

FOLK DANCE SCENE



Nov., 1978 Los Angeles, CA

CLUB OF THE MONTH

OMEGA DANCERS

The Omega Dancers is a folk dance/arts group - one of the few dedicated to the authentic presentation of international folk dance - European, American, and other continents - in Hawaii. While the Aloha State has a vast number of ethnic dance aggregations, and several folk dance groups which participate in international dance such as ours here in California, the Omega Dancers are one of the very few, and best known, of the demonstration clubs.

The organizer and director is Omega Andreola, for a long time, a leader and noted teacher in the Sacramento area, where she was also active in the affairs of the Folk Dance Federation of California (North), especially on the Research and Standardization Committee. One of Omega's special concerns is for thehandicapped and exceptional children, and she has conducted classes for them on the mainland as well as in Hawaii. Special performances for these youngsters, for entertainment or for benefit, have been part of the Omega Dancers activities.

The dancers have been frequent guests at Temple Emanu El, where they have performed exciting suites of Israeli dances, as well as other nationality dances such as their Ukrainian medley and Polish dances. On many occasions, such as the local celebrations of Oktoberfests, they have performed dances from Germany and Austria. Performances at the University of Hawaii in Honolulu, a number of their Mexican dances have been even recorded on videotape. During Aloha Days, the Omega Dancers have been seen, and may be even this year, performing dances from such diverse area as Greece, Romania, the United States and Polynesia. One of their recent and most well received dance presentations was a suite of Polish dances which they performed at international dance festivals in Waikiki Shell and Andrews Amphitheatre on the University Campus, wearing the colorful costume of the Lowicz region which they created themselves.

The members of the group are very serious, applying knowledge from many hours of research and study of photographs and original costumes, and take pride in creating their own from such study - adhering to designs based on actual motifs and hand-embrokdering them - and as authentic as possible. When in Hawaii, you are most likely to find the Omegas as a group or in fews or individuals almost anywhere that an international folk dance event is being held - either as spectators, performers, or just plain international folk dancers.

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FEDERATION IN FOCUS

Welcome aboard battlestar Federation South, to the Friday Night Highland Folk Dancers, as a member club, and, as individual associate members, Richard Goss, now in Scotland; Milt Levy, Dorothy Evans Lawson and K.F. Williamson, all of the greater Los Angeles area. A bit of irony though, for the Highland people (the Friday ones) are moving as of the start of this month to Reseda, where they'll be dancing on Sunday nights - so there will probably be a change of name soon! . . . The San Diego council meeting was fairly well attended considering the fact that it took place over the Columbus Day weekend - Bravo, delegates. (It was also well expedited - all business concluded in almost record time!) As the North-South meeting in Fresno has not "happened" yet at the time of this writing, there is nothing to report on it. Several important items are on the agenda, however.

Items for future consideration include Statewide and Scholarships - as well as implementation of current action on Insurance, and Sound Systems. Another possibility is a business office. This latter has been brought forward before - it becomes more important as we find the Federation's physical assets (including the proposed new equipment) crowding out our various cellars, garages and attics. Bugs still have to be ironed out of the Insurance program, one of which is to make groups aware of what they actually carry, and their responsibilities - including dues payments. . . With so many able sound technicians in our midst, the question of our p.a. system seems to be in good hands and should be completed soonly. . It is understood that Statewide 1979 is progressing nicely and the folk in San Diego have that controlled. . . The report of Donna Hurst in the September minutes is worth perusing carefully in re the Scholarship awards. An analysis of ticket sales to the concert - who sold them, where, and to whom - and the results! The 1979 Parnes concert is coming up in early March, and if the Federation plans to participate, thought must be given now regarding participation in the ticket sales program.

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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 DECEMBER ISSUE - NOVEMBER 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)

- NOV 4 - Denver - Viltis Party
- NOV 11 - West Hollywood - Treasurer's Ball **
- NOV 11 - Richmond, VA - Tamburitzans
- NOV 12 - Los Angeles - Yugoslav Festival Int.Inst.
- NOV 12 - Laguna Beach - F.D Workshop \$
- NOV 15 - Los Angeles - Parthenon Greek Dancers
- NOV 17-18 - Azusa - Aman Concert (Cirtus C) \$
- NOV 17-19 - Milwaukee - Holiday Folk Fair
- NOV 18-19 - St. Louis - Tamburitzans
- NOV 18 - Santa Monica - American Barn Dance \$
- NOV 19 - Los Angeles - Irish Concert
- NOV 20 - Keene, NH - Art of Peasant Clothes
- NOV 23-25 - San Francisco - Kolo Festival ¶
- NOV 24 - Omaha, NEB - Tamburitzans
- DEC 3 - Woodland Hills - West Valley Festival **
- DEC 3 - Napa - Treasurer's Ball ¶
- DEC 10 - Eagle Rock - Idyllwild Partytute **
- DEC 15 - Torrance - Aman Ensemble Concert \$
- DEC 18-23 - Scottsdale, AZ - Aman Ensemble Res. \$
- DEC 26-JAN 1 - Pilgrim Pines -Holiday Camp '78
- DEC 31 - Fullerton - Orange County FD Party \$
- DEC 31 - San Rafael - Annual Karlstadt Ball ¶

(** An official Federation South event)
(\$ An event involving a Fed. South member club)
(¶ A major event in the Federation North area)

OUR COVER STORY

The couple on the cover of this Albanian issue of Folk Dance Scene (we always go Balkan in November because of the Kolo Festival) - is from the Dropullit Region of Albania. The drawing is by Beckie Egold, a junior at Camarillo High School, one of Walt Metcalf's students, and is her first attempt at art designed for reproduction. A fine job, and thanks, Beckie!

FROM THE EDITORS

In addition to the Retired Seniors group who did much of the collating, etc. last month, we also had Fran Slater, Hyman Udelf, and David Cohen as helpers to Ed, Perle and your editor. It was a husky job, but we got the issue in the mail in the one day, and the Postal service did a good job in delivering - some arriving at the destinations in three days. Now, if it could only continue...!"
Next collating day is November 22!

Folk Dance Scene	11-78
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 _____

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SPECIAL EVENTS

VILTIS PARTY

Come take the L Train - or the family bus, or your seat on a 747 Jumbo for Denver, November 4th, to the annual Viltis Party - this one is #37. It will be at the Knights of Columbus Hall, 1555 Grant St. with an institute of Balkan dances taught by Bora Gajicki, 2-5 pm, and followed by an evening party.

At this late date, admission to the institute will probably be not possible, as there was a late October/or space limit - whichever came first-deadline. However, we do know that many dancers from beyond Colorado's borders have already made their reservations. As for the evening party and dance, that should still be available. It includes performances of Bulgarian and Hungarian dances by the Narodno Ethnic Dance Ensemble; classic dances of India by the Gujarat Dancers; international dances taught by Vyts Beliajus; and folk dancing for all, to the music of Dave Morton's International Folk Dance Orchestra, noted in the Denver area.

The Viltis parties are an annual outgrowth of early celebrations in honor of host Vyts Beliajus and his internationally known folklore publication, "Viltis". The magazine is now in its 37th year - from its founding by editor Vyts back in Fairhope, Alabama in 1942. Since then, as the publication grew, so did the size and scope of these annual parties, and the number of friends of both, magazine and its well loved founder-publisher.

* * * * *

MILWAUKEE FOLK FAIR

For the 35th time, the many faces of ethnic Milwaukee will gather to celebrate the famous Holiday Folk Fair co-sponsored and presented by the International Institute of Milwaukee, along with the Pabst Brewing Company and the many nationality groups participating. The dates are November 17-19, and it will be held at MECCA, the giant Convention center in the city that made beer famous. Starting time is 5 pm Friday evening and 11 am on Saturday and Sunday.

The spotlight this year will be on Latvia, and the featured event of the weekend will be a folk presentation "Ligo Vakars", which is a festival celebrating the summer solstice. This will be a "festival within a festival" (and interspersed yet inside this event will be folk dance presentationa by 28 of the other nationalities performing at the overall fair program.)

The balance of the weekend will include a performance for the Young People's Matinee - entitled "Spriditis"; international food booths; arts and crafts displays; song, music and dance for all, and live orchestras. This is probably one of the best known international folk festivals in the United States, and the International Institute of Milwaukee, the Pabst Company, the civic authorities, the ethnic communities, and of course, the citizenry of the city should be commended for their work in maintaining this excellent event through the years by their cooperation. Information from the International Institute, 2810 West Highland Blvd., Milwaukee, Wisconsin 53208.

* * * * *

IDYLLWILD PARTYTUTE

A folk dance party plus an institute used to constitute a Party-tute - however, instead of an institute of teaching, there'll be a kolo hour led by Kolo JohnFilcich to get the ball rolling at the Idyllwild Conference's annual December event Sunday December 10 this year. So, unless you're destitute, you can take a small donation of \$1.50 which will enable you to spend a whole afternoon at the Eagle Rock Recreation Center, doing your favorite thing - (that is if your favorite thing to do is folkdance!) This fee also includes refreshments.

Idyllwild is one of the Southland's two big Federation summer dance camps - it is held at Sun Desert School in the San Bernardino Mts. each year, late in June or early July - and sponsored by the Folk Dance Federation of California, South, Inc. Included on the afternoon's festive program will be many of the dances taught at this summer's session, as well as those of past years which have stood the test of time.

Dancing is from 1 pm to 5 pm; doors open earlier. The park in which the center is located, is spacious and grassy, and a fine place for your picnic on a Sunday afternoon. The address is 1100 Eagle Vista Drive in Eagle Rock - just below the Ventura Freeway at the Figueroa St. exit. Coming north from Los Angeles on Figueroa, turn just before you get to the freeway (left).

(See ad this issue)

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"International Holiday" Folk Dance Festival

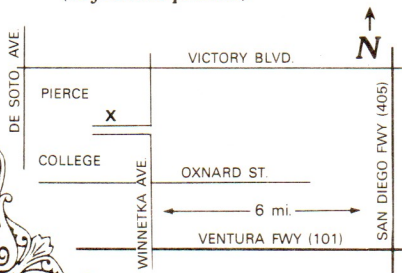
Sun, December 3, 1978

1:30 to 5:30 P.M.

**L.A. Pierce College
6201 Winnetka Ave.
Woodland Hills
Women's Gym
(soft soles please)**



**FREE ADMISSION
FREE PARKING
HUGE WOODEN FLOOR
EXHIBITIONS**



Sponsored by:
FOLK DANCE FEDERATION
OF CALIFORNIA SOUTH, INC.

Directions:
Ventura Fwy to Winnetka Ave.
North on Winnetka for 0.7 mi.
At next signal beyond Oxnard
St., turn left into campus.

- COUNCIL MEETING AT 11:00 A.M. -

See Dance Program on Reverse

WEST VALLEY FESTIVAL

The West Valley Folk Dancers' * festival, "International Holiday" will usher in the month of December with dance, music and merriment befitting the season. This is the official Federation event for the month. The site will be L.A. Pierce College in Woodland Hills, Women's gym, which is a modern facility with a tremendous wooden floor, 80x120 ft. The date is Dec. 3 and the time is 1:30-5:30 pm. Admission is free.

Pierce College is a mere 2 minutes from the Ventura Freeway 101 (see map above). Exit at the Winnetka Ave. 4-way interchange and proceed north, past Oxnard St. At the next signal turn left into the main campus entrance then turn right into the parking lot. No parking permit is required on weekends. Follow the signs to the nearby dancing area.

The West Valley Folk Dancers promise a gala afternoon with festive decorations, and exhibitions by some of the Southland's finest dance troupes. The dance program (see next page) is a blend of old favorites from past festivals plus some of the most popular of recent dances. To add to the holiday atmosphere, there will be free door-prize gifts (fill out a form for the drawing when you enter the lobby). For your convenience, information on a variety of local restaurants will be displayed. Seating will be on chairs, not bleachers, and there will be a separate section for spectators. Co-operation regarding footwear is requested. Please do not wear shoes that would scratch or mar the polished wood floor.

Should you want to make this a family or group outing, the 420-acre college campus features spacious lawns with many trees and is ideal for a picnic lunch. The new heated outdoor swimming pool adjacent to the women's gym will be open to the public for supervised swimming. (Fees are 50¢ for children and \$1 for adults; hours, noon-5 pm. Call Community Services 884-4455 to verify that the pool info remains unchanged).

The regular Council Meeting of the Folk Dance Federation of California, South will convene at 11 am. Delegates please follow signs to the gym where they will find the meeting-room just before reaching the main entrance.

All folk dancers are cordially invited to celebrate Sunday December 3 as an "International Holiday". Don your ethnic attire, chug over to the West Valley and join in the fun. For any further information, please call 213/881-4092 or 213/887-9613.

* * * * *

- Nancy Emch, West Valley F.D. --

Dance Program

LINE/CIRCLE

Floracica Olteneasca
 Ali Pasa
 Dudalas Es Ugros
 Vranjanski Cacak
 Bavno Oro
 Carlama
 Ciuleandra
 Horehronsky Csardas
 Moravac
 Joshua
 Lesnoto Oro
 Lesi
 Setnja
 Hasapiko
 Rustemul
 Sulam Yaakov
 Hora Fetelor
 Jove Male Mome
 Tino Mori
 Drmes Iz Zdencine
 Olahos

Iste Hendik
 Harmonica
 Dospatsko Oro
 Hora Yamit

COUPLE

De-A Lungul
 Michael's Csardas
 Dodi Li
 Hambo
 Kevi Csardas
 Vossarul
 Tarantella Napoli
 Vrtielka
 Zillerthaler
 Santa Rita
 Szokkenos
 Ada's Kujawiak
 Hopak
 Salty Dog Rag
 To Ting
 Waltz

SETS

Sweets of May
 Double Sixsome
 Trip to Bavaria
 Sauerlander Quadrille
 Italian Quadrille

MIXERS

Walpole Cottage
 La Bastringue
 St. Gilgen's
 Figurentanz
 Bal in da Straat



Graphics and
 Typesetting by
 Marilyn McDonald

* * * * *

TREASURER'S BALL

The Folk Dance Federation of California, South's Annual Treasurer's Ball and Institute will be held on November 11 this year at the West Hollywood Recreation Center, 647 N. San Vicente Blvd., West Hollywood. Doors open for registration for the institute at 12:30 pm, and the lessons start at 1 pm.

Featured teachers are Albert S. Pill, noted southland authority on dances of Mexico, and Gaston "Mike" Mantero, choreographer and leader of the Ukrainian Spirit Dance Co., and expert in Ukrainian dances. Al will be presenting three dances from south of the border - 'La Brucha', a couple dance; 'Chotis de la Frontera', a mixer; and 'Las Virginias', another old favorite couple dance which is being retaught. . . Mike, however, is making a surprise change, and will be teaching disco dancing and its styling, bringing the up-to-date versions of the 'Hustle', 'Busstop' and 'Saturday Night Fever'. The institute will run until 4:30 pm. Donation to this will be \$2 - same as it was last year, and the syllabus of dances, 50¢.

Immediately following the institute will be the monthly Federation Council meeting. Delegates and council members, please remember and try to be there on time in order to have the business meeting over with promptly and enable all to have time to eat before the festival.

The Treasurer's Ball itself - the main Federation festival for the month, will start at 7:30 pm. and continue until at least 11 pm. Our Treasurer, Avis Tarvin, is the official hostess of the evening, and promises a dance program that will be appreciated by all. Your donation for admission to this event is to help the Federation funds and keep the organization running smoothly. At this moment, "Scene" hasn't information concerning door prizes or refreshments - usually though, both of these are part of a Treasurer's Ball evening.

The West Hollywood Recreation Center is located on San Vicente Blvd. north of Melrose Ave., and south of Santa Monica Blvd., between La Cienega and Robertson. A moderate sized parking lot is adjacent to the south of the building. Come celebrate Veterans' Day folkdancing!

* * * * *

For information about other Special Events for November, including the San Francisco Kolo Festival, the Yugoslav L.A. Festival, the Aman Concerts, Parthenon Dancers, see page 24.

PLEASE NOTE: The program above is for the West Valley Festival in December, not the Treasurer's Ball.

FEATURE ARTICLES

ALBANIAN JOURNEY

by GEORGE SWEETLAND

Albania takes its name from the Albenes, an Illyrian tribe which occupied the Durres region in the 2nd century B.C. The country is small, only slightly larger than Wales, with two-thirds of the area covered by rugged mountains, and the fertile coastal lowlands accounting for the remainder. Its history is typically Balkan, with the main exception that it was not settled by the Slavs and Bulgars, so that the stock is ethnically basically Illyrian, as is suggested by the language. From Roman times on, the land became part of the Byzantine, Venetian and Turkish empires. After the 1914-1918 war, for a few years it became a "Rurutanian" monarchy under King Zog, until 1939 when the Italians invaded once again. By 1945, it was by far the most backward country in Europe and, as the only organized group, the communist partisans were the only practical contenders to form a government. In the post-war period, the USSR as elsewhere in the East, attempted to dominate Albanian politics, whereupon Enver Hoxha, the head of state, turned to (The People's Republic of) China for material assistance and, in fact, much of the equipment we saw there was Chinese.

There appears to be little, or no real poverty; both children and adults are adequately clothed and fed, but there are none of the adjuncts to living which are regarded as normal in the West. For example, there are no private cars at all, except for a few used by administration officials. Personal freedom, too, seems to be non-existent as indicated by the total ban on religion. This, when in 1938, 75% of the population were Moslem, must create difficulties. Gypsies too, according to the official line, are no longer allowed to roam at will and are now part of the settled communities.



"Heavy Dance" from the region of Dibra - Albania

In general, the State's sensitivity to the backwardness of its people in the recent past appears to make it isolationist in the extreme, and it seems reluctant to allow that religious, foreign and gypsy influences have had any effect on costume, music, dance, etc. An instance of this was the difficulties we experienced in trying to elucidate the facts relating to references by Western writers to a tribal system existing until fairly recently.

That Albania, particularly in regard to its small area, has an amazing variety of beautiful costumes is obvious, even to the casual observer, and the following summary of an explanatory leaflet from the catalogue of an exhibition of Albanian folk art at the Horniman Museum (London) in 1965 (which I imagine was approved by the Albanian ethnographers) may help to give a general outline. It does, however, seem to contradict some of the explanations we were given during our visit:

---"Albania (Shqipëria) has two main dialects, one spoken by the Gëgs north of the Shkumbi River, and the other by the Tosks to the south. Distinctive elements in the folk costume are the Gëne, or long coat derived from the Illyrian sources, and the Xhuplete, or flared skirt, found near Skodra, which has similarities to ancient Cretan models.

"The Gëg men have tight woollen trousers with a black and white embroidery in the summer, and white, black or brown in winter, leather moccasins, tight waistcoat, and a coat over all, heads being shaven. Women have pantaloons under a full shift, a blouse with belt, a waistcoat, and a long decorated coat. Designs vary from tribe to tribe, some wearing embroidered headdresses with coins attached.

"Tosk men have knee breeches with leggings, waistcoat, and embroidered jacket, white cloth cap, and woollen cloak. The pleated linen skirt (Fustanella) is worn on ceremonial occasions. The women wear a linen shift, dark bodice, long white cloak to the ankle, loose white drawers, and a coloured scarf.

"When preparing for marriage, girls make as many as a dozen pairs of shifts and drawers, and fifty pairs of socks, partly for the obligatory wedding gifts to friends. Men's clothes, after initial preparation of the cloth, were made by the tailor in the nearest town. Hobhouse, Byron's companion on his travels, described Albanian costume as 'incomparably more elegant than any worn in the Turkish Empire'."

(please continue on next page)

As the JAT flight touched down at Tirana International Airport, I must admit to having some misgivings, as the only other aircraft in sight was Chinese, but I tried to reassure myself that this holiday was at least going to be different. This was soon confirmed as we descended the steps from the cabin, as the passport control consisted of two gentlemen who stood at the bottom, giving our papers a cursory glance and motioning us to the airport cafe where the real business of entry began.

First we were issued forms for customs, which appeared to be mainly concerned that we had no television sets, refrigerators or washing machines hidden in our cases, and while puzzling our way through the wording we were obviously being scrutinized for signs of Western decadence, such as maxi- or mini-skirts, flared trousers, long hair, etc. After personal application of a razor to the length of sideburns, and a quick rummage in our bags for more suitable clothes, we were allowed to pass through to Customs. There they seemed mostly interested in our literature, the "Daily Telegraph Supplement", "Women's Weekly", etc. - all were very carefully studied. I should say, however, that everything was done very gently and politely. There were no menacing figures in uniform, and the whole procedure had a rather vague air.....

The coach journey to Durres Beach was short and we soon arrived outside our hotel. The main building in the area was a pre-war Italian-built hotel, the "Adriatic" with four supporting hotels nearby, one of which, the "Appolonia" was ours. Nearby were holiday chalets and rooms for workers, with shops and cafes.



Girl of Skodra

After generally freshening up and a quick breakfast, Ian Price, who had met us at the airport, called a meeting and told us that nothing had as yet been arranged about dance tuition, causing some consternation among those of us less used to the ways of the Balkan countries. The rest of the day passed in general reconnoitering, catching up on lost sleep, and getting used to Albanian food and drink. Most of us found the food quite acceptable, although the young girls in our hotel were a little erratic in their service - sometimes missing out a course entirely. One excursion had been arranged to Berat and Appolonia, and next day, after breakfast, we bumped our way south. On narrow roads, the passing of ox-carts, strange little horse-vans with windowed cubicles for the driver, and domestic animals of all sorts, caused quite a stir. Every few yards, posters, banners, and notices exhorted all Albanians to do - or perhaps, not to do - something or other, usually with the words Enver Hoxha included. Once or twice we saw groups of very young and old setting off to military training, but I was surprised not to see more signs of the army or police. Children in the hundreds waved to us and peasants in the fields stopped work, making our very

ordinary excursion into a triumphal progress. Reaching Berat, we had some refreshments before beginning our long climb to the fortress. It was hot work, and by the time we reached the top and walked a few yards around the walls, some of us decided to let the others carry on and meet us back at the gate. It did give us a little time to look at the old town built in the Middle Ages inside the castle walls, and I remembered that I had seen some comment in a book written by an early 20th century traveller - "The upper town" (where we were) "is inhabited by Christians and the lower by Muslims. Each section seemed desirous to outrival the other in making a stewpot of sewers.." Fortunately, time and modern drainage has meant the impressive views over the valley can now be appreciated without fear for one's health.

Back at the hotel, we made short work of a really good lunch and then on to Appolonia. Founded in 558 B.C., it was colonized by settlers from Corinth and Corcyra, becoming a great centre of trade and learning, until in the third century A.D., the river changed its course and the city was eventually deserted. Janet Woolbar has already been some time in Albania before our arrival and was able to point out some other interesting remains, including a small theatre with a primitive "speaker" system to transmit the voices of the orators to the outside world. Another bumpy journey and we were back at Durres in time for dinner.

The next day was a lazy one, apart from another meeting at which Ian was able to tell us that while there was no definite news about classes, two special excursions had been arranged to Skodra and Tirana, to visit the ethnographical museums.

Rolant Minton was in fine form. Throughout the holiday he was to be seen in some bar, talking to any females who stopped to admire his embroidery. Some idea of the impact he

(continued on next page, please)

ALBANIAN JOURNEY, Cont.

made on a small community may be conveyed by the fact that he became universally known as "Baba" (Father) as some of our ladies had informed the waitresses that he was the father of all the girls in the party, which must have given rise to some surprise! Such queries as "Baba, schlafen?" would greet us if we arrived anywhere without him. If our reply was in the negative, an understanding nod, and "Aha, Baba kaput!" was the comment. I think we know what was implied!

The journey to Skodra was less arduous as the coach was fully loaded by the whole English party and it was less susceptible to the vagaries of the road surface. Skodra, to be frank, did not appear noticeably different from Berta. The hotel and the official buildings were "post-liberation functional", but most of the town was in that peculiarly dreary style common to all Eastern Europe built somewhere between 1900 and 1939. The museum, with its collection of costumes and other specimens of folk art was of great interest and our cameras flashed many times during the guided tour of the exhibits. Walking back to lunch, we saw a surprising number of women in local costume. Unfortunately, we were not able to photograph them as we had been reminded that it was not considered polite to do so without their permission, and obviously, they did not wish to give it.

Above the town is the fortress of Rozafât, which we reached after a fairly easy ascent, and was well worth a visit - as there is a substantial amount of the castle still standing, and the view across Lake Skodra to the Yugoslav side was a wonderful sight. The castle must have been almost impregnable and is named after a local woman, Rozafa, who in legend, was sacrificed so that the building could be completed.



Couple from Northern Albania

Wednesday saw us again lazing on the beach and in the cafes, and as we now knew that the dance classes would start the day after our visit to Tirana, we made the most of our leisure time. The local cafe-bars were not exactly luxurious, but they did provide good coffee, beer with the alcoholic content of lemonade, and various sorts of fire-water. We spent quite a lot of time in one or another of these - partly because the service on the hotel terrace was truly dreadful and partly because they were cheaper. In the late evening we tended to finish up in the "night-club", a bar in the basement of the main hotel, that boasted a 3-piece band and stayed open until 2 am. Prices there were not excessive and the favourite drink was a "Lumumba" - chocolate spiced with brandy - several of which ensured a good night's sleep. There were quite a number of little bands up and down the beach, and without exception, they played the worst of outdated Western "pop". We heard "Love Story" played continually.

Tirana, as the capital, is by far the largest city, but as we had little free time at our disposal, we saw only the immediate area around the hotel, which was on the main street. The avenue was wide - sufficient for at least five lanes of cars, but as we crossed, it was totally devoid of traffic for its entire length. On either side were gardens, one with a large statue of Stalin and the other, a similar one of Lenin, and to my eyes, they appeared to be glowering at each other. At one end was the main square, which was dominated by the mounted figure of Skanderbeg, the national hero who led the Albanians against the Turks in the 15th century.

Many of the exhibits in the museum had been shown at the Horniman, and one could only marvel at the work which must have gone into making such beautiful costumes. There were, as I have noted, difficulties in getting an overall ethnographical picture, but at any rate, we did see parts of the jigsaw and perhaps later they will fall into place. In the afternoon, we listened to a lecture by the curator.

The next day, our hard work really began. The "maestro", two principal dancers, a drummer, and accordionist, from the Albanian State Folk Dance and Song Ensemble, came to the hotel next morning, and after some delay, we found ourselves in the only available space - the "Games Room", which was most unsuitable for our purpose as it was long and narrow. First we tackled what we eventually discovered was a suite of dances from Malesia and Tropojes. They were difficult, as they were choreographed for professional dancers and the dances, while the timing was fairly simple, used arms, hands, and body to a considerable extent. We were fortunate in having Syd and Madelaine Chapman of the Hursley Folk Dance Group, and of course, Ian Price and Kelsey Blundell, so that the rest of us were able to follow them. The daily tuition of three hours, divided into two sessions, was quite exhausting, but by the end of the third day, we could make some showing with that item, so we then passed on

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ALBANIAN JOURNEY Cont.

to three simpler dances. Two were line dances in couples, one in 7/8 time, the girls using scarves; and the second with a shoulder-shaking figure which our British bodies found a little tricky; and a third, which appeared to be partly extempore, for couples only.



Women's dance from area of Librazhd

On Saturday, as we were not encouraged to go to Durres on our own, two of the EFDSS contingent arranged for an official visit for us as they wished to see the recently excavated amphitheatre. Most of the stonework above ground had been pillaged in the past, but the underground passages and the cells in which the lions were kept, when not in use so to speak, were still intact. It is estimated that the amphitheatre could accomodate 30,000 spectators which, according to our guide, indicated that Roman Durres had a population of 150,000 - making it a city of some importance

Before I close, I would like to say how much we appreciated the friendliness and assistance we received from all the Albanians we met, the ordinary people, our guides and interpreters, and of course, our teachers from Tirana. They willingly gave their time and constant attention

to what was a mixed bag of English dancers. Albturist - once our genuine interest in their folklore was established - made considerable efforts to make our visit a profitable one. Ian Price's hard work, too, was an important factor.

Our last engagement was a farewell party for our Albanian friends. Johnny Dear was responsible for the arrangements and Dorothy Bryan gave a Thank-You speech to our guests, and the rest of us partnered them in some English and International folk dances. Peter Oakley and one of our other dancers performed a couple of Morris jigs which were very well received, and altogether, it was a fitting conclusion for a great holiday.

* * * * *

[Ed. note: Mr. Sweetland is a member and ^aleader of the Society for International Folk Dancing in England and very much interested in the dances and folklore of the Balkans. His article appeared in the SIFD News, the official publication of the Society, a while back, following the tour of Albania. Folk Dance Scene wishes to thank Mr. Sweetland and the editor of the SIFD News for granting permission to reprint his story. Also, we want to thank Ian Price, who is now back in Los Angeles, for supplying the pictures for illustrating. Members of the tour are not included in these unfortunately - no suitable prints were available, but they do illustrate the dances, and costumes of the area. Again, thank you, George.]

* * * * *

DANCE & MUSIC OF ALBANIA

Albanian folk dance and music received a considerable lift this summer here in California when two exciting dances of Albanian origin were presented at the San Diego Conference by "Ciga" Despotovic. One was 'Podrinsko Oro', an Albanian courtship dance - from the Drin River area, for men and women in separate lines; the second, 'Zenska Siptarski Igra' (Serbo-Croat translation) for the Albanian Women's Dance 'Merok n'ty u Bana'(sp.?). I believe these are both on the record 'Kangat Dhe Vallet E Shqiperice', an LP.

The Albanian folk dance area covers a much wider area than the present political boundaries of the country. Several Shqiptar dances have come to us from the autonomous region of Kossovo-Methodiva (Kosmet) in Yugoslavia - 'Karanfile', 'Ajde Jano' to mention a couple. Another Albanian dance learned quite a long time ago was introduced by Anatol Joukowsky at camp. These are available on records locally. ('Metelikum')

Two additional LP's of Albanian music and dance worth mentioning. One of songs by Krasnigi 'Demir E Shqip Berisha folk orchestra; the other, an excellent recording of Traditional Tosk Songs and Dances from the Lake Prespe area, recorded and researched by Robert Leibman. Bob did an outstanding job on this, as he did with his previous South Serbian regional album. We hope that a descriptive booklet or liner notes will become available eventually - the cover picture however shows accordion, shawm, and clarinet as the musical instruments.

Meanwhile, in England, a performance at Cecil Sharp House this spring revived the interest in dances of Albania, and probably through the efforts of those who were previously exposed to it (in George's article), they will become part of their repertoire. As for us here - well, we have Ian Price who is eventually going to come up with a comprehensive story on folk dances and music of the Shqiptars.

* * * * *

COSTUME CORNER

FOLK COSTUME OF THE SHQIPTARS



Dancers in Fustan costume - South Albania

Arranged in part from an article on the Albanian fustan by Faik Konitza, in his book, "Albania, the Rock Garden of Europe" (edited and compiled by G. M. Panarity).

: : : : : :

Owing to the individualistic political and social system of Albania in the past, and to the greater sedentary habits of women secluded in autonomous districts, the feminine costume presents a great variety of forms. The oldest is undoubtedly the one worn in the highlands of North Albania: it consists of a tight-fitting jacket and a bell shaped skirt, with curious designs. Excavations have brought to light ancient Illyrian statuettes of women wearing clothes of the same shape and similar designs, a striking proof of both the antiquity of the dress worn to this day by the women of the mountainland and their conservative, unchanging habits. Of the various costumes worn by Albanian

women, there is one, consisting of huge, baggy trousers, which has been borrowed from the Turks both in its shape and its name - it is to be found only in the towns which succumbed to Turkish influences; and remarkable enough, with a perverted instinct for the non-genuine, it is precisely this borrowed costume which foreign journalists, visiting the country in a hurry, have often described as the "national" Albanian feminine dress.

On the other hand, perhaps because men from every corner of Albania frequently met for purposes of trade, discussion, or war, their dress has been from time immemorial uniform: the well known white fustan. In the restricted region bordering on lands inhabited by Slavs, there is a second dress for men: a black jacket and whitish, tight fitting (woolen) trousers with black trim at the seams (and leggings). This has however, never been anything more than a local costume, whereas the kilt or fustan (known abroad under its Italianized name 'fustanella') has always been worn from one end of the country to the other. It is a mistake to think that the kilt is only the Southern (Tosk) Albanian dress. Its general national character was once forcibly brought to my attention when, in 1913, I suggested to the heads of some leading families of Skodra that it would be appropriate to give a party in honor of Colonel Herbert, M.P., a staunch friend of Albania then in the country for a visit. At the appointed hour, Colonel Herbert and I went to the home where we were expected and to my delight, we found a large company of northern Albanians all beautifully dressed in snow white kilts. I used to wear this dress myself sometimes (though on that particular day, I went in ordinary clothes!)

The 14th century Albanian invasions in Greece gave the Greeks of that time the first show of white kilts on a large scale. But nothing was (then) more distasteful to the Greeks than to imitate the ways of the rugged invaders whose domination in Attica was described in such dark colors by the Byzantine writer, Chalcondylas. It was much later, towards the end of the 18th century..that the practical Greek found it to his advantage to assume the Albanian dress, under circumstances and for reasons described by several writers.

Admiral Jurien de la Graviere writes: "The Albanians form a distinct race in Europe. During the last (18th) century...these mountaineer soldiers...rapidly increased in power. All the Pashas took care to surround themselves with a guard of such valorous mercenaries. The Albanian dress became fashionable, and the haughtiest Ottomans wore with pride, the white kilt of the southern Albanians. The Greeks themselves, when the second son of Ali Vely Pasha, governed the Morea, adopted this dress - a symbol of valor and made it the elegant uniform of the Palikars" (La Station de Levant, Paris 1876).

It may be interesting here to point out the main differences between the Albanian costume and the Greek "fustanella": First, the jacket. This, in the Albanian dress, has a free armhole to allow for the passage of the arm, while the sleeves, attached only on the upper part of the shoulders, are thrown back. They could be worn, but generally are not. The Greeks always wear them, having failed perhaps, to notice a feature as long ago as Queen Elizabeth's time, had attracted the attention of Edmund Spenser who speaks of, in his "Faerie Queene", ".... sleeves dependant Albanese-wyse".

(continue on next page, please)



'Presja me Tagama'
..region of Skodra..

COSTUME OF ALBANIANS Cont.

There are three major types of footwear: the kundra - black shoes with a large silver buckle for formal occasions; the sholla, sandals with leather thongs tied around a few inches above the ankles; and the opinga, a soft leather shoe with turned up points, which if intended for children, are decorated with a pompon of red or black wool. The Greeks have adopted the opinga and have increased the size of the pompon considerably.

In the original Albanian dress, the fustan has a moderate number of pleats, usually around 60. It is made of heavy homespun linen and is always long enough to cover the whole thigh, leaving only the lower leg free. Elderly men wear the kilt 3 or 4 inches below the knee. The general impression created is, in the words of W.M. Leake (Travels in the Morea, London 1830) and other writers that of an antique drapery. "All these persons are usually dressed in Albanian fashion with a coat or jacket covered with gold lace, and a shirt falling down in folds over the drawers, resembling the drapery of the Roman statues." The drawers or trews spoken of cover the lower part of the leg - are tight fitting like stockings and are made of seamless homespun wool either in plain white or scarlet covered with gold or silver lace. Leake calls the fustan a "shirt", being unaware that the fustan begins at the belt and is not connected with the upper shirt. The Greeks have increased the pleats of the kilt from 60 to around 200 or more.

In his "Travels in Greece & Albania", written in 1830, T.S. Hughes says: "The Albanian, with his little skullcap on his head, his fleecy capote thrown carelessly over his shoulder, his embroidered jacket, his white camise or kilt, and scarlet buskins embossed with silver,...looks with disdain upon the rest of the world, and in his gait, he assumes that haughty characteristic strut observable, though in a less degree, among our own Caledonian highlanders."



Elaborate women's costume from Southern Albania

In my boyhood days, it was a beautiful sight to watch daily groups of men swaggering in national dress, with ornamented yatagan on the side and a pair of pistols with long chiselled silver handles in the belt. But those days are gone. Even more than the consideration of the cost, because the national dress is expensive and Albania is an impoverished country - its acceptance in Greece has tended more and more to the discard of the national dress.... However, many Albanians still have their costumes and wear them on occasions. When the International Commission for the delimitation of the Greco-Albanian border visited Gjirokastra in 1913, several hundred men in full national dress appeared before the house where the Commission had headquarters and told representatives of the great powers that the population was Albanian and did not want to change its nationality. A member of the Commission told me later - it was a splendid and impressive pageant.

Lord Byron's beautiful portrait in Albanian dress in the National Gallery in London unfortunately is not full-length, but it gives a good idea of the upper part of the costume. That Byron's portrait, as well as most of the engravings, show the models wearing the sleeves instead of letting them hang behind is doubtless due to the desire of the artists to show all the details of the dress.

For an archaeological study of the Albanian fustan, the learned Baron Nopcsa's theory is interesting. He suggests that the fustan is of purely Illyrian origin; and that through the Illyrian element in Italy, it may have been the original pattern of the Roman military dress. He has also made some remarks about the similarity of the Albanian fustan and the Celtic kilt (Albanien: Tracheten und Geraete, Berlin 1925). One wonders whether the similarity between the two is merely casual. Is it not possible that the Roman legions in Britain may have started the fashion among the Celts? This would do away with the hypothesis of a coincidence. And again, the process may have happened the other way around. Illyrians were in contact with the Celts in the Alps and in Northern Italy. Pyrrhus had Celts in his army and numerous Celtic settlements have taken place in what is now Albania. It seems not unreasonable to assume that there must have been some mutual influences at work - at least in such externals as fashions and dress, and that the Illyrians either borrowed the kilt-fashion from the Celts, or lent it to them.

* * * * *

DANCES OF HUNGARY

TRANSDANUBIAN AND NORTHEASTERN HUNGARY

By GARY COYNE

The music in the album is of two areas inside the political boundaries of Hungary. (Last month, we explored two areas in Romanian Transylvania). One side is from the southwestern part of an area called the Dunantul (Transdanubia), and specifically from the region around the area Sárkóz. The other side represents three different villages in Northwestern Hungary; Domaháza, Pusztafalu, and Nagyecséd. These dances are being presented in the dance cycle (táncrend) form, as mentioned in the two previous articles (Szeki and Palatkai táncrend).

[As explained last month - a táncrend is the order in which a series of dances should be done - parts can be deleted, but the order cannot be changed. For example, a dinner-cycle starts with a before dinner drink, then appetizer, soup, salad, entree, dessert, after-dinner drink - you can leave one or more out, but not change the order and put the appetizer after the main course! So regardless of the number of sections in a dance cycle, the concept of the order remains supreme.]

The most well known Hungarian dances are the Verbunk, Lassú Csárdás (slow csárdás) and Friss Csárdás (fast csárdás). The Verbunk used to be primarily connected with the act of recruiting. (This was developed to its greatest extent during the Austro-Hungarian Empire.) Today, it is mostly free-style dance for men. The Lassú and Friss Csárdás are couple dances. However, it is more than just who is dancing with whom that differentiates what the dance is; the music and the background (contra rhythm) music tell the dancers what they should be dancing.



There are two different types of rhythm used in Hungarian dance music. One is called dűvű (this is then the rhythm instruments are all playing on the quarter-note ♩ ♩ ♩ ♩); the other is called esztam (this is when some of the rhythm instruments are playing pause-quarter note and others are playing quarter note-pause: ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩). This esztam has sort of an oom-paa-oom-paa effect. With regard to the music here, the dűvű is used for the Verbunk, the circle and line dances, and the Lassú Csárdás, while the esztam is used for the Friss Csárdás and the Ugros (on this record).

The group of dances from the Dunantul (which was recorded in a dance house in Budapest) has three major parts: 1) the circle and line dance, possibly having a common ancestor with the kolo; 2) the Ugros (Ugros in Hungarian means to leave the ground -- "hop", "jump" or "leap" all translate as "ugros".) Most of the movements of this part of the dance are common with swineherders (Kánásztánc) dances of this area. The Ugros is danced by couples, solo, in circles, etc., and finally; 3) the Csárdás (or Sárkózi Csárdás). The lead instrument for this recording is a Tekerő (hurdy-gurdy); the Duda (bagpipe) is also common for this region. These three groups are not a táncrend in the traditional sense, but can be danced as one (much as they were done the night these recordings were made).

The dance cycle from Northeastern Hungary follows the more common form of: 1) Verbunk, 2) Lassú Csárdás, and 3) Friss Csárdás. Historically, the Lassú Csárdás grew out of the Verbunk. In the album, there are three different examples of this synthesis: 1) The oldest style of this development here is shown in the Borsodi Verbunk and Lassú Csárdás. Here, there is no change of melody, only a slight increase in tempo at about the time the partners are being formed indicates a change from one to the other. There is no break in the music separating the two. Often the couples are not even touching; 2) In Nagyecséd there is a completely different melody for the Verbunk and the Lassú. Since the Lassú is now connected to the Friss, there is far more contact of the partners with each other (i.e., it is not thought of as a Verbunk with a partner). Both, the Nagyecsédi Verbunk and the Magyar Verbunk are used for Verbunk music in Nagyecséd. 3) In the Sárkóz region, a dance program would go directly from the Verbunk to the Friss Csárdás. In this century, the Lassú Csárdás was developed. The Verbunk has since lost its favor and has passed away out of style. It is important to restate that both the Verbunk and the Lassú Csárdás have the dűvű rhythm.

It is interesting, in retrospect, to compare the ages of the dancers in Nagyecséd and in Domaháza. In Nagyecséd, the youth are enjoying their village dances along with the disco dances of the city; they go from their "folk" dancing to disco dancing and back again without batting an eye. Although the majority of youth in this area are not involved in the folkdancing, the interest of those that are, makes me confident that the traditional dances should survive at least one more generation. In Domaháza, the situation is a bit different. Here, at present, most of the dancers are middle-aged or older.

(please continue on page 14)

DANCES OF HUNGARY, Cont.

The recording made in Nagyecsed gives an amusing view of the problems of a solo researcher. I wanted to record this music and take movies at the same time, so I had set up my recorder and mike near the gypsy band and left it on to record the whole side of tape while I filmed and danced. After the Verbunk was over, one of the young men in the village noticed that my machine was on and, to help me save tape, turned it off. Fortunately, he told me of his "good deed" so I was able to dash over and turn it back on, only losing a few beginning notes of the Lassú Csárdás.

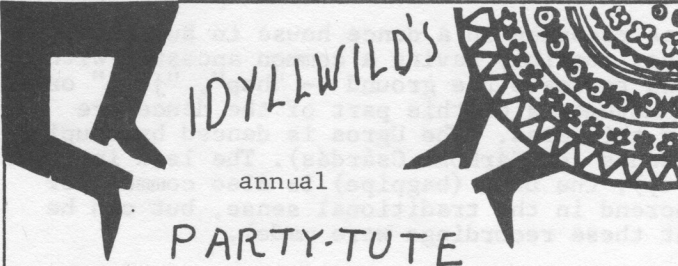
...The Borsodi dances were recorded at a private session in Budapest by some musician friends. Those made in Domaháza were not good enough to be used on the record..I did divide the Verbunk into two bands because at this point the music does pick up in character and around the point, couples are being formed for the Lassú Csárdás. .. These dances come from the region known as Borsod, and are often called 'Vasvári Verbunk and Csárdás'. (named either after a recruiting soldier named Vasvár or after a town now in Czechoslovakia of the same name. However, the most common source for these dances is a village named Domaháza. I hope my use of all these names isn't too confusing, but in case you should encounter any of them at a future date, you are now aware of what is happening.

Pusztafalu, sitting almost on the Hungarian-Czechoslovakian border, is represented here by a recording from a large party. The circle and line dance (the latter similar in concept to a large conga line) were once done only by women. Now, however, all join in. The Csárdás is similar to that onedone in Domahaza in that the Verbunk motifs are done in the Csárdás. There are countless bootslapping and heel-click variations. Spurs are worn by the men in the dances to provide an extra instrument. I witnessed two dancing events in this area, and on the day I made the recording, no Verbunk was done.

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[Notes: This concludes the articles by Gary Coyne, active leader in the Southern California folk dance field, and specialist in the field of Hungarian folk dance and music. Last summer, Mr. Coyne spent a period researching Hungarian dance and music in Hungary and Romania, during which time he collected a considerable amount of dance material on tape, film, and notations. Thank you Gary for your contribution to these pages and for the information contained for the benefit of our many readers devoted to Hungarian folkarts.]

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À LA CARTE

by GLORIA HARRIS

Here, in Albania, we call our country, Shqipëria. We call ourselves, Shqipëtare---"Sons of the Eagle". Our ancestors were the ancient Illyrian race who came to these very mountains thousands of years ago; and, to this very day, we live in the same villages, in the very same way as our fathers lived; and his father's fathers.

The mountains are rugged and almost impassable. But they nourish us and have kept the enemy from us. Nor could our enemies ever conquer our proud spirit.

We have kept our tribal laws wholly intact and have kept alive our customs and traditions by living them. The old songs and dances will never die and many a tale is told around a fire, of the daring adventures of the savage, but sentimental Ali Pasa and of Alexander the Great, who, the shepherds say, was born right here.

I, myself, am a pretty lucky man: I am strong and healthy, I have a good house of stone and a sizeable herd of goats. I grow some corn and potatoes and make good wine from my own grapes. Of course, it is my wife who tends the flock and the garden and it is she who does most of the work, while I talk with the other men. But that is an ancient custom and should not be changed.

I have the prettiest wife in this village. Before we married, other men desired her. Even men from another place tried to carry her off, but I saved her and killed the men--even their relatives. But that is an ancient custom, too---"The Law of Lek"---the law of the vendetta.

There are no roads in these mountains, but good foot-paths that lead from place to place. In the capital city, Tirana, where I once visited our cousin Vasa and his family, the roads are paved and very broad. Maybe three or four motor cars travel on the. (I think no one can afford to buy a car, you see.) Vasa lives in a tall apartment house and warms himself with one little stove. A toilet-room must be shared with all the families on the same floor. I tell him to come back to the village.

People say our land is slow to progress. But, I say, let it be a little slower. Aha! My beautiful wife is bringing home the goats and you can watch her milk them. After, you will eat supper with us. My sweet beauty has picked many green herbs from the hillsides and will boil them with potatoes. We will eat bread and olives and have good black coffee. Tomorrow for you, a feast: a young kid and some sweet cakes. You will stay, yes?

Albania is slow to progress, partly because of its rugged terrain and the small percentage of land that can be converted to farms or cities; so the majority of "The Sons of the Eagle" still live in the mountains & eat simple fare like chopped raw vegetables with coarse salt and cool yogurt on a hot summer day. They eat mint in various dishes, stuffed chicken and use olive oil when cooking vegetables such as artichokes, peppers and eggplant. They drink strong coffee and a mulberry brandy called raki.

Book used as resource for story: THE UNTAMED BALKANS by Frederick W. L. Kovacs.

SWEET SESAME BISCUITS

1 egg
1/3 cup sugar
2 tablespoons cream
1/3 cup melted butter

ALBANIA

1/2 cups sifted flour
3/4 teaspoon baking powder
1/4 cup sesame seeds or 1/4 cup ground
blanched almonds

Beat the egg in a bowl and add the sugar, beating until light. Add the milk and melted butter and mix well. Sift or mix dry ingredients together and gradually add to the egg mixture. Knead gently til soft dough is formed--a little more flour may be added. Divide in half and cut each part into 18 pieces. Roll each piece between hands or a floured board, into a 9" strip, fold in thirds and pinch the ends together. Or roll about 12" long and make twists, pinching the ends together. Place on buttered baking sheet and brush with a beaten egg or some cream and sprinkle with sesame seeds or almonds. Bake at 350° for 20 minutes or til lightly browned. 18 biscuits.

MINTED LAMB SAUSAGES

Mix 1 pound ground lamb with salt and pepper, 2 tablespoons finely chopped onion, and three tablespoons finely cut fresh cut mint leaves (or 1/2 tablespoons crumbled dried mint). Mix til smooth. Form into patties and saute gently until browned. Or--form the sausage into finger-shapes, 4" long by 2" thick, thread onto skewers for broiling under the oven or over a charcoal fire. About 10 minutes, turning often for pink meat; 3 or 4 minutes longer for well done. Serves 4.

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ALBANIAN FOOTNOTES & FOLKLORE



Albania - (Shqiperia, Skipera, it seems to be spelled in many ways, depending upon the transcriber) - the "Land of the Eagles", is the smallest of the Balkan countries - maximum 215 mi. north and south by 90 west to east. A little larger than Maryland, it has a population of about 1½ millions. Some 3 million more people of Albanian stock live in Yugoslavia (especially the Kosmet), Greece, Italy (the heel and Sicily), the United States and elsewhere. . Descended from the ancient Illyrians, they are probably the oldest original inhabitants of the Balkans. The language is rooted in the old Illyrian, and because of its isolationism due no doubt to the mountains and valleys, the people have maintained a fierce independence and sets of customs and cultures - this despite continual subjugation from abroad. Romans, Venetians, Turks held sway, but the Albanians managed to keep a sense of independence. From time to time, national heroes arose - Skanderbeg in the early 1400's-- even Ali Pasha who was appointed a Turkish governor, refused to bow to the Sultan. . . History buffs, especially of the Balkans, find the intrigues of the Great Powers versus those of little Albania most fascinating (and even today, we see Albania challenges both Russia and China (along with America of course!) The land is extremely rich in its arts and archaeological treasures. However, much has been taken away by the discoverers. Development of literature (and even music crafts and dance of folk nature) was discouraged by the Turks, so much of the folklore was transmitted orally - writing and printing was forbidden until early in this century. . Costumes and dance did survive though - there are literally hundreds of authentic costumes. Happily, the government is now beginning to encourage and support the revival and study of the national folk culture of the country.

* * * * *

FOLK DANCE SCENE

Many thanks are due to Mrs. Liria Florance for her assists on, and the article of Albanian costume she supplied, for this issue. We would dearly liked to have had the opportunity to have shown pictures of some of her marvellous collection of Albanian folk craft (and also shared some of the delicious Albanian food with you). Next time we go Albanian, we shall have articles and stories on the folk culture of that land by her we hope, but as she had to be out of the state until late in October, our deadline prevented it. . . With Ian Price, and an Albanian contact in Tirana, "Scene" should have another interesting issue one day from that mysterious land! . . . Asteriske scattered throughout this issue are signs that the club mentioned is a Folk Dance Federation of California, South, member group. . . All the rest of the issue is typed, except this paragraph, and as soon as we're done, this typewriter goes to the repair shop! Those "u"s! Should you see two words that don't make sense, try putting a "u" in between - it might make sense then, for the "u" just isn't printing up! We've overrun our space quota for this month, so the bibliography; sources; a letter from Yaacov Levy in Israel; and an interesting book review will come next month!

* * * * *

CABOOSE NEWS - Too late to classify, a change for the Treasurer's Ball - Robin Evanchuk teaching Disco Dances in place on Mike Mantero... SILVERADO FOLK DANCE CLUB * (Tuesday) at the Rec. Center, 151 Marina in Seal Beach: 8 pm Nov 7, 14, 21 - 1st ½ hr. beginning teach., Dorothy Daw teaching 'Retko Kolo'; 'Ne'eema Tajikit', a mixer, at 9 pm. Party night Nov. 28. Call 924-4922 for info.... DUQUESNE TAMBURITZAN graduate program. No info at writing so see flyer and watch for story next month. . . GANDY DANCERS* dark Fri. after Thanksgiving....

* * * * *

SATURDAY - NOVEMBER 13

Hungarian

WORKSHOP (3p-5p)
& PARTY (8p-12a)

"SANDY WODICKA"

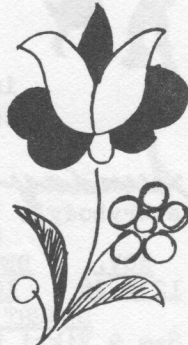
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TEACHING THIS MONTH

An asterisk (*) following the name indicates that the club is a member of the Folk Dance Federation of California, South, Inc., and as such, is entitled to a four-line listing in this column free of charge. Phone numbers are given for your convenience where possible.

VIRGILEERS FOLK DANCE CLUB * (Tuesday)

At Fiesta Hall in Plummer Park, Santa Monica Blvd. at Vista in Hollywood, 7-10 pm. Josephine Civello teaching dances old, new, and reviews, with guest teachers. Come dance at this new location in this fine hall. Phones, Inez at 382-3844; Josephine at 284-4171.

STONER STOMPERS * (Friday)

An intermediate level folk dance class taught by Dave and Fran Slater; it meets at Stoner Ave. Rec. Center, Stoner and Missouri Aves. in West Los Angeles, 7:30-10 pm. The teaching for November: 'Sonderhoning', 'Joshua', 'De Doi Din Banat' and 'Olahos'. For further info, call 556-3791.

SAN DIEGO FOLK DANCERS * (Monday)

At Balboa Park, in the Recital Hall, San Diego. Intermediate-advanced level, Co-op teaching. Cpl. and Balkan dances. Phone 714/460-8475.

SOUTH BAY FOLK DANCERS * (Friday)

At Valmonte School, 3801 Via La Selva, Palos Verdes Estates - 7:30-10:45 pm. Beginners first hour; intermed. teaching by Miriam Dean - 'Gružanka', 'El Gaucho Tango', 9-9:30 pm. Party last Fri. of the month. Call Fran Rudin at 213/3/4-0982 for information.

WHITTIER FOLK DANCE CO-OP* (Sunday afternoon)

We have moved again! At Gunn Park Club House, 10130 Gunn Ave., Whittier - east off 605 Fwy. on Telegraph Rd. to Gunn then N. ½ block. Beginning teaching 1:30-2:30 pm.; intermediate level 3-3:30 pm. General dancing and requests to 5 pm. No charge.

SHALOM FOLK DANCERS * (Tuesday)

At the Highland, 732 N. Highland in Hollywood. Phone 462-2261. Nov. teaching will be continuation of new dances from Santa Barbara Symposium taught by Milli Alexander. 8 pm.-10:30 pm. Phones also 838-0268; 939-7175.

(please continue on next page)

GARY COYNE

(Once 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



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for booking information call:
Roberta Smotrich
Choreographer-Director

(213) 552-1515

TEACHING THIS MONTH, Cont.

KIRYA FOLKDANCERS * (Wednesday morning)

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

INTERNATIONAL RENDEZVOUS FOLK DANCE CLUB (Saturday)

At L.A. Valley College Field House, 5800 Ethel in Van Nuys. Teaching 8-9 pm., requests 9-11 pm. Call 213/781-1200 X277 for info. Adm. \$1.00...PARTY with NAMA Orchestra on Dec. 9 - (exhibitions, too!)

ORANGE COUNTY FOLK DANCERS * (Friday)

At Santa Ana College Dance Studio, 17 and Bristol in Santa Ana. Beginners' class 8-9 pm. Regular class 9-11:30 pm. Program and teachers to be announced. Watch for ad and information about the big annual New Years' Eve Party in Hillcrest Park, Fullerton, Dec. 31st.

WEST VALLEY FOLK DANCERS * (Friday)

At El Camino High School girls' gym (note new location) - Valley Circle and Mariano, Canoga Park. Teaching: Nov. 3 at 7 pm., 'Le'or Chiyochech' by P & J Waller; at 8 pm., 'Vranjanski Cacak' by Donna Hurst. Nov 10,17,24 at 7, 'Santa Rita' by H & F O'Brien; at 8pm., 'Toicevo Kolo' by L. Aurich. For more info phone 805/527-3878 or 213/781-7895

LAGUNA FOLKDANCERS * (Wednesday)

At Laguna Beach High School girls' gym, Park and St. Anns Aves in Laguna Beach, 7-10 pm. Nov. 1, 'Pirrot Medley' by Margaret Epstein; Nov.8, 'Kapuvari Verbunk' by Noel Holly and Bill Widolf; Nov. 15 and 29 to be announced. Nov 22, all request night.

SKANDIA SOUTH * (irregular)

(with Gandy, Laguna)
Continuing 1st Friday joint sessions with the Gandy Dancers* at International Institute, 435 S. Boyle Ave, L.A. at 8:15 pm. Nov. 4 workshop (3-6 pm) and dance (7:30-11:30 pm) at Orange (Women's Club 121 S. Center - please check on this from phones below) Sunday 2-5 pm. workshop at Laguna Beach Hi (see above list for address) with Dan Matrisciano and Ted Martin. These are all Scandinavian dances. (See also PP&T for American Barn Dance Nov. 18). A new Scandinavian beginner-intermediate class to begin soon. Call for information: /14/892-2579; 213/477-6270; 714/551-8936; 213/343-5425; 213/798-8726; 213/763-6671. (See Laguna Ad re Nov. 12)

WESTWOOD CO-OP FOLK DANCERS * (Thursday)

Back at old stand again - Emerson Jr. High gym., 1670 Selby Ave in West Los Angeles. New time, 7:30-10 pm. (Closed Thanksgiving night). Nov. teaching: 'Počvevo Kolo', 'Alej Givah'.

WEST HOLLYWOOD FOLK DANCERS * (Monday)

At West Hollywood Rec. Center, 647 N. San Vicente Blvd. West Hollywood. 7-10 pm. Ruth Oser teaching beginners 1st hour; and 'Katerina', Ukrainian dance for 2-trios and 'Hora Yamit', Israeli line. Phone 213/657-1692 for info.

CABRILLO INTERNATIONAL FOLK DANCERS * (Tuesday)

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

FRIDAY NIGHT HIGHLAND DANCERS * (Sunday)

Now dancing Sundays at the Recreation Center, 17400 Victory Blvd. in Reseda, 7-10 pm. John Savage teaching beginner-intermediate-advanced dances. Phones 766-1803, 483-8162, 341-9954.

SAN DIEGO INTERNATIONAL FOLK DANCE CLUB * (Wednesday)

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

THE HIGHLAND FOLK DANCERS * (Monday)

At Highland House, 732 N. Highland in Hollywood. Phone 213/462-2262. Teaching by Ruth Margolin and Sam Schatz. November: 'Svekrvino Oro', 'Dudalas Es Ugros', 'Hamanginah Sheli' - new dances from the San Diego and Santa Barbara camps. Come to our Halloween party on Oct. 30 - and look for our ad in this issue about our next ethnic dinner, November 13th.

DESERT INTERNATIONAL DANCERS * (Thursday)

At Everybody's Village, 538 N. Palm Canyon Dr. in Palm Springs. Beginners 7-8:15 pm; intermed. 8:30-9:30 pm.; requests to 10. Sam & Vikki Margolin teaching. Also on alternate Sundays, same place 6-9 pm., Mini-festivals. See ad. This month Nov. 12 and 26. Closed on Thanksgiving Thursday. Call 714/343-3513 for information.

(continued on next page, please)

TEACHING THIS MONTH, Cont.

PASADENA FOLK DANCE CO-OP * (Friday)

At Westminster Church, 1757 N. Lake in Pasadena (downstairs gym). 7:30-11:30 pm. Nov. teaching - 'Hambo' Nov. 3 by Dennis Evans; 'Cimpoi' Nov. 10 by Louis Jones; Nov. 17, Evans again with the Hambo; Nov. 24, 'Rustemul' taught by Xina Kingshall.

VALLEY FOLK DANCERS * (Friday)

At Van Nuys Jr. High, in the gym, near Cedros and Albers in Van Nuys. Time 8-10 pm. Co-op teaching of international, intermediate level dances. Phone 213/780-1314 for info.

WEST LOS ANGELES FOLK DANCERS * (Friday)

At McKinley School, 2401 Santa Monica Blvd. in Santa Monica. Parking entrance on Chelsea. Time 8-10:30 pm. Beverly Barr will teach 'Podrinsko Oro', Albanian; 'Bekesi Paros', Hungarian. Also continuing reviews of many new dances from the year's summer folk dance camps. For info, call Beverly at 213/478-4659 or 213/836-2003.

CRESTWOOD FOLK DANCERS * (Monday)

At Brockton School, 1309 Armacost in West L.A. between Barrington and Bundy, 1½ blocks n. of Santa Monica Blvd. Time 8-10:30 pm. Beverly Barr will teach 'AleI Givah', Israeli; 'Somogyi Kanastanc', Hungarian. Also continuing many new dances from the summer camps. Note: Nov. 13 only, class will meet elsewhere due to dark night at school. Call Beverly at 213/478-4659 or 213/836-2003 for meeting place for that night and other information.

CULVER CITY DANCERS (Tuesday eve; Thursday morning)

At Veterans' Memorial Aud., 4117 Overland Ave. in Culver City. Beginners start 7:30 pm Intermediates 8:45 pm. Tuesdays; On Thurs., begin. 10 am., intermed. 11:30 am. Miriam Dean teaching 'Toichovo' and review dances previously taught. Phone 213/391-8970 for info.

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

At Marine Park, 1406 Marine St. off 16th in Santa Monica. Thurs. beginners 7:15 pm.; intermed. 8:45 pm. Wed. class is back at Webster Jr. High, 11330 Graham Pl. in West L.A. Miriam Dean teaching 'Beikvotaich', Israel; and reviews. Phone 213.391-8970.

HOLLYWOOD PEASANTS * (Wednesday)

At West Hollywood Rec. Ctr., 647 San Vicente Blvd. (N) in West Hollywood. 7:30-10:30 pm. Nov. teaching: 'Katerina', Ukrainian for 2 men and 4 women by Jeanette Targow and Sam Schatz; 'Ha Manginah Sheli', Israeli cpl. dance taught by Sheila Ruby. Come early for extra line dancing!

* * * * *

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BEGINNERS' CLASSES

EAGLE ROCK (Friday)

At Eagle Rock Rec. Center, 1100 Eagle Vista - 7:30-10 pm. Beginner and intermediate dances taught by Josephine Civello - sponsored by the Virgileers Folk Dance Group*. 284-4171.

WEST LOS ANGELES (Monday)

At Stoner Ave. Rec. Center, Stoner at Missouri Aves. 7:45-10 pm. Taught by Dave Slater - a continuing class. Sponsored by the Westwood Co-operative Folk Dancers* Ph. 556-3791.

SAN DIEGO (Thursday)

At Balboa Park Club bldg. in Balboa Park off Presidents' Way. Time 7:30-10 pm., beginners class; intermediate after 9pm. Vivian Woll teaching; sponsored by Cabrillo Int'l Folkdancers*.

WEST LOS ANGELES (Tuesday)

At Temple Isaiah, 10345 W. Pico Blvd. Time 8-10:30 pm. Beverly Barr teaching beginning dances 1st hour; advanced-beginners follow. For info, call Beverly at 213/478-4659 or at 213/836-2003 - or the Temple at 213/277-2772.

LAGUNA BEACH (Sunday)

At Laguna Beach High School girls' gym., Park Ave at St. Anns'. Time 7-10 pm. Teaching followed by intermediate level & requests by Ted Martin. Sponsored by the Laguna Folkdancers*. See special Hambo-Waltz workshop Sun. afternoon Nov. 12 (ad this issue). Phone 714/778-4361.

* * * * *

E. O. M.

THE NAMA ORCHESTRA will be playing, with vocalist Pearl Rottenberg Taylor, in an "Evening of Yiddish Music" at McCabe's in Santa Monica, October 29 (Sunday evening). Sharing the program will be The Klezmerim, a brass band from Berkeley. Two of the top Yiddish bands on the West Coast. Call McCabe's at 213/828-4497 for info.

ALSO ON OCTOBER 29 - another End-of-Month special. A fund raiser by the Glendale Repertory Theatre at Glendale Hi Auditorium, with a concert including Anthony Shay's Avaz Folk Ensemble; The Liberty Assembly; The Odessa Balalaikas; Matsumaye Japanese Ensemble; the Song of Earth Choral; and Panegyri Greek Dancers. All of them well known to many Southland folk dancers. Contact 213/662-1782 for information re tickets, etc.

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and
Give The Hambo a Whirl?



**LAGUNA
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A Beginning Waltz and Hambo Workshop
Taught by

Dan Matriciano and Ted Martin

Sunday, November 12, 1978 : 2--5 pm

Laguna Beach High School girls' Gym
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PERSONS. PLACES. THINGS

KOROYAR* will continue its stress on Bulgarian, Armenian and Greek Pontian dances for the 78-79 season and seeks 10 additional dancers, 2 percussionists, a guitarist and a flautist. To audition and for bookings, write P.O.Box 2/873, Los Feliz Sta., Los Angeles, CA 9002/

CLOGGING IS HERE - (Also known as Appalachian Mt. dancing.) Classes being taught all over Southern California. A series will be held at International Student Center, 1023 Hilgard in Westwood near UCLA. For info, call Marty Bender at 825-7144 (days); 828-1948 (eves).

AN EVENING IN KOREAN DANCE performed by Won Kyung Cho, Sat. Nov. 11 in St. Roberts A.J., Loyola Marymount U. in Westchester. Various dances, costumes, drama

A NOTE FROM a reader concerning our type size - feels it is too small. Actually, we are, even with the reduction, still very close to Elite size, which is common to a large number of everyday typewriters. This gives us 20% more coverage to the page than Pica size.

THE ASSOCIATES of ETHNIC ARTS, nee ASSOCIATES, is now in a membership drive. Very interesting activities and participations go along with membership. A superb Inca Banquet is on schedule for Dec. 3 featuring Latin-American food. Receptions for many of the visiting folk ballets and companies from abroad, too. Call 213/876-2980 or 213/395-2025 for info.


THE DUQUESNE TAMBURITZANS' schedule for November include major performances at the Mosque (migawsh, is that old theatre still standing - what happened to the pigeons?) in Richmond, Virginia on Veteran's Day, Nov. 11; St. Louis at Kiel Opera House Nov. 18-19; Omaha on Nov. 24 at South High Aud; Kansas City at Wyandotte High, Nov. 22.

HOLIDAY CAMP 1978 promises a good time there again. New Years Eve party and Balkan dinner with baklava. Teachers for the week, Dec. 26-Jan 1. will include Dick Oakes, Don Allen, Margalit Oved and Katina Savvidis. A limited number of rooms with private bath will be available this year. See the ad in this issue for prices and other details.

AMANews includes reports of performances Fri.-Sat. Nov. 17-18 at Citrus College in Azusa (with the full Aman Ensemble*) - likewise at the Capitol Theatre in Salt Lake City Nov. 24-25. December dates are Dec. 3 at Palm Springs in the high school, and Dec. 18-23, an event and seminar at Scottsdale Arizona Center for the performing Arts.

(continue on next page)

Holiday Camp



December 26-January 1

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PERSONS, PLACES, ETC. cont.

AT THE RECENT TRW Needles 'N Knots (Needlework Club) Golden Needles Show, Marge Gajicki was awarded "Best of Show". Her entry was a Ukrainian (Yavoriv) costume which she had embroidered.

THE INTERNATIONAL FOLK DANCE FESTIVAL presented annually by Irwin Parnes will be in two sessions come March 3. A matinee in the afternoon, another performance in the evening. A featured group will be the National Ballet Folklorico of Costa Rica. Watch for more!

THE SECOND ANNUAL BARN DANCE and Barbeque is scheduled for Miles Playhouse in Santa Monica on Sat. Nov. 18. A teaching session in the afternoon 4:30-6 pm.; the dance, 7:30-11:30 pm. A Collage of American Folk Dance through the years. Another endeavor by those people who are active with Skandia South. And don't forget the Waltz-Hambo workshop on the previous Sunday, Nov. 12, beginning at 2 pm. in the Laguna Beach High School girls' gym. Ted Martin and Dan Matrisciano will be teaching. See ad this issue. (P. 20)

FOR INFORMATION ABOUT "MIXED PICKLES", the New York-based folk dance newspaper, see the ad on page 21 this issue of FDS about the Folk Dance Association, which also tells about other items in the Folk Dance Association program.

TOMMY MAKEM & LIAM CLANCY will be in concert at the Ahmanson Theatre in the Music Center, Los Angeles, Sunday Nov. 19, for all our Irish friends who enjoy the music of the old country as performed by these irrepressible sons of Erin.

SACRAMENTO NEWS - The Left Footers host the Saturday party on Nov. 4 at Theodore Judah School. There will not be a party Nov. 11 because of Veteran's Day. Other clubs will host Saturday night parties the balance of the month though, at different schools. Check there.

THE ART & ROMANCE OF PEASANT CLOTHES exhibition presented by Folkwear Patterns opens at Sharon Arts Center, Keene, New Hampshire, about Nov. 20, and will run through January 7 1979.

NAMA announcements - Live music for folk dancing Nov. 2, 7 pm. at Narodni Dancers, Millikan High School in Long Beach (with singers); Nov. 4, 9:30 pm. at Zorba's in Reseda; Nov. 11, at 8:30 pm at Calliope's in San Diego. (Remember McCabes in Santa Monica, Oct. 29!)

CAFE DANSSA

Folk Dancing Nightly

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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

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Information line, 478-7866.

Other calls, phone 478-9960

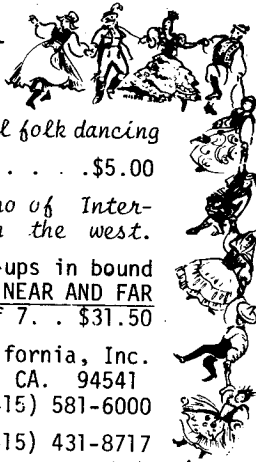


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1979 Costume Calendar now available!

Please note title page relative to the production of Folk Dance Scene and of the Folk Dance Federation, South, Inc. In addition to this, no payment can be made for material or pictures submitted for publication - all articles printed here are through the courtesy and generosity of the authors. All rights are reserved, including the title of Folk Dance Scene. In the case of featured articles and by-lined stories, please ask permission to reproduce - it will in most cases be obtainable provided it is not used for monetary gain and proper credit given to the author and to Folk Dance Scene. Thank you!

* * * * *

SQUARE CIRCLES

The Square Dancers' float in the Pasadena Rose Parade for this coming celebration will be #4, and will help spread the idea of square dancing farther than ever what with the extended worldwide coverage via TV Sattelite. The basic design is to be a P.E. gym such as we find at any folk or square dance facility in a public school or recreation center. The floor will be marked as for basketball, with floral baskets at each end of the hall. At one end is a stage. The caller figure on the stage will be a likeness of Ed Gilmore, one of the early promoters of Southern California square dancing. A couple will be seen entering the "hall" to join the dancers. The colors, including those of the dancers' costumes, will be those of the two teams competing in the 1979 Rose Bowl. . . Tickets are available to the Annual Rose Parade Float Ball, hosted by the Square Dancers of America, which will be held on Dec. 28 (Thursday) at South Gate Memorial Auditorium, and are available to individuals, clubs, and organizations - at \$1 each, and enable one to participate in a drawing. Prizes include a plane trip to Pasadena, tickets to the game, motel accomodations for 5 nights, seats to view the parade, etc. (No need to be present for the drawing). . . We thought this should go in here for your attention because it takes a considerable amount of financial support to bring off an endeavor like putting a float in the Rose Parade - and those square dance leaders who are doing all this work can use the assistance of all kinds of dancers in their effort to bring the idea of our recreation before the eyes of zillions!

* * * * *

Three lines - \$2.00

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FOLK DANCE FEDERATION EQUIPMENT FOR SALE - Liberator Mimeo #300 Serial S1115; Windsor Ditto #25, Serial 21176. Make offer - call Elsa Miller, Sec'y. - 213/225-0429.

FOLK DANCERS: For all your local, domestic, or international travel reservations - air, rail, cruises, tours - we handle all details courteously and efficiently. No service charge. Planning that dream trip of a lifetime? We've got great ideas and suggestions. Warm, personalized service. Ann Litvin (The Travel Store), 714/529-6396; 714/633-6533.

* * * * *

SEE PAGE 24 OF THIS ISSUE FOR KOLO FESTIVAL STORY!

KOLO FESTIVAL 78

NOVEMBER 23 - 25, 1978

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SEE PAGE 24 OF THIS ISSUE FOR KOLO FESTIVAL STORY!

"AMAN"

The Aman Folk Ensemble* will be in performance - make that plural, performances, - Friday November 17 and Saturday November 18 in Azusa, when it will be presented by the Citrus Community College at the Campus Theatre.

This will be a full company appearance, and will be the first of the fall season in the Southland. It will also be the first in something new Aman is trying. The theme is an "International Holiday Festival", and the company will be showing how different cultures celebrate different festive occasions. There will also be a narrative accompanying the program as it proceeds. Several new numbers will be premiered - never before seen by the public. Included will be the new Oas Suite, as choreographed by Dick Crum - on a Romanian festive celebration; Aman's Scottish Suite - with dances in all styles; a suite from Samarkand in Uzbekistan; an Egyptian Suite, "Mouled El Nour"; and others.

Ticket prices are \$5.50, \$6.50 and \$7.50, available at the box office or through the Aman Office in Los Angeles. See the flyer in this issue for other details. The program will also be seen on Friday December 15 at El Camino College in Torrance.

* * * * *

KOLO FESTIVAL

The 27th Annual Kolo Festival will be held again this year in San Francisco over the Thanksgiving weekend, November 23-25. It is sponsored by the Kolo Festival Committee and the International Student Programs of the University of San Francisco, and all activities will be at that campus.

Doors will open at 8 pm Thursday, Thanksgiving night with a teaching session and a big dance party following. Right after midday Friday, there will be another institute, with a dance festival Friday night. Saturday will be an all-day affair - starting at 9:30 am, and teaching sessions throughout the morning and afternoon. The big Kolo Festival party dance will be in the evening. "Mama" Filcich will be there with her famous strudel, too.

Teachers are: Dick Crum, Croatian and Serbian dances; Gary Coyne, Hungarian dances, new to the coast here; Marcus Holt, Bulgarian dances; Dean Linscott, Romanian dances learned two years ago in that country; Ted Sofias and Dimitri Valkanoff pair up to teach Macedonian dances; John Filcich himself will teach beginning kolos for those new to Balkan dance and for those advanced dancers who got into the act long after some of these dances had been forgotten. . . . Several excellent folk orchestras will participate: "Meraklides" directed by Valkanoff; "Vitosha", by Marcus Holt; "Nišava", the "Kopachka" musicians; the "Bahr Tamburitza Orchestra", led by Caroline Bahr, from the Santa Clara Valley; and from Southern California, the "Jasna Planina" folk orchestra, led by Lyn Maners. For additional information, check with the addresses or phones in the ad in this issue.

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YUGOSLAV FESTIVAL

"A Day in Yugoslavia" is the theme of the Festival to be held Sunday November 12, 1-6 pm at the International Institute, 435 S. Boyle Ave. in Los Angeles. All six republics of the country will be represented with their beautiful costumes, dances, artifacts and foods. Entertainment will be provided by the Tamburica Orchestra, the International Children's Choir, the Bulgarian dance group "Kitka", and others. Events begin with luncheon of Yugoslav foods, followed by a program in the patio. Visitors may buy their lunch and sit at the tables surrounding the patio. There will be films on Yugoslavia in the Auditorium, with more entertainment to follow, and guests may join in the folk dancing. There will be exhibits in the various rooms and plenty of food and refreshment. The festival is presented by volunteers of Yugoslav heritage of the Greater Los Angeles area. Toni Wright is the coordinator. Proceeds of this event go toward operation of the International Institute - a non-profit social service agency with the purpose of promoting friendship and understanding.

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THE PARTHENON DANCERS from Greece will return to Los Angeles for one day only, November 15, where they will do a performance at the Shrine Auditorium that evening. This group was featured in our October issue two years ago, and it has a repertoire of dances from all of the varied regions of Greece. Additional information may be obtained from the Intersection, where Athan Karras, (who will be managing the tour in this area,) is proprietor. According to Athan, members of the Parthenon ensemble will appear at the Intersection on the following evening (that is usually "Greek" night there, you know!), as part of the annual Birthday celebration party. (Phone 213/386-0275)

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Please renew your Scene before next mailing date if due - maintain uninterrupted service!

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CAFE SOCIETY

THE INTERSECTION (nightly)

At 2735 W. Temple St. in Los Angeles - Phone 213/386-2075. New classes at the Intersection (plus regular old standards). Disco class, Tues. at 7:30 pm.; International with Sherry Cochran, beginners 7:30, intermed-adv. at 8:30 pm., dancing follows - this on Fridays. Paul Sheidon now teaching 2 beginner classes, international Saturdays at 7:30 and 8:30. Special for limited time - Billy Burke's Balkan 7:30 class on Wed. \$1 admission. Watch for announcement of Anniversary parties with live music, exhibitions, etc. See Special Events.

CAFE DANSSA (nightly)

At 11533 W. Pico in West Los Angeles. Phone 213/478-7866. See ad this issue. Balkan on Wed., Israeli Tues-Thurs-Sun; Greek Fridays; International Mon., Disco/Israeli Sat. eves. Classes start usually 8 pm., regular dancing 9:30 pm. Noted instructors.

SALTARI (evenings)

A new folk dance center in Minneapolis, 2708 E. Lake St., phone 612/724-9932. Opened in May, and just celebrated its ½ year anniversary with a festival of a week of dancing. When in Minneapolis, contact the above number for current schedule.

ABHKEAZ (evenings)

At 1317 San Pablo Ave. in Berkeley. Phone 525-5054. Sundays Israeli w. Ruth Browns; Mon. Greek w. Stan Passy; Tues. w. Neal Sandler; Wed. International beginners' night; Thurs., (some) Ballroom; Fri. alternates rock and square dancing. Saturdays, workshops, parties, etc. Specials for Nov. include Gary Coyne Hungarian workshop Nov. 11 (4-6 pm.); Vitosa Bulgarian Orch. that evening; Live music with Nišava Nov. 18; 'Sentimental Journey' Nov 30.

VESELO SELO (various - see below and ad)

At 719 N. Anaheim Bl., Anaheim. 714/635-SELO.--Tuesday-Disco (7-8); Israeli (8-11); Wednesday-Hungarian (8-11); Thursday-Beginning International (8-11); Friday-International (8-12); Saturday-Balkan & Romanian (7:30-12) plus Special Events. Nov. 18 - Hungarian Workshop & Party with Sandy Wodicka; Nov. 25 - Thanksgiving Balkan Party with the Borino Folk Orchestra.

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SONGS WE DANCE TO

We don't have too many dance songs in Albanian - most dances of Albanian origin we do here in Southern California for which words have been notated, are in Serbo-Croatian or Macedonian. One dance though, taught a long time ago by Anatol Joukowski, 'Metelikum', we do have something for you to "sing-along-with"! However, no English translation so far!

METELIKUM

Metelikum t'a kam fale, E bej, o'man aman!	Te kam thirr' nji nay me bujt', E bej, aman! Aman!	N'at deqik qi t'dalin hana E bej, aman, aman!
Ti ala s'e ke harxhue, aman-e //Blej kalem e mereqeu-e	M'a don' batri me m'ardhe, aman'e Ti kujton se due me luejt-e	Dalim bashke errim ne fresk aman-e
Gjylfet tueja me i shkrue, E sa e bukur je.	//Maraku ne ty m'ka xane, E sa e bukur je.	Drue qiqja se m'dikton nana, //T'baj me dijt me'i guralec, E sa e bukur je.

(Apostrophes have a glottal catch; umlauts round the vowel;
q's have a hard sound, not the "kw" of English.)

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PHILATELIC FOLKLIFE

Folklore on Albanian stamps is a little more like it! We have costumes, dance, folktales, instruments, and folk heroes. Albania had costume stamps long before many of the other European countries, with four -(part of a set) in 1939 (Italian control). In 1961, a set of four, showing men and women in costumes of Skodra, Lune and Mirdites, was issued in colors. Another set of four followed the next year - costumed women of Dardhe and Luhjheri; men from Delivine and Gjinokaster. A set of 8 large square ones, multicolored, of costumes, dances, musicians and instrumentalists in combinations was issued in 1967. The Albanian Proclamation of Prizren issue of 1968 pictures a pair of warriors in mountaineer regalia. A series in 1976 shows fine examples of Albanian arts and crafts, while one set issued in February of this year depicts various Albanian native musical instruments. If you include various borderline items such as pastoral scenes, paintings of Albanian peasants by Albanian artists, Albanian children's folk tales, scenes from Albanian folk operas and ballets, one comes up with quite a nice collection of near 50 stamps.

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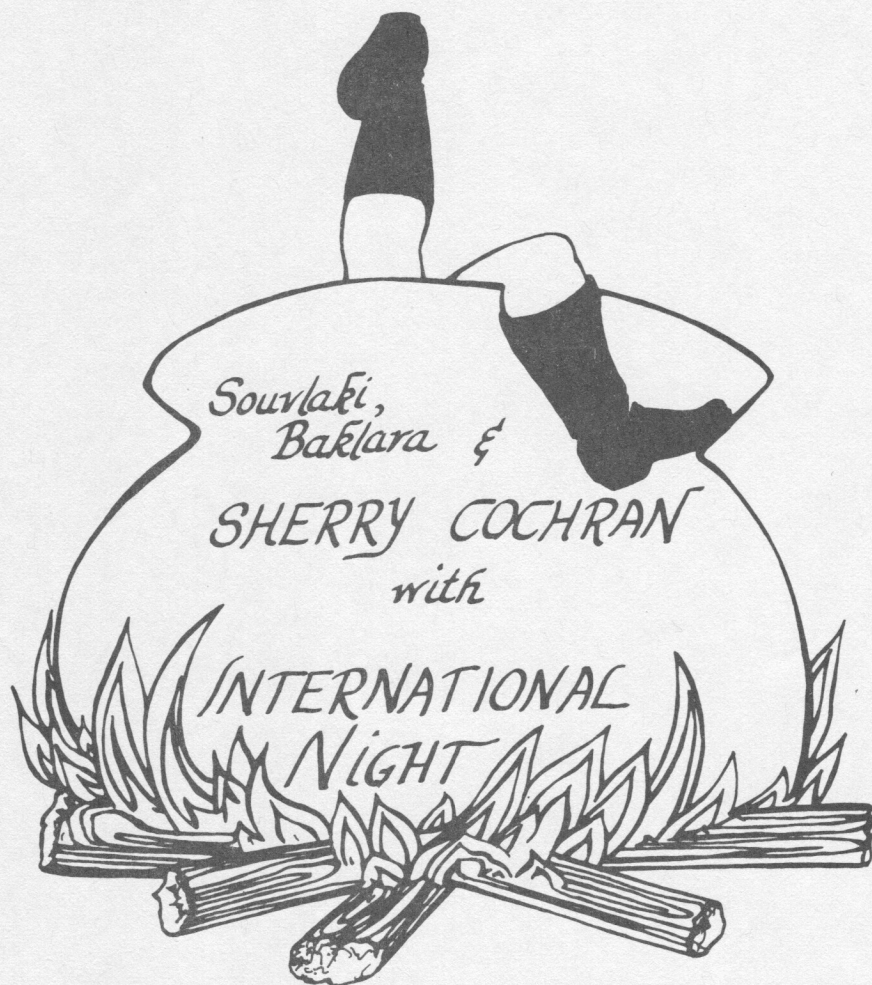
Thought for the day: Trust in a rabbit's foot if you wish - but just remember, it didn't work so hot for the rabbit! -(Attributed to several regions)

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CITRUS COMMUNITY COLLEGE PRESENTS

FRIDAY NOVEMBER 17 and
SATURDAY 18 at 8:00 P.M.
18824 East Foothill Blvd.
Azusa, CA 91702 335-6116
ticket box office
at Campus Theater
or contact Aman office 213-936-7127

Something's cooking at the
INTERSECTION on FRIDAYS.....



If you've got HOT FEET.....

TRY... Beginner's Class 7:30 pm.
(emphasis on movement)

Intermediate to Advanced Class 8:30 pm.
(emphasis on technique &
styling)

Party 9:30 to who knows ???

Watch for notice of special "one dance"
intensive workshops.

Expect the UNEXPECTED in future months !!!

For information, call or stop by... THE INTERSECTION...
2735 W. Temple, L.A..... 386-0215

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South

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an Institute with

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Noted teacher of Mexican Dance

and
ROBIE Franck
Specialist

Teaching DISCO

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from 1:00 P.M. - 4:30 P.M.

at the

West Hollywood Park Auditorium

San Vicente Blvd., Hollywood

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