke, and even oriental workshops. Mosques, digs, and ancient ruins will be visited, and the whole thing sounds like a great opportunity. As Bora will be off on tour to the eastern U.S. this fall, you might want to contact him for a preliminary resume before he departs - 205 White Oak Dr., Austin TX 78753. Anyhow, we'll have more on it here later, here in FDS.

THE HARVEST MOON FESTIVAL hosted by the Sunnyside Folk Dancers will be held in the Community Center, 225 Amador St. in Vallejo, Sunday October 1. International folk dancing from 1:30 to 6 pm.

(continued on next page, please)

PERSONS, PLACES & THINGS, Cont.

NANCY RUYTER IS BACK and teaching at CSU Northridge, as well as working with Jasna Planina Folk Ensemble, after a year at Tufts in Massachusetts. Glad to see you back, Nancy. And, to show you how you win some, you lose some - we had only just increased our readership in Somerville when Ira Gessel moved there - and Nancy leaves. (This has really been a moving-around summer for folk dancers - our change-of-address master cards is really thick.)

BORA GAJICKI just recently returned from a very successful weekend festival in Ontario, Canada. Future trips include the Viltis Party in Denver next month and a possible Christmas trip to Hawaii - Aloha!

AS FOR THE VILTIS PARTY - we should have more details on that by our next issue. There should be the usual contingent of Southern Californians joining dancers from all over the country to help Vyts celebrate the - is it 36th or 37th anniversary? A long time!

YOU ARE INVITED TO FINISH OFF the festival weekend in San Diego by attending the Anniversary Banquet and Dance of the San Diego International Folk Dance Club at 6 pm. Sunday, Oct. 8, 1978. It will be held within walking distance of the festival at the beautiful Cafe del Rey Moro in Balboa Park, San Diego. There will be dinner, dancing, exhibitions, and door prizes. Tickets are \$6 - members of the SDIFDC are \$5. Phone or send your reservation by October 4 to Hillma Lenshaw, 1106 Edgemont St., San Diego, CA 92102, phone 714/232-4507.

NAMAannouncements. The Nama Orchestra, with vocalist Pearl Rottenberg Taylot, will present "An Evening of Yiddish Music" at McCabe's in Santa Monica on Sunday eve, Oct. 29. Sharing the program will be The Klezmerim, a brass band from Berkeley. These are two of the top Yiddish bands on the West Coast. Both have Yiddish records available. Call McCabes, 213/828-4497 during the preceding week re reservations. Also coming up, Nama will play for dancing at Zorba's Sat. eve Nov. 4; and with singers Trudy Israel and Susan North at Calliope's in San Diego, Sat. eve. Nov. 11.

ANN LITVIN IS BACK from the wilds of Bulgaria, England, Israel, etc. - gone since June - and did eleven workshops all over Israel alone. Home again, in addition to her regular schedule of adult classes, specialized sessions in Israeli dance, etc, she has a full load of youth and scouting classes for children 7-14 in folk dance all over Orange County. If interested in tuning your kid into folk dance, write Ann at 1748 Holly St. Brea CA 92621 or phone at 714/529-6396.

THE WEST VALLEY FOLK DANCERS* will be hosting a festival at Pierce College, December 3 in the afternoon. This has been in the offing for some time now, but was only confirmed re availability of hall and Federation acceptance today - so see ad and watch for next issue and more news. The club had a marvellous festival two years ago - don't miss this one!

AN END-OF-SEPTEMBER item is Ely Dromy's presentation of the Yemenite Israeli Festival '78 at the Scottish Rite Aud on Wilshire Blvd. Proceeds go to the establishment of the first Yemenite Congregation in Los Angeles, and participants include the Suliman Family, David Dor, Margalit Oved, Siony Tzadok, Hedva, the Finjan Israeli Dance Group, and Rehavia Yakovee and Avrem Manzur. Dromy, you may remember, was a featured "whiz kid" in an article in the Times just a year ago - a man with a Midas touch.

* * * * *

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Further Details in November
Folk Dance Scene



BEGINNERS' CLASSES

Classes below marked with an asterisk (*) are sponsored by member clubs of the Folk Dance Federation of California, South, Inc. in good standing, and as such, are entitled to a three-line listing in this column gratis. These classes meet on a different night/and/or location than the parent club. Classes which are part of, or precede the regular club meeting at the same place and same night will be found under that club's "Teaching This Month" listing.

CHINA LAKE (Wednesday)

At the Community Center, China Lake, 7-9 pm. Started Sept. 13, sponsored by the China Lake Desert Dancers* and taught by Bob Brown. Phones 714/446-3297, 714/375-4381.

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Center, Stoner and Missouri Aves. Time 7:45-10 pm. Sponsored by the Westwood Folk Dance Coop* and taught by Dave Slater. Start anytime - a revolving class.

LAGUNA BEACH (Sunday)

At Laguna Beach High School in the girls' gym, Park Ave. at St. Ann's. 7-10 pm. Teaching followed by intermediate level then requests. Sponsored by the Laguna Folkdancers* and taught by Ted Martin. Phone 714/778-4361 for info.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10:30 pm. (Dark Oct. 10). Beverly Barr teaching beginning dances first hour; advanced beginners follow. For info, call Beverly at 213/836-2003 or 213/478-4659 - or the Temple at 213/277-2772.

WEST LOS ANGELES (Monday afternoon)

At Stoner Ave. Rec. Center, 11759 Missouri Ave. Starting Oct. 2 - a beginner class for children 12-17 years of age. Taught by Gloria Silvern - sponsored by the L.A. Recreation Dept. For info, call 213/476-1466 or 213/479-7200.

* * * * *

CAFE SOCIETY

CAFE DANSSA (nightly)

At 11533 W. Pico Blvd. in West Los Angeles. Phone 213/478-7866. See ad in this issue for schedule. Balkan on Wed., Israeli Tues-Thurs-Sun; Disco/Israeli Sats. International dances Monday. Classes start at 8 pm., regular dancing 9:30. Noted instructors.

VESELO SELO (Tuesday-Saturday)

At 719 N. Anaheim Blvd. in Anaheim. 714/635-7356. NEW fall class schedule: Tues - ISRAELI with Ann Litvin; Wed - HUNGARIAN with Sandy Wodicka; Thur - BEGINNERS ONLY (int'l) with Sherry Cochran; Fri - INTERNATIONAL with Graham Hempel; Sat - BALKAN & ROMANIAN (not on special event days) with Charlotte Byron. Tu, Wed, Fri classes: 8-8:45 beginners; 8:45-9:30 inter/adv; Thur-8-11 basic steps & easy dances; Sat-7:30-8:15 beginners; 8:15-9 inter/adv. Dancing follows classes. Special events: Sept 30 - BALKAN NIGHT with Borino Folk Orchestra; Oct 7 - ROMANIAN WORKSHOP & PARTY with Alexandru David; Oct 28 - HALLOWEEN MASQUERADE PARTY with Live Music, Prizes, Costume Parade.

* * * * *

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* * * * *

THE CABOOSE

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Rec. Center, 647 N. San Vicente Blvd., West Hollywood. Time 7:30-10:30 pm. Teaching for October - 'Toichevo', Serbian line taught by Morrie Schorow; 'Duoalas Es Ugros', Hungarian circle by Eunice Udelf. "Peasants Luau" on Wed. Nov. 29 at Schlitz, \$5.50 per person, dinner/folk dance. Morrie Otchis taking reservations now! Limited!

CULVER CITY DANCERS (Tuesday eve, Thursday morning)

At Veterans' Mem. Aud., 4117 Overland Ave. Culver City. Beginners 7:30 pm, intermediates 8:45 pm. Tues. On Thurs, Beg. 10 am., intermediates 11:30 am. Miriam Dean teaching 'Hora Yamit' and other new dances. For info, call 213/391-8970.

SANTA MONICA DANCERS (Thursday) & HAPPY FOLK DANCERS (Wednesday)

At Marine Park, 1406 Marine St. off 16th in Santa Monica Thurs. 7:15 beg., intermediates 8:45 pm. The Wed. class will meet at Vets' Memorial Aud. 4117 Overland, Culver City, same times. Miriam Dean teaching. Please check, phone 213/391-8970.

PASADENA FOLK DANCE CO-OP * (Friday)

At Westminster Presby. Church, 1757 N. Lake in Pasadena (downstairs gym) 7:30-11:30 pm. Oct. teaching: 'Kritikos Syrtos', Greek; 'Prileste', 'Hamalyanka', Serbia; 'Tiganieascu din Giudega', Romanian - taught by Mike McKenna and Cathy Bradbury. 7:30 teaching consists of walk throughs of regular co-op repertoire. The 7:30 teaching Oct. 6 will be a special session by Esther Pursell of 'Tai Tai', Greek; 'Lesi', Yugoslav; 'Boi Tama', Israel.

WATCH FOR THE AMAN INSTITUTE early in the year - the first weekend (Fri-Sun) in February!

* * * * *

FEDERATION IN FOCUS

Two new clubs have joined our flock - Kinya Folk Dancers of West Hollywood and Dunaj Folk Ensemble of Orange County. Meanwhile, several groups have failed to renew membership and insurance while about three have renewed membership but failed to reinsure - one must be insured to maintain membership. If your club has failed to renew, you are no longer covered under the Federation's liability insurance policy. . . Will clubs please let Fran Slater know about your current schedule, location, etc. so that she may get the new directory on the road? . . . There will be a beginners' Festival sponsored by the Federation in Culver City early in January. Details to come in next issues. . . Our historian needs news and pix!

* * * * *

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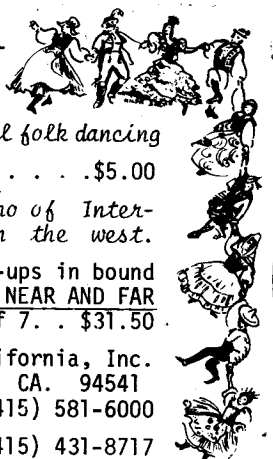
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FOLK FESTIVALS - THREE SCHOOLS OF THOUGHT

Three Chief Divisions Among Folk Festival Leaders and Practitioners

--by SARAH GERTRUDE KNOTT --

There are differences of opinion among practitioners of folklore today; however, examination of the major festivals, especially those which have lasted longest, boil down to about three classifications. The others are combinations of these three viewpoints.

The practitioner of folklore deals with a medium which, in its true state, is as unstandardized as humanity itself, one in which there are no absolutes. Problems of transition and change are intensified by diversity of views among folk activity leaders.

Almost every folk festival in our country reflects the person or group behind it--his interest--his talents. If the Festival Director is a folk singer, or if he especially likes folk songs, chances are that the community festival will be made up chiefly of folk songs. If the one responsible is a banjo player, fiddle or instrumental folk musician, he is likely to draw around him this kind. If he is a folk or square dancer, he will not likely want to waste time listening to either folk songs or fiddle music. A tale-teller is sure to feature legends and folk tales of some kind.

There are three main schools of thought concerning the use of folklore today:

First, there is the purist, who insists that any presentation of folk expression should be limited to the traditional form, if indeed, it should be presented as an exhibition at all. In this category, we find most scholars, and a few practitioners.

Second, there is the for-entertainment-only exponent, who has no regard for tradition, and seeks only recreation. He has no qualms about changing and adapting folk songs and dances to suit the mood of the moment, and does not hesitate to introduce new elements which change their original character. His is seldom an inherited art, and he is likely to have little or no appreciation of the history or the cultural and educational values of his media. In this category we find a growing number of practitioners. By definition the scholar is not in this group.

The third group is the middle-grounder, who understands and respects the traditional form, appreciates their substance and spirit, but accepts the inevitability of modification and growth. Viewing folk expressions as the living cultural outpouring of a people, he grants it the same right to gradual change that is found in the people themselves. In the belief of the middle-grounder, neither a nation nor its culture can remain static. Still, the practitioner realizes that unless songs, dances and music have certain almost indefinable characteristics--perhaps "legitimate descent" would be descriptive--which link them with the established background of a people; unless they genuinely reflect the spirit of the people who created them, they usually do not last, and they cannot truly be classed as folklore.

Thus, the aim of the middle-grounder is to preserve the traditional, while recognizing that folklore has the fluidity that is a part of life itself. The majority of practitioners, and a number of scholars adhere the middle-ground philosophy. The National Folk Festival Association occupies the middle ground, and so does practically every other folk festival that has endured. Among those which have lasted for ten years or more--some of them over 35 years--it would be difficult to find many whose leaders have not always been middle-grounders.

* * * * *

[From a paper read by Miss Knott in Austin, Texas in 1961, and as timely now as then, or in the distant future. Sarah Gertrude Knott, former director of the National Folk Festival Association and those nationally noted annual festivals, is one of America's top authorities on folklore, a lifelong student of the folk culture of her native North Carolina and Kentucky folklife, and we hope soon to have an issue of Folk Dance Scene featuring her writings on this area. Thank you, Sarah.]

* * * * *

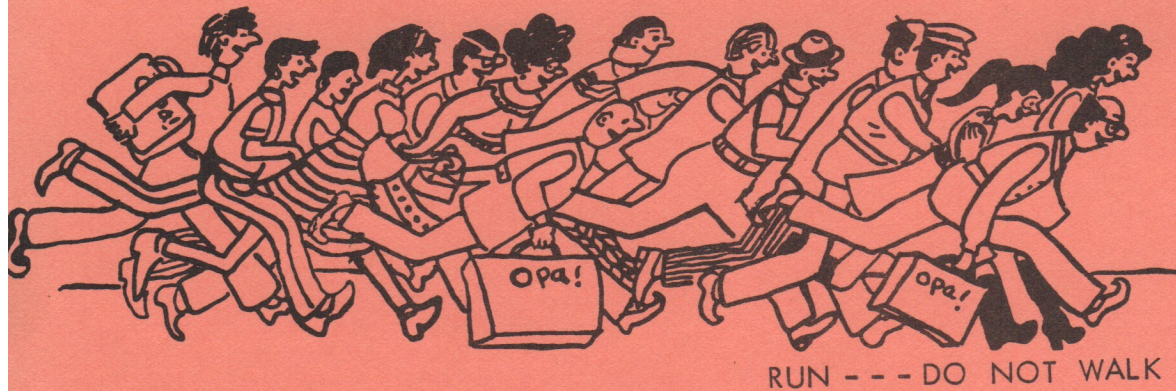
ANDORRA, SHANGRI LA, Cont. from Page 6

with loads of what in days of lore would have been contraband - and Andorra joined the modern world in a fast hurry. Much of Andorra is still unspoiled though - Andorrans want to keep it that way. Only they may own land, and this may give them some control. Farmers still till their soil, harvest their crops, cure their tobacco, much as of old, and you might stop by the roadside and watch one take a moment from his work to take a drink of wine from his porran to refresh himself while working in his field. Life can be pleasant in Andorra.

* * * * *

THOUGHT FOR THE DAY - The fish opens his mouth once too often - and dies! (Old Catalan proverb)

* * * * *



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May 14/31
- 25 days
May 7/31

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- 17 days
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April 23/
May 14, 1979

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BALKANS (Spring)	___ 3 weeks		ISRAEL - TURKEY (Spring)	___ 3 weeks
EASTERN EUROPE (Summer)	___ 3 weeks		" (Christmas-New Years)	___ 2 weeks

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SUNDAY, OCTOBER 22ND

NORTH - SOUTH MEETING - - - - - -To be Announced
FEDERATION COUNCIL MEETING - - - - - 11:45 A.M.
FESTIVAL OF FOLK AND SQUARE DANCES - - - - - 1:30 to 5:00 P.M.

More Dances and Exhibitions to enjoy.

CLOSING PARTY - - - - - 8:00 to 11:30 P.M.
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