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Folk Dance Scene


JULY/AUGUST 1994

Volume 30, Number 4





19th Annual U.C. Santa Barbara International Dance & Music Symposium



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Armenian Picnic

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JULY/AUGUST 1994

Volume 30, Number 4

Folk Dance Scene

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FOLK DANCE SCENE is published to educate its readers concerning the folk dance, music, costume, customs, lore, and culture of the peoples of the world. It is also designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere. In addition, it advises readers as to major developments in the Folk Dance Federation of California, South, of which this is the official publication.

The Folk Dance Federation of California, South, is a non-profit, tax-exempt educational organization incorporated under the laws of California. The 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, and neither the Federation nor FOLK DANCE SCENE shall be used as a platform for prejudicial material. All proceeds from this publication are used to pay the costs of its publication and distribution.

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

MANUSCRIPTS AND NOTICES. The Editors will attempt to include all news-worthy items which are consistent with the policy of the magazine. News items should reach the Editors by one week before the 1st of the month of publication for inclusion. Potential authors of feature articles should correspond with the Editors prior to submitting their manuscripts.

SUBSCRIPTIONS. All subscription orders and renewals should be addressed to the Subscription Office, 22210 Miston Dr., Woodland Hills, CA 91364. The subscription rate is \$10/year (\$15 foreign). All subscriptions must be prepaid. Changes of address and circulation problems should be addressed to Fran Slater, 1524 Cardiff Ave., L.A., CA 90035, at least one month prior to the mailing date to ensure proper delivery. Due to the non-profit, 3rd Class mailing status of SCENE, the post office will not forward the magazine. Renewals received after the 10th of the month prior to publication will not be started until the following month.

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

MEMBERSHIP. To join the Folk Dance Federation of California, South, one may either affiliate with a member club or join directly as an associate member by contacting the Director of Membership.

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Federation Information (310) 478-6600



Ralph Gordon welcomes new dancer Laura Aalto

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On the Cover: At the Southern California Folklore Camp, campers doing the Israeli dance, *Uva' u Ha' ovdim* (front row, left to right - Jane Wu and Carmen Fenoy; second row, Ben Dwoskin, Jim Pixler and Ralph Morgulis)

Calendar

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

JULY

- 4 **4th of July on the Slab--
 CANCELLED due to park
 construction!!!**
- 4 **4th of July Party hosted by
 Crestwood Folk Dancers at
 Brockton School, 1309 Armacost,
 W.L.A. 7 pm-??? Info: (310) 202-
 6166 or (310) 478-4659**
- 9 Lotus Festival. Asian and Pacific
 island arts & crafts, music, dance,
 food, dragon boat races. Echo Park,
 11 Glendale Blvd. FREE!! Info:
 (213) 485-1310
- 10 St. Anthony's Croatian Church
 Picnic, Alpine Village Beer Gardens,
 Torrance, CA. Performance of
 traditional folk dance, live music
 Info: Asta, (213) 383-6284
- 16 **Scandia Dance at Women's Club
 of Orange, 7:30 pm. Info: (310)
 459-5314**
- 24 A Persian Festival, Family Day at
 UCLA's Fowler Museum. Noon-5
 pm. Features outdoor performances
 of dances from the Quajar royal
 court and other dances of Iran,
 Persian story telling. FREE. For
 more info, call (310) 206-5663

AUGUST

- 6 "Hot August Night", Clogging
 workshop and dance with Althea
 Mason, Barry Welch, Richard
 Willyard at the American Legion
 Hall, 9th & Lawrence. Info: (209)
 883-9355 or (209) 384-2469
- 20 **Skandia Dance at Masonic Hall,
 Culver City. 7:30 pm. Info: (310)
 588-9691**
- 20-9/5 African Marketplace & Cultural
 Faire. Over 15 celebrations
 representing 40 countries. 7 stages
 for performances. Arts, crafts, food
 available. Rancho Cienega Park,
 5001 Rodeo Blvd., L.A. Info: (213)
 734-1164 or 237-1540
- 21 Croatian Picnic at Our Lady of Sinj,
 Pistol Range, San Pedro, CA. Live
 music, ethnic foods, dance
 performances. Info: Asta, (310)
 383-6284
- 27 Hercegovski Picnic. Location not
 yet confirmed. For info call Asta at
 (310) 383-6284

SEPTEMBER

- 2-5 Santa Barbara International Dance
 & Music Symposium, UCSB.
 Michael Watkins, Athanassia
 Athanassopoulous, Natasha
 Lozovsky, Tom Bozigian. Info: (310)
 941-0845.
- 2-5 9th annual Finjan Israeli Folkdance
 Camp. Camp Hess Kramer, Malibu,
 Ca. Avner Naim, Moshe Eskayo,
 Israel Yakovee, Meir Shem Tov,
 Yoni Carr (and more) teaching. Info:
 P.O. Box 2353, Van Nuys, CA
 91404.
- 17 **Skandia Dance at Women's Club
 of Orange, 7:30 p.m. Info: (310)
 459-5314**

OCTOBER

- 8 Scandinavian Festival. Folk dancing
 from 5 countries, traditional food,
 folk arts & crafts, parade with
 authentic national costumes. MGM
 Plaza, 2425 Colorado Ave., Santa
 Monica. Info: (213) 661-4273
- 10-16 **International Folk Dance Week.
 Events throughout California.
 Check upcoming "Scenes" for
 details.**
- 14-16 **Skandia at Harwood Lodge. Info:
 (619) 466-7983**

NOVEMBER

- 19 **Skandia Dance at Women's Club
 of Orange, 7:30 p.m. Info: (310)
 459-5314**

NORTHERN CALIFORNIA

- 6/25-7/3 Balkan Music & Dance Workshops,
 Mendocino. Info: (503) 687-6799
- 7/3-8 Victorian & Ragtime Dance Week
 with Richard Powers. Stanford U.
 Info: (415) 723-1234
- 7/3-9 Baratsag Hungarian Dance & Music
 Camp, Mendocino. Info: Jeff
 O'Connor (707) 826-1306; Julie
 Lancaster, (303) 733-1120; Mary
 Tobak (415) 468-6565
- 7/24-30,
 7/31-8/6 Stockton Folk Dance Camp. Two
 identical weeks with Michael
 Ginsburg, Nina Kavardjikova,
 Hennie Konings, Steve Kotansky,
 Israel Yakovee and others. Info:
 Bruce Mitchell, University of the
 Pacific, Stockton, CA 95211

- 8/21-28 Middle Eastern Music & Dance
 Camp, Mendocino Woodlands.
 Music and dance of Asia Minor, N.
 Africa and the Middle East. Info:
 (310) 390-1934

OUT OF STATE

Arizona

- 8/27 "Drigger" Workshop (clogging) at
 Valle Del Oro Resort, Mesa, AZ.
 Instructor: Jeff Driggs. Info: (602)
 939-6237 or 237-4875

Georgia

- Augusta Heritage Arts Workshops
 include:
 7/10-15 Dance caller's workshop &
 Appalachian Buckdancing
 7/17-22 Swing Week
 7/24-28 Irish Week (step dance, ceili & set
 dances)
 7/31-8/5 Dance Week (southern, New
 England, W. African, English
 country, Clogging, couple dances,
 etc.)
 8/7-14 Cajun/Creole Week & intensive
 clogging (includes Augusta Festival
 Weekend 8/12-14).
 For info, call (304) 636-1903 or
 write to the Augusta Heritage
 Center, Box DF, Davis & Elkins
 College, Elkins, W. VA 26241-
 13996

Maine

- 7/2-9/5 One week camps, plus Labor Day
 weekend. Bridgton. Info: (516) 661-
 3866

Massachusetts

- 7/4-8 English/Scottish Session at
 Pinewoods. Info: (617) 244-9599
- 7/23-31 Balkan Music & Dance Workshop,
 Camp Ramblewood. Info: (503)
 687-6799
- 8/13-20 English Dance Week at Pinewoods.
 Info: (617) 584-9913

New Mexico

- 8/10-14 August Folk Dance Camp. Richard
 Powers, Gary and Susan Lind-
 Sinanian. Info: (505) 293-5343

New York

- 8/23-28 Hora KEFF 1994. Israeli Folkdance
 Camp at Camp Monroe, NY. With
 Moshe Eskayo, Eileen Weinstock,
 Moshiki Halevy, Mose Telem, Meir
 Shem-Tov, Anver Naim, Israel
 Yakovee, Danny Pollock. Info:
 (516) 569-KEFF, (516) 295-1713
 (Eileen) or (212) 942-4143.

Pennsylvania

- 7/21-9/3 Performances at Longwood Gardens, Kennet Square, PA. Info: (610) 388-6741 x-451 (Priscilla)
- 7/21 Panegyri, Traditional Music and Dance of Greece
- 8/9 Ad Vielle que Pourra, Traditional French Folk Music
- 9/3 Mich Moloney & Friends, "Echoes of Ireland" with Eugene O'Donnell, Seamus Egan and Regan Wick

West Virginia

- 7/10-8/12 Five one-week camps in folk music, dance and crafts. Augusta Heritage Center, Elkins. Info: (304) 636-1903
- 8/23-31 Balkan Music & Dance Camp, Buffalo Gap. Info: (503) 687-6799

FOREIGN

Canada

Montreal

- 7/31-8/5 International Folk Dance Camp. Bianca de Jong, Ahmet Luleci, Jacek Jarek, Tineke VanGeel, Pierre Gingras, Steve Csillag Info: (514) 481-3867

Ontario

- 7/4-10 Heritage '94 International. Cornwall. Contact: Yves Moreau, (514) 524-8552

Quebec

- 7/8-17 Drummondville Folklore Festival. Info: (819) 472-1184



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The Magazine of
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or 936-1025, or Gene (714) 537-0436.

Folk Dance Teacher's Guide

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ON THE SCENE

IMPORTANT NOTICE--4th on the Slab CANCELLED!!

The annual July 4th Festival on the Slab at Lincoln Park in Santa Monica WILL NOT be held there due to long-term construction work being done at the park.

The Federation Council meeting usually held on this date is moved to Saturday, July 16 at 11 a.m. Please call Beverly at (310) 202-6166 for location.

UCLA Department of Dance announced full and/or part-time faculty positions in DANCE ETHNOLOGY!

To teach courses in dance ethnography, a culture area or historical period or current theoretical and social issues; teach studio classes in dance of a selected culture or historical period.

Qualifications include: professional standing in the field as evidenced by formal training and publications. Academic degree (Ph.D. or M.A.); teaching experience in a college or university setting; experience in ethnographic field work and a working knowledge of a dance notation system such as Labanotation or Laban Movement Analysis. Candidate must be able to provide a program of rigorous training in a studio class which is consistent with the cultural milieu of the dance form.

Application deadline was June 1, 1994 but will be open until filled, so it is possible the position is still open. For more information, call (310) 825-3951. (To apply, must send complete CV along with copies of publications; include list of references of persons who can provide knowledgeable evaluation of qualifications. Send to: Dance Ethnology Search Committee, UCLA Dept. of Dance, 124 Dance Bldg., L.A., CA 90024-1608).

COSTUMES STOLEN!!! \$500 Reward Offered.....

After a performance in the Moorepark area, the costumes belonging

to St. Anthony's Croatian Folkdancers, a tamburitza and kolo group, were stolen from their car in Studio City, between Colfax and Tujunga. Several complete sets of Posavina and Konavle costumes were taken, a number of which were original, authentic costumes. If anyone sees them, anywhere, either in stores or for sale at festivals (or anywhere else for that matter), please contact Heide Granic at (818) 574-7570 (work) or (818) 761-7706 (home). A \$500 reward is offered for the return of these costumes!!!

Santa Barbara Symposium Update

This year's Symposium features a number of very special teachers on its staff. Included are:

Mikal Watkins, a popular Ballroom-Social Dance specialist from the Southern California area;

Natasha Lozovsky from the Russian Community Centre of Vancouver, B.C., the founder/director of Yablochka Dance Ensemble and conductor of Vancouver's Balalaika Orchestra. She will be focusing on Ukrainian and Russian dance forms; and,

Athanasia Athanassopoulou-Mylonas, an expert on the song and dance forms of all major regions of Greece (with emphasis on Macedonian, Thracian and Pontic styles).

Also featured is live music: Don Sparks on Saturday nite (9/3); Andreas Tsianis for the Greek Picnic on Saturday, 9/3; Kevin Kearney and his jazz combo playing at the post-party Ballroom Dance on Sunday night, 9/4; and, of course, Tom Bozigian's Armenian Orchestra, playing music for the Armenian theme day, Sunday, 9/4.

For more info about the Symposium, contact Tom Bozigian at (310) 941-0845

1994 Montreal International

Montreal International is now in its 10th successful year of bringing together the best possible teachers with the most enthusiastic group of international folk dancers.

This summer the faculty is comprised of a group of specialists who not only excel in their teaching, but also create an atmosphere of warmth and camaraderie: Bianca de Jong (Bulgarian); Ahmet Luleci (Turkish); Jacek Marek (Polish); Tineke Van Geel (Armenian); Pierre Gingras (Greek); and, Steve Csillag (International).

CAMP '94 starts with a get-acquainted party on Sunday, 7/31 and ends Friday afternoon, 8/5. There are 4 teaching sessions daily (2 in the a.m. and 2 in the afternoon), with 2 classes running concurrently for each session at the beginning and intermediate-advanced levels. Evening parties are programmed and hosted by guest teachers.

The site is the John Abbott College in St. Anne de Bellevue, on the shores of Lake Louis, about a 20 minute drive from Montreal. College facilities are modern apartments in a condominium-type dorm setting. Camp attendees have access to many of the campus recreational facilities.

For more info, call (514) 481-3867 (late evenings) or write to MIFDC, 5635 Hudson Ave, Montreal, Que, Canada, H4W 2K3

Intermediate Folkdancers, Culver City

Folk dancers are missing a bargain! Dancing with this group costs only 50 cents/meeting, which includes refreshments, belonging to the Folk Dance Federation of California, South, and being protected by insurance in case of injury. At each meeting, every dancer can nominate his/her favorite dance (line, couple or formation dance). The group meets on Friday evenings at 8 p.m. at Lincoln Park in Culver City. For info, call Gerson Curtis at (213) 653-2949.

Travel & Dance with Beverly & Irwin Barr

The next trip will be a 17-day journey through Eastern Canada, Niagara Falls, Nova Scotia, New

ON THE SCENE

Brunswick, New England, Nantucket Island and Prince Edward Island. Some nice surprises and, of course, folk dancing, are planned. Dates are 9/20-10/6/94. For info and itinerary, call (310) 202-6166 or (310) 478-4659.

July 4th Party

The Crestwood Folkdancers will host a "4th of July" party on Monday evening, 7/4, at Brockton School, 1309 Armacost in W.L.A. (between Barrington and Bundy, 1 1/2 blocks N. of Santa Monica Blvd.).

The party starts at 7 p.m. with the first hour devoted to easier dances for beginning dancers to enjoy. Following will be an all request program. Bring pot luck snacks and desserts to share. For info, call (310) 202-6166 or 478-4659.

1994 International Folkdance Weekend

Governor Wilson is proclaiming October 10-16 as International Folkdance Week, as a part of October 1994, the Multicultural Awareness Month.

We expect your club will take advantage of this specially advertised time to recruit new dancers. We have found that the media are increasingly willing to help publicize multicultural programs. Plan NOW so your club can take part and advertise with sufficient lead time.

Suggestions include: make your regular meeting free, have children participate, have a performance at a mall or school, demonstrate at a youth center, and, above all, have fun!

Send press releases to your local media, including cable TV. Send a description of your plans to me. I will consolidate the information for the Federation, South. We need to know your official name, a contact phone, events, location, date and time, cost, and the kind of each program. Send to:

Charles Vestal
International Folkdance
Weekend Chairperson
5261 E. 27th St.
Long Beach, CA 90815
(310) 421-9105

A Persian Festival - Family Day at UCLA's Fowler Museum

On Sunday, July 24, from noon-5 p.m., the arts and culture of Iran will be celebrated in a festival especially designed for families. The event will feature outdoor performances of music and song; lively dances from the Qajar royal court, and other classical and contemporary dances of Iran; and Persian story-telling and hands-on art experiences for children. For more information, contact the Fowler Museum's education department at (310) 206-5663.

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Our Federation Logo

We have all seen the Folk Dance Federation's logo on t-shirts, letterheads and other media, but how many of us have any idea which dance the silhouetted couple are doing? Well, I'll tell you. It's the *Furiant* and it comes from the Pilsen region of the Czech Republic. It's a most interesting dance and an appropriate one for the logo.

Furiant means, in Czech, the equivalent of "fury" or "passion", a rather extreme expression of the universal practice of boys chasing girls. The dance does, indeed, depict that ancient ritual, the boy pursuing the girl in various dance motifs as she flees from him - teasing - just far enough to be caught. Having caught her, the boy invites the girl into the dance - an invitation which she readily accepts - and they whirl away into any number of complex waltz figures, including cabrioles, rapid spins and dizzying, sustained lifts.

Interestingly, the music for the "chase" part of the dance consists of three phrases of 2/4 rhythm and two phrases of 3/4, resulting in a rhythm of: 1-2, 1-2, 1-2, 1-2-3, 1-2-3. This mixed rhythm is found in Germany and Austria, the Czechs' immediate western neighbors in the form of the *zwiefacher*. The chase is followed by two 8-measure phrases of waltz rhythm, wherein the couple joyfully dances together.

The *Furiant* was learned by this writer from Frantisek Bonus in the mid-1980's on his first visit to California and it has been in Dunaj's repertoire ever since. Other versions have been observed and recorded in the Czech Republic on subsequent visits.

So, next time you see the logo, you know that he is chasing her toward you and very soon they will culminate their dance in an exciting, joyous waltz ending.
- Richard Duree

CROATIAN FOLKLORE

Mary Patkovic

Croatia's folklore is noted for its beauty, colorfulness, versatility, individuality and creativity. Its characteristics are divided into three regions: the Pannonian lowlands, Dinaric Mountains and the Adriatic Coast.

In the Patagonian lowlands (Hrvatski Zagorje, Medimurje, Podravina, Progorja, Moslavina, Slavonia, Pokuplje and Pounje) where grain and livestock are raised, one can find quite extensive collections of rich male and female costumes made of flax, cotton and home spun wool. Costumes vary in their patterns and folds, as well as in their decoration. The attire is often decorated with leather attachments. The distinctive festive habits vary depending upon the time of the celebration. The various kinds of tamburica and the bagpipe known as the *dude* are amongst the musical instruments found here.

In the Dinaric ranges (Kordun, Gorski Kotar, Lika, Ravni Kotari, Bukovica, Knin, Dmis, Muca, Vrlika, Sinj, Imotski), where predominantly livestock, sheep and goats are raised, costumes of domestic spun and woven cloth are worn. Hand-embroidered designs are seen less now, since the designs are woven in on the weaver's loom. The darker, deeper colors such as black, brown, red, purple, blue and green dominate. The more elegant costumes are lavished with gold and silver threads and large silver filigree buttons. The Croatian red hat originated in the old Illyrian era. Old weapons, especially pistols, are intricately decorated with copper and silver designs. Wind instruments, the *gajde* (a type of bagpipe), and the shepherd's flute are colorful and richly decorated, and the artistic ornament depicting a horse or goat head adorns the handle of the *gusle* (the well-known instrument which accompanies hundreds of national epic songs and which, during the era of romanticism, enlightened the exalted souls of Europe).

On the Adriatic Coast (Istra, Hrvatsko, Primorje, Zadar, Sibenik, Split, Omis, Makarska, Konavljje, Dubrovnik and the Islands of Krk, Cres, Losin, Susak, Olib, Pag, Zlarin, Solta, Brac, Hvar, Lastovo, Mijet, Korcula), livelihood derives from small livestock and vineyards. Costumes vary greatly, ranging from short women's costumes on the island of Susak to the very elegant, queenly long dresses in Split and Konavli. The intricate pleats and even more intricate lace work are distinctly noticeable on costumes. Folk songs are particularly expressive, many of which were preserved from the Middle Ages. The *lira* (a pear shaped instrument with three strings) accompanies many dances.

Croatia's major cities have numerous cultural festivals. Among the well-known throughout Europe are the Musical Biennial and folklore Festival in Zagreb, the carnival festivities in Sambor near Zagreb and along the entire coast of Croatia, the traditional national dances, the knight games such as the "Alka" in Sinj, "Moreska" in Korcula, the "Kumpnija" in Blato (including picturesque group dances from the islands of Susak, Pag and Krk).

There are several summer activities in the Croatian Community of Southern California this year. All listed below will be serving traditional Croatian foods (e.g.: roast lamb, sausages, *cevapci* and pastries). St. Anthony's Picnic will include a large Croatian production of traditional folk dancing with the St. Anthony's Kolo and Tamburica Club, St. Anthony's Children's School and Mary Star Children's School from San Pedro. Live music will be featured at all the picnics and folk dancing groups will be performing at various locations.

July 10 St. Anthony's Croatian Church Picnic
Alpine Village Beer Gardens,
Torrance, CA

August 7 H.S.S., location not confirmed

August 21 Our Lady of Sinj, Pistol Range,
San Pedro, CA

August 27 Hercegovski Picnic, location
not yet confirmed

Please call Asta at (213) 383-6284, at the Croatian National Association, for further details and verification of dates and locations.

DISCOVER THE DIFFERENCE!

10th Annual

MONTREAL
INTERNATIONAL

July 31- August 1-2-3-4-5, 1994

BIANCA DE JONG	Bulgaria
AHMET LULECI	Turkey
JACEK MAREK	Poland
TINEKE VAN GEEL	Armenia
PIERRE GINGRAS	Greece
STEVE CSILLAG	Internat'l

For more information contact
MIFDC
5635 Hudson Avenue,
Montreal, Que., Canada H4W 2K3
TEL (514) 481-3867 late evenings

DANCING ON THE SLAB AT LINCOLN PARK

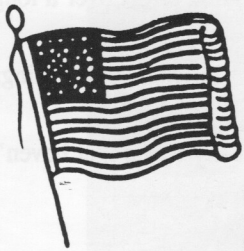
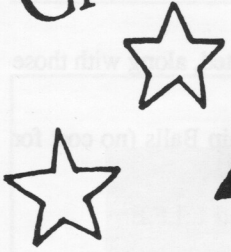
CANCELLED

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4th July

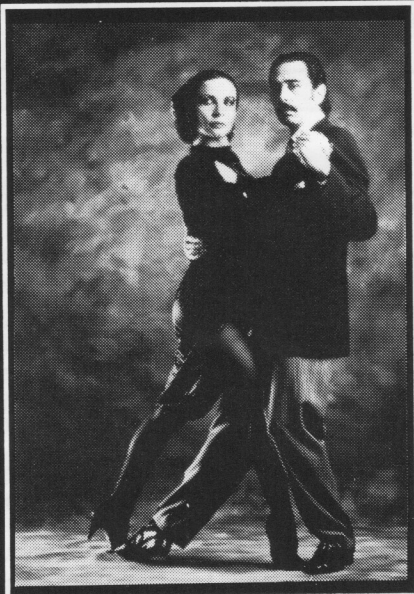
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FOLK DANCE FEDERATION COUNCIL MEETING
SATURDAY, JULY 16, 1994 at 11:00 a.m.
Call Beverly at (310) 202-6166 for Location.

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"...**Loreen Arbus** and **Alberto Toledano** [Guest Artists with the AVAZ International Dance Theatre] gave new meaning to the tango with their expert footwork. Kicking between each other's legs at a fierce pace and their hips swiveling voraciously, they danced in perfect synchronization."

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Farewell from the Past President ('92-94), Folk Dance Federation of California, South

Eunice Udelf

As I look back on my two years as President, I note that some things NEVER change, such as our love of international folkdancing and our joy in sharing it with others.

Other things do change. As they do...

First, and most important, I want to thank the people who come to Federation meetings to share in the decision-making process. It's a labor of love to give up Sunday mornings!

The *Folk Dance Scene* magazine has continued through the years to keep us abreast of events and to add to our folkloric knowledge. Special thanks to the editors and to the staff who get subscriptions filled and mailed out.

I look back on my terms in office and note other kinds of changes, some quite positive:

- I created a theme for each year. '94 is the Year of the Open Door. I sure hope this theme is being used to encourage more people to join our international dance world. Last year was the Year of the Costume. Its outgrowth, the costume Co-Op, has been successful, where permitted, and should continue to provide a means to get costumes out of the closet and onto the dance floor where they belong.
- There are more Beginner's Festivals occurring each year. And not just in Culver City. They've been presented as far north as Ventura and as far south as San Diego!

- Communications between North and South have improved. One result has been the printing of both President's Messages in both publications whenever possible. Another result has been the initiation of a Statewide International Folkdance Weekend, recognized by State Governor, Pete Wilson. (In 1994, this will be a week-long event, the second week of October). Be sure to mark your calendar now. Save time for the many events being planned. In fact, why not plan an event yourself: a little music, a few friends who dance, a reservation to show off at a park, a mall, a senior center or a school.

- An effort to introduce officers through *Scene* magazine was initiated, along with those presidents' messages.

- More scholarships were available thanks to successful Scholarship Balls (no cost for the use of the hall due to the efforts of the Hollywood Peasants!).

- We now have TWO long-week-end dance camps, S.C.F.L.C. and L.I.F.E.

- An ad-hoc awards committee was created. Together with executive certificates, these provide a means of recognition of those who have dedicated great effort over a long period of time.

- Plans are beginning to take shape for Statewide '95 to be held in Ojai. Some things don't change: our first Statewide Festival was held in Ojai 50 years ago!!

There are, of course, many things that have gone on throughout my terms that haven't been changes - just "good business as usual".

- A wonderful Roumanian costume presentation.

- Revitalization meetings that gave us a sense of direction and new energy.

- A fine Teacher Training Day in Orange County.

- Successful weekends at Hess Kramer each year, despite flood and fire!

- A wonderful Statewide festival in Arcadia.

- Regular festivals throughout Southern California.

- Master teacher institute and workshops here, there, and everywhere.

Thank you, once again, to all of you who help make the decisions and work to make all of this happen.

Message from the President, Folk Dance Federation of California, South

Julith Plonas

Greetings from the new President of the Folk Dance Federation of California, South. This is a new role for me, and I hope that you can offer me your support and encouragement as I find my way.

My first job is to cast about for new people to carry on the work of the Federation. There are many who have

worked hard over the years to provide us with events and information about where we can go to enjoy the music, dance, food and folklore of other cultures. I really enjoy moving my body to all kinds of music, and folkdancing has made me more sensitive to the moods and feelings expressed in music (I got my B.A. in Music!). I am glad that the Federation is around to provide these experiences, and I want to see it continue.

It is said that if you want to get something done, ask a busy person. So, I am asking other busy persons such as myself to give me a call and let me know what you want to see happen and what you want to do to help make it happen!

- Julith
(310) 867-4495

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Campers (right) choreograph their own dances during Dalia festival theme party.

Ya'akov Eden teaching Uva' u Ha' ovdim, (left) a dance that ends with whole room converging on the center.

One happy little camper! (middle)

Natives show map of their village during Dalia festival theme party.(bottom)



At the Southern California Folklore Camp in Idyllwild this year, Yves Moreau's folklore session was the ice breaker; the first of three teachers to involve the folk dancers in an ethnic theme party night.

There were over a hundred campers, one of the largest groups ever assembled at Isomata. The four day camp featured the teachers Yves Moreau, Ya'akov Eden and Richard Powers, and live music by the Atlantic Crossing. Each of the first three days had the food, drinks and decoration of a different culture, and the last day was reviews, brunch and departures.

The ethnic themes started with the lunch menu and continued through happy hour to the theme party late at night. Thursday, the first day of camp, was devoted to the Bulgarian culture. After a lunch featuring Bulgarian foods, campers decorated the dance hall with Bulgarian type artifacts. These activities were followed by happy hour with Slivovitz (Bulgarian plum brandy), and finally, the evening theme party with Yves Moreau.

"I've chosen to explain the origin of a lot of the dances that we do in Bulgaria. These dances were all connected to something, and obviously a lot of it is not known, or



Yves Moreau (upper right) showing the hand movements to Elenska Racenica

Family portraits (lower right and left), a game of musical chairs where each person has a set position. Mother is seated, father stands behind mother, sister is on mother's right, brother is on mother's left, and baby sits on mother's lap. Positions change after each pause.

The Koleda ritual (bottom) one of the rare times in Bulgarian culture when the men are given gifts for their singing.



has disappeared. Even the Bulgarians sometimes don't know the meaning of some of the customs they follow and certain ritual aspects. I want to talk about some of the rituals that were the most characteristic in Bulgaria. About the ones that survived and those

that had died out, were revived. (I've included some of this in the syllabus - you'll notice that before the dances, there are some notes. I've included a map of Bulgaria of the ethnographic or folkloric regions of Bulgaria, and an article which talks a bit about the origins of Bulgarian folkdance, its forms, its styles, and a little piece about the rituals.) The rituals are certainly very old. They go back thousands of years, and pre-date Christianity even though those rituals have been given a Christian connotation, pretty much like what we celebrate in our countries, like Christmas. They're often related to symbols, to celebrations that deal with the cyclical calendar of the year, the seasons. And this is what is at the basis of a lot of Bulgarian holidays still to be found. So, you're talking about following the calendar of the seasons. Winter solstice, summer solstice, and so on. Certain symbols have come back -- the bread, the water, the salt, colors of red and white; these are old symbols of life, fertility, health, and these things pop up a lot in folk customs all over the world. I'd like to illustrate three folk customs tonight which pertain to that calendar. One pertains to the beginning of the year as we know it now, mainly the New Year, January 1, but really connected in Bulgaria with winter solstice. They have a ritual there they call "Koleda".

Koleda was the name for the ancient god of the sun in that part of Europe, and came to be connected with Christmas and New Years eventually, but they're really talking about a ritual where, again, the basis was to ask for good omens and good wishes. In Bulgaria, it was a ritual which was almost unfailingly restricted to men, On New Years, and Christmas eve, men would wander through the village, going from house to house singing songs. Basically, what you would find are men wearing capes or cloaks made of heavy wool, with felt inside. Often the capes were striped. They would have fur hats made of sheepskin decorated, and they carry shepherd sticks. They often carry with them copper bells to create as much noise as possible, and they sing. This is one of the rare times in Bulgarian culture where it is the men that sing -- usually singing is associated with the

women, with their polyphonic sounds. The men's singing isn't fancy, but it's pretty. Sometimes they're accompanied by bagpipes, the gajda player, but not necessarily. The villagers give them gifts as they stop to sing - breads that look something like bagels. The shepherd sticks are made to carry these breads. They're stacked up on the sticks. These customs can still be seen. The most famous is at a village not far from Sofia.



Now, the counterpart of this, a very similar custom, happens not much later, in spring-time. It's also a similar ritual, but this time it's women that go from house to house singing songs and receiving gifts in return. Only women...this time it's only women. This is called "Lazarubahneh?"- this means St. Lazarus' Day, the resurrection of St. Lazarus. It's very biblical, There's not just singing...there's also dancing that goes on as part of this ritual.

There are lots of accessories with this costume...very elaborate headpieces are worn, mostly of flowers, either real or fabric flower headgear. Some are very long. And the most decorative, the best jewelry...coin necklaces, silver buckles, often a white apron, and if



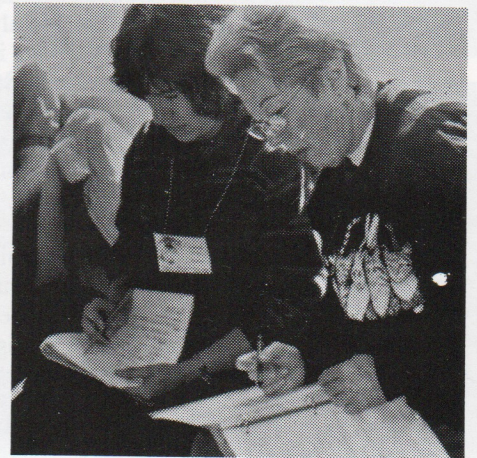
Paper towels replace white (symbolic of purity) scarves in the camp version of the St. Lazarus' Day ritual, making it a little out of the ordinary. (upper right)

Live music was provided by the group, Atlantic Crossing. (lower right) Photo by Marcia Berman

Bob Alexander and Cindy Zuzga ride the Orient express in style (left).



they're very pretty, they're often compared to bouquets of flowers, or glittering silver and gold because the effect of these groups -- there are often 6 or more that go around singing, and they do the offerings. They offer a piece of round bread, the very old symbol of life, and invite the villagers to pick off a piece of the loaf with their fingers and eat it. Another thing is blessing, where some of them take a little branch and dip it in water and bless you as they go by. A much bigger loaf of bread, called "pita", made of very heavy dough and sometimes with yogurt mixed in and sometimes decorated with eggs, another symbol of fertility associated with Easter time, which is also that time of year. The women that would do this were young and unmarried. In Bulgaria, this means they're under 16. Often they do a little song and dance to a kopanitsa rhythm, it's very stately, and with the headgear, the effect is very nice. There's a lot of interesting dancing. One thing is for four women in a kind of square, with the two facing each other and the two on the side facing each other. The dance is a paidushko kind of rhythm. What they do there, using white scarves (symbolizing purity), and the step is a kind of limping step, going forward with a wrist twirl, and then going back with step hops. As you go



back, it looks kind of like a Morris dance. Scarves, bells, women, white--all the symbolism connects. The more you see of these rituals all over the world, the more you see how similar they are, not how different. You can see here symbols of fertility, and of giving and receiving of gifts.

Richard weaves a tale of dances of yesterday to a rapt audience (top).

Steve and Jill share happy hour on the Orient Express (middle left). Photo by Marcia Berman.

Laura and Dorothy work on dance notes to update the syllabus (middle right).

"I tend to push the urban one-step because it's fun, it's not intimidating." Richard Powers explains as he and Ruth demonstrate (lower left).

Our guides through the "Camp Experience", Richard Powers, Yves Moreau and Ya'akov Eden (lower right). Photo by Steve Davis.

Interview: Dr. Beniamin Kruta, Director, Institute of Popular Culture, Albania

Interview conducted in Tirana, Albania, October, 1993 by Ian Price



Dr. Beniamin Kruta

Dr. Kruta completed part of his studies at a conservatory in Bucharest from 1959-1961. From 1962-65, he finished his theoretical studies at the Conservatory of Tirana and defended his thesis in the field of musical folklore, specifically on the polyphony of Nyzeqe. Then, he was appointed to the Institute of Folklore and for 17 years, from 1972-1989, served as the chief of the sector on Ethnomusicology and Choreography. During that period, he carried out over 35 research expeditions and collected over 5,000 recordings in the different genres and fields of musical folklore and choreography. He's

published a number of studies in the scientific journals within and without Albania.

He's also participated in a number of international symposiums and conferences in Austria, Germany, Romania, France, Greece, Turkey, and elsewhere, giving talks in which he's discussed problems of Albanian musical folklore. He's published monographs and a discographic corpus in Italy in collaboration with a publishing house in Milan as well as in the form of compact discs in Chants du monde in Paris. His principal interest is in the study of polyphony, though he's also been busy in other fields of music -- the foundations, rhythms and architectonics of Albanian popular music, and the music of heroic epics of Albania. He has co-authored a number of anthologies of Albanian popular music, including historical folk songs; principally transcriptions from the field of homophonic and polyphonic music.

Dr. Kruta holds numerous titles, including Candidate of Sciences and Old Scientific Co-Worker (equivalent to a Doctor of Science). He has been a teacher for 13 years with the rank of Professor of Folklore at the Academy of Music and the Conservatory of Tirana.

"The folkore produced during Communist rule...totally isolated from the rest of Albania's history, and was (perhaps) unable to influence the traditional folkore."

After thanking Dr. Kruta for taking time for this interview, Ian asked that he share information about the Institute, its history, its work and its problems.

According to Dr. Kruta, the Institute of Popular Culture at the Academy of Sciences in Tirana was founded in 1960 as a small institute with two sectors: folkore and music. For some 20 years, until 1980, it was called The Institute of Folklore. Then the name was changed to the Institute of Popular Culture, the name by which it is known today. During this 30 year period, the Institute led numerous field research expeditions which have resulted in an unusually rich collection of materials in different areas of popular culture.

Work began with traditional music, both vocal and instrumental, and popular dances that were recorded during the time of Nexhat Agolli (an Albanian specialist in folk dance). Later, the Institute technically enriched and reformed these collections with the aid of more modern technology, to include several thousand dances. In addition to folkloric, musical and choreographic material, folkore researchers collected thousands of photographs. Field work yielded hand-written materials numbering several thousand pages as well as texts of poetic songs in various folkloric genres (work lyrics, wedding lyrics, love lyrics, historical epics, ballads, legends, popular prose, fables). This has resulted in a truly extraordinarily large collection of written material of colossal value to us.

All of this material has been catalogued in our archives, which are of the classic type. It is not yet computerized, but we hope to do so in order to be included in the world's contemporary archives.

In 1980, after the Institute was christened "The Institute of Popular Culture", a sector of ethnography at the Institute of History, consisting of two sectors, the material and the social culture, became a part of the Institute of Popular Culture and operates in unison with it.

Over a period of 35 years, the Institute published numerous volumes of anthologies of a

scientific, scholarly character. Monographs and anthologies have been published in the fields of music, photography, and written and oral folkore, which makes up the body of the cultural heritage of the Albanian people. The Institute also published the magazine, Popular Culture, which dealt with scientific problems of a theoretical character in the area of Albanian folkore, and from time to time, with comparative studies of the folkore of other Balkan countries.

Also during that period, the Institute organized a number of scientific symposiums and conferences, such as the First Conference of Albanian Folklore in 1972, and later, several symposiums on problems of the development of contemporary folkore. In the year 1989, it organized the International Symposium on the Polyphony of the Balkan Peoples.

Since then, it has not been possible for the Institute to hold scientific symposia or meetings. But Dr. Kruta stressed that the Institute has been continuously occupied with the problems of the folkloric movement at the local level. It has been one of the organizers of the National Festival, held once every 5 years in the historic locale of Gjirokaster (no longer being held -- the last was in 1988).

Currently, Albania is experiencing a difficult period of economic transition, going from the Communist era with its centralized economic system to a free market system, which has its own positive elements. In spite of great economic difficulties confronting the state in these transitional times, the Institute continues to stand on its feet, albeit at a reduced scale. Forced to cut costs on many levels, the Institute has managed to preserve its scientific character and carry out its functions and responsibilities as an institute.

At present, the Institute (along with many other research institutes in the country) faces a number of difficulties, particularly economic. In addition, it faces problems having to do with the value put on the scientific intellectuals and workers. Too little regard is given them, economically. A combination of these problems is severely limiting research work and publication in the field of Albanian folkore.

Even if there were funds to support field research, it would be difficult to publish. Prices have risen considerably since the change to free market economy, resulting in huge budget outlays for the publication of monographs and/or magazines. Lack of funding is also reflected in the lack of transportation for field work. All of this has put the Institute in what Dr. Kruta calls a period of stagnation - a period he is sure will end as soon as something is published by the Institute. Unhappily, nothing has been published since 1991, but they are hoping to publish an annual issue of the magazine, Popular Culture (in Albanian only, since it is financially impossible to translate it into foreign languages at this time).

This, then, is the general direction in which the Institute is going. There are competent workers, both within and without, who are willing to work and who bring high scientific credentials with them, though they have not had frequent direct contact with the world abroad. They have been seriously involved in scientific research work, have studied foreign languages and have done extensive reading of the literature, so they certainly measure up to international standards. This is demonstrated in their theoretical work and in the manner in which they represent Albanian folkore. This has also been apparent when workers from the Institute have participated in international conferences, symposia and congresses on problems of European folkore.

Dr. Kruta then went on to talk about the effects of the Communist regime on Albanian folkore and folkloric research.

According to Dr Kruta, the Communist government in Albania, which lasted at least 50 years, exerted a negative influence on the field of popular creativity, dictating to the creators of popular culture from above, imposing on them and politicizing them. This situation also influenced folkloric creativity. As a consequence of this 50-year Communist regime, a considerable number of politicized songs and poetic texts which argue in favor of the political system in the country at the time are preserved in the Institute's archives. These were dictated from above and composed from below. This is not a peculiarly Albanian phenomenon. Rather, it is one that existed in all of the former Eastern Socialist states, though it may have been more pronounced in Albania.

The folklore produced during Communist rule was totally off base when it spoke about the pseudo-results or pseudo-achievements of that system in the fields of culture, the economy, domestic and foreign policy. It was totally isolated from the rest of Albania's history, and was (perhaps) unable to influence the traditional folklore. When we speak of traditional folklore, we have in mind the creativity that is linked with the life of the people (ritual songs, work songs, lyrical songs of love, weddings, ceremonies, death, birth, or historic ballads and legends of WWI and WWII). This entire folkloric layer was not influenced by the Communist dictatorship.

Some renditions of the above may have been performed at festivals or on stage, but the stage is unknown in traditional folklore. Traditional folklore manifested itself on the popular level, internal and family oriented. It served as a means of communication amongst people at weddings, etc., or even as a form of organized meeting in villages, both north and south. The stage was not utilized in the classical sense of the word, with performing artists and spectators. These phenomena came later, when folklore came in contact with spectators who were also listeners and critics. The contacts and interactions between performers and listeners gave birth to processes that have influenced the activity of the performers.

Now the people can again create what they, themselves, want. Now we see the birth of original forms, interpretations by groups of performers free of dictats by directors coming from the cities. Now the performer can perform in accordance with his own judgement. This brings out the need for creative incentives. The state, above all, should exert a positive influence by providing incentive in this direction, so that folklore may have its own driving force among the people, in the villages, at weddings, in various happy family occasions.

Folklore needs to move, to live, to develop within its own spheres. It should be beneficial, exerting influence on the entire national culture through the intermediaries of television and festivals. This needs to be developed. But, in order to organize festivals, someone has to support them. The moment a performer sees that he and his song are appreciated, he automatically holds himself up, feeling worthy. This gives incentive to keep his creative talents alive, and perhaps to do organizational work around folklore. Without this appreciation, he may lose the incentive to perform. With no performance, a broad segment of the old folkloric heritage will be lost.

Besides the above incentives, material incentives are not without value in the current epoch. Creators, performers and various folkloric groups should appear from time to time on the stages of cities within and without Albania, for such activity would be a great stimulant to the development of folklore. The development of tourism, in a manner similar to other countries, could also be a real incentive to the further development of folklore. This can be seen in many countries of the world where they organized different folkloric groups with tourism in mind. The results have been good. However, there is a danger here, since tourists tend to look for the spectacular and perhaps overlook the finer elements of folklore. If those elements go unappreciated, they may be lost. In spite of that possibility, the lesser of two evils seems to be to allow folklore to enter the domain of tourism.

At this point, Ian commented, "You've said many things. I wish you could clarify them so that I could understand them better. In this period of transition, there is a great penetration of influences, such as those coming from the radio and television, and the changing customs in family life. These changes are taking place in the Albanian family and in social relations. Under the pressure, then, of these changes, what is the situation of the folklore and culture?"

Dr. Kruta responded with the following opinion. Compared to some Balkan countries, Albania has an authentic, rich and vigorous folklore. This last is most significant. By this, he said he meant the intensity of the performance, of its execution, of its movement. There could be folklore in a specific village, but if it is not used very much, it automatically fades and disappears. The intensity of folklore among the Albanians is a product of many things. There is a well-developed tradition for the performance of the songs, dances and music. Every social milieu in the village or city (but especially in the village) is animated by folklore, featuring traditional folkloric songs and dances. This is an important foundation for the manifestation and continuation of folklore, and indeed, in order to have creative elements. The performance is a law unto itself.

It is plain that there are outside influences coming from different directions through television, radios and cassette recordings from other countries. In the last two years, Albania experienced an economic migration such as it had not seen in 50 years. These people brought with them a great variety of music on cassettes and have sold the tapes on the free market in the cities to people who are quite fond of this music. These people then expose their families to this music.

What sort of influence will this have? Will it enter the villages, too? Yes, it will get there eventually, but there are quite a few villages that will not accept or permit such music. Some musician may like a particular song and perform it as music, even though he does not understand the language. And songs are linked to language. The melody might be pleasant, but it will not live long in the memory if it does not come as a whole package, including melody and lyrics. This holds true especially in the south where there is polyphonic music that has not been influenced -- and probably never will be -- by music from outside, be it in terms of melody, harmony, or the contrapuntal features of polyphonic music, whether it's the Lab or the Tosk polyphony. On the contrary, polyphonic music tends to expand to other zones (e.g. Epirus). Naturally, in the north they have their own elements that make up musical systems. Albanians have their own systems of tuning, of intonation, and of untempered traditional instruments that are usually not amenable to playing foreign music. In other words, there is an Albanian popular system of intonation that does not accept that which is not compatible with itself. Albanian instruments are not accordions or clarinets, but rather instruments like the cifteli, the lute, etc.

Specific circumstances can also play a part here. We know from world history that Rome occupied Greece physically, but Greece occupied it culturally. A big state occupied a little state, but the little one conquered the big one from the point of view of culture. The same sort of thing happened in Albania. Foreign elements have been imported from the Balkans and the rest of the world -- things like intonations and melodic and rhythmic currents -- but they have been integrated and melded into a music and culture that has its own identity; that is to say, they have taken on local color. This leads to problems that have beset students of choreography and the field of ethnology in general when trying to determine what is native among the Albanians and what is imported.

Having discussed external influences on Albania's folklore, Dr. Kruta went on to comment on internal phenomena, the tendency among the different regions to impose their folklore on each other.

There have been national folkloric fences, ethnographic borders, which at one time were clear-cut. Ethnographic borders have been preserved in customs, songs, dances, and manifestations of culture in general. But this has not been an hermetic closure, in as much as our language has intervened in the process. For we are one people, north and south, and share a common language as well as common dialectal elements. So, the fields of music and choreography could not possibly evade interventions, whether in the north or south, in Central Albania or from village to village, all the more so since they have had marital and other relations among themselves.

The diktat (Communist) is another question. The villages did not accept it 100% -- rather, they took from it that which they liked. Thus, a rendition in a particular zone which was agreeable to another zone was adopted by the latter and used to such an extent that in time that zone often came to regard it as its own product. Today it is often very difficult to determine the origin of a given style or rendition because it has spread all over, regardless of the claims of this or that zone.

At this point, Ian said, "...conditions have changed since Albania entered this new economic phase. In the past, the Institute was subsidized by the state. But what about now? Will it be privatized or will the state continue to support it in some fashion?"

Dr. Kruta responded, "We are integrated within the framework of Albanian Studies, which is Pan-Albanian in make-up and includes institutes such as ours and the Institutes of Language, History, Archaeology and so on. As such, we are financially dependent on and subsidized by the state. Naturally, we must strive in every way to have ties with international organizations so that we might be helped and so that we ourselves may make our own contribution to those entities, and through this collaboration be able to publish and do field research, work with compact discs and so forth. We desire to be helped in a practical manner rather than on a purely theoretical plane. We need financial help, and also help to train qualified cadres so that they may have contacts abroad on scientific planes.

We have many problems at present. Let us assume that we have working relations with foreign entities that are able to give financial aid to our Institute. We would ask, above all, for aid in the preservation of the fund of our cultural heritage -- the material culture and the ethnographic: music, folklore. We want to insure the preservation and life span of this cultural fund.

One problem regards the use of modern technology in folkloric studies. This has become indispensable in the light of what has been done with computerization of scientific works. We need to find donors to offer this type of equipment, and possibly to teach us how to use it to computerize our archives. Work should begin to gradually computerize all of our archives. We have card files, but we need new files which later will need to be transferred to computers. Additionally, we want to make our collections mobile and communicable, as they are not practical in their current state. Then, too, they have to be protected from the elements (e.g., constant temperatures, etc.) and from human elements (e.g. alarm systems, etc.) We also have problems with the tapes in our possession. Some of our recordings are defective owing to the old apparatus used in the recording. An expedition to Italy in 1965 used an apparatus resembling the engine of a tank that was so noisy that you can hardly hear the music. I know that it is possible to filter out the noise with the new technologies. This is, naturally, of great interest to us.

I said from the start that we are facing difficult

problems. To do scientific work, you must be treated well financially. We are not quite there, yet. But we have hopes for the future. Our teams will continue to work in our scientific institutions. They should get salaries that at least approach the level of salaries paid by states abroad to scientific workers.

A second issue regards the exchange of information and experience gained by sending Albanians to foreign countries, and having foreigners come here to deal with the different problems regarding their professional training. If scientists elsewhere in the world contacted and collaborated with our scientists, exchanging experiences, this would be helpful. Our people could go to other countries to participate, for instance, in seminars on the problems in Albanian folklore, Albanian ethnography, and in different fields and specialties. Likewise, foreign scientists with specialties in the different fields of ethnography and folklore could come here to teach courses consisting of some special lectures on matters of interest to us. The same holds true for courses on modern technologies related to the field.

Another problem is the publication of scientific materials in Albanian and their distribution to different countries so that they may become acquainted with Albanian culture and traditional popular Albanian art. As I said earlier, we are currently unable to finance publications, even in the fields of the cultural heritage of the Albanian people such as prose, poetry, ballads, legends, proverbs, and fables, in which we have a wealth of materials. Indeed, we have volumes waiting for publication, as well as monographs on various problems of the popular culture. Magazines, like *Popular Culture*, written in Albanian and foreign languages, and two other periodicals, *Questions of Albanian Folklore* and *Ethnographic Albanian*, have issues ready to go to press but cannot be printed due to lack of funding, even though the cost may be lower here than abroad. We have been waiting for several years for the corpus of popular costumes, in 4 volumes with illustrations, which are in precarious condition right now. Also in readiness are two volumes on Albanian popular dwellings, with sketches and photographs. These, too, cannot be published. Several other volumes, as well as a number of monographs are blocked, all because of lack of funding. We are hoping that next year it will be possible to publish 2 or 3 delayed issues of *Popular Culture*, but only in Albanian, as we are not in a position to translate them into foreign languages. It would greatly help us if someone collaborated with us in this, perhaps signing a contract of mutual benefit to both parties. We could jointly publish a given number of volumes in the field of folklore or on costumes.

The main thing we are unable to handle at the present is the lack of funds. We have asked for funds, and we're waiting to see how much of what we've requested will be approved -- enough to receive guests and house them, that's all. Right now, we just don't have funds to accommodate the professors, engineers, foreign scientists and others who want to come here. I don't know if there are any who would come at their own expense. But to ask others for help and then tell them to pay for their own expenses -- that is difficult for us to do.

That aside, we are in a position to publish many things that we have in our Institute at their disposal, and to assist them in connection with whatever interests they might have. We would be amenable to publishing bilingual magazines dealing with folklore and other worthy subjects. There is a problem, however. That is, people who publish in magazines want to be compensated. And we don't have the funds to compensate our co-workers, be they domestic or foreign. This is a central, cardinal problem, because the material incentive to write is absent. A scientist needs incentive to write. It's not only the moral factor that makes him publish a study. There is also material compensation. He needs to be paid on the basis of international laws, regulations and standards. Otherwise, the level of science declines. Incentives are indispensable, for they drive science and production forward. We cannot have science without moral and material incentives."



CLUB ACTIVITIES

ALPINE DANCERS OF SANTA BARBARA	Mon, 7:30-10 pm Alpine & Scandinavian	Gilbert Perleberg (805) 968-3983	SANTA BARBARA, Emanuel Lutheran Church, 3721 Modoc Rd.
BARLEYCORN COUNTRY DANCERS	Fri, 7:30-9:30 pm	Tammy Ewing (805) 544-1230	SAN LUIS OBSIPO, Acad. of Dance, 672 Higuera St.
CHINA LAKE DESERT DANCERS	Tues, 7:30-9:30 pm Thur, 7-10 pm	(619) 446-2795	RIDGECREST, High Desert Dance Center, 725 S. Gateway
CONEJO VALLEY FOLK DANCERS	Mon, 7:30-10 pm	(805) 498-2491 Ask for Gene	THOUSAND OAKS, Conejo Elem. School 280 Conejo School Rd.
CRESTWOOD FOLK DANCERS	Mon, 8:15-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave., WLA
DESERT INTERNATIONAL DANCERS	Mon, 7-10:30 pm	(619) 343-3513 Sam & Vikki, instructors	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
ETHNIC EXPRESS INT'L FOLK DANCERS	Mon, 7-9 pm	(702) 732-4871 Dick	LAS VEGAS, Baker Park Comm. School 1100 E. St. Louis
FOLK DANCE CENTER	Mon, Wed, Fri, Sat Call for hours	(619) 281-KOLO	SAN DIEGO, Normal Heights 4649 Hawley Blvd.
FOLKARTEERS	Fri, 8-10 pm	(818) 338-2929 (714) 593-2880	COVINA, Las Palmas School 641 N. Lark Ellen Ave.
HAVERIM FOLK DANCERS	Tues, 8-10 pm	(310) 202-6166; 478-4659 Beverly Barr, instructor	VAN NUYS, Valley Cities Jewish Ctr. 13164 Burbank Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	Ann Taylor (805) 643-2886	VENTURA, Temple Beth Torah Youth Ctr. 7620 Foothill Rd.
HOLLYWOOD PEASANTS	Wed, 7:30-9:45 pm	(310) 827-3734	WEST HOLLYWOOD, Plummer Park 7377 Santa Monica Blvd. Fiesta Hall
INTERMEDIATE FOLK DANCERS	Fri, 8-10:30 pm	(310) 397-5039	CULVER CITY, Lindberg Park Ocean Ave. & Rhoda Way
KAYSO FOLK DANCERS	Fri, 9 am-noon Sat, 12:30-3 pm	(619) 238-1717 Kayso Soghomonian, instructor	SAN DIEGO, Casa del Prado, Rm. 206 Balboa Park; Sat, 4044 Idaho St.
KERN INTERNATIONAL FOLK DANCERS	Wed, 7:30-9:30 pm	(805) 831-5007	BAKERSFIELD, Wayne Van Horn School, 5501 Kleinpell Ave.
KYPSELI	Fri, 8 pm-midnite	(818) 248-2020	PASADENA, 2031 Villa St.
LAGUNA FOLK DANCERS	Sun, 7-10 pm Wed, 8-10 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center 384 Legion Ave.
MOUNTAIN DANCERS	Tue., 7-9:30 pm	Betty Solloway (818) 447-0046	S. PASADENA, Oneyonta Cong. Church 1515 Garfield Ave.
NARODNI DANCERS OF LONG BEACH	Th, 7:30-10:30 pm	(310) 421-9105, Lucille (714) 892-9766, Laura	LONG BEACH, Unitarian Church, 5450 Atherton
NORTH SAN DIEGO COUNTY FOLK DANCERS	Fri, 7:30-11 pm	(619) 743-5927 George Bailey	VISTA, Grange Hall 1050 S. Santa Fe
OJAI FOLK DANCERS	Wed, 7:30-10 pm	(805) 649-2367 Rachel Pratt	OJAI Art Center 113 S. Montgomery
ORANGE COUNTY FOLK DANCERS	Fri, 7:30-10:30 pm	(714) 642-1052, Richard (714) 646-7082, Steve	ORANGE, The Music Room 3514 E. Chapman
PASADENA FOLK DANCE CO-OP	Fri, 7:45-11 pm	(818) 794-9493	PASADENA, Throop Memorial Church 300 S. Los Robles
ROYAL SCOTTISH COUNTRY DANCE SOC., Manhattan Beach	Tues, 7 p.m.	Wilma Fee (310) 546-2005	MANHATTAN BEACH, Knights of Columbus Hall, 224½ S. Sepulveda Blvd.
ROYAL SCOTTISH COUNTRY DANCE SOC., Pasadena	Th., 7-10 pm	(310) 820-1181 Eve & Jerry Lubin	EAGLE ROCK, St. Barnabus' Parish House, 2109 Chickasaw
ROYAL SCOTTISH COUNTRY DANCE SOC., San Gabriel	Tu, W, Th, Fri 7:30-10 pm	David Hills (818) 354-8741	SAN GABRIEL. Call for location

CLUB ACTIVITIES

ROYAL SCOTTISH COUNTRY DANCE SOC., Santa Monica	Fri, 7:30-10 pm	Ann McBride (818) 841-8161	SANTA MONICA. Santa Monica City College Dance Studio
ROYAL SCOTTISH COUNTRY DANCE SOC.	Mon, Thurs, 7:30-9:45 pm	(714) 557-4662 Shirley Saturensky	IRVINE. Call for location HUNTINGTON BEACH. Call for location
SAN DIEGO FOLK DANCERS	Mon, 7:30-10 pm	(619) 460-8475 Evelyn Prewett	SAN DIEGO. Recital Hall. Balboa Park
SAN DIEGO INTERNATIONAL FOLK DANCE CLUB	Wed, 7-10 pm	(619) 422-5540 Alice Stirling, instructor	SAN DIEGO, Balboa Park Club Balboa Park
SANTA BARBARA COUNTRY DANCE SOCIETY	1st & 3rd Sun. 6:30-10 pm	(805) 969-1511	SANTA BARBARA, Carillo Rec. Ctr. 100 E. Carillo St.
SANTA MARIA FOLK DANCERS	Mon, 7-9:30 pm	(805) 925-3981; 929-1514	SANTA MARIA, Vet's Cultural Ctr., Pine & Finnell
SKANDIA DANCE CLUB	Several dates, times	(714) 533-8667 (714) 892-2579 (310) 459-5314	ANAHEIM, Ebell Club, 226 N. Helena St. ORANGE, 131 S. Center St. CULVER CITY. 9636 Venice Blvd.
SOLVANG VILLAGE FOLK DANCERS	Sat, 7:30-10:30 pm	(805) 688-3397 Dave Heald, instructor	SANTA YNEZ, Valley High, Old Gym Hwy 246 at Refugio Rd.
SOUTH BAY FOLK DANCERS	Fri, 7:00-10:00 pm	(310) 377-6393 Bea Rasof	TORRANCE. Torrance Cultural Center, 3330 Civic Center Dr.
SO. CALIFORNIA ENGLISH COUNTRY DANCE SOCIETY	2nd, 4th Fridays 8-11 pm	(818) 441-6129	SANTA MONICA. Marine Park 1406 Marine St.
TROUPE MOSAIC	Tues, 6:30-8:30 pm	Mara Johnson (818) 831-1854	SEPULVEDA. Gottlieb Dance Studio, 9743 Noble Ave.
TUESDAY GYPSIES	Tues, 7:30-10:30 pm	(310) 556-3791 Dave Slater	CULVER CITY, Masonic Temple 9635 Venice Blvd.
U. of RIVERSIDE FOLK DANCE CLUB	Fri, 8-11:30 pm	(714) 369-6557 Sherri	BARN STABLE, University exit 900 University Ave.
VENTURA FOLK DANCERS (Formerly Tchaika)	Thurs, 8-10:00 pm	(805) 642-3931; 985-7316	VENTURA, E.P. Foster School, 20 Pleasant Pl.
VESELO SELO FOLK DANCERS	Th, 7:00-10:00 pm Sat, 8-11 pm	(714) 254-7945; Recorded message & schedule	FULLERTON. Hillcrest Recreation Center, 1155 N. Lemon
WAVERLEY SCOTTISH COUNTRY DANCERS	Wed, 7:30-10:30 pm	Jerry Lubin (310) 820-1181	SANTA MONICA. Adams Jr. High, 2425-16th St.
WESTCHESTER LARIATS	Mon, 3:30-5:30 pm Mon, 7-9 pm	Eve Pontius (310) 306-2360	L.A., Visitation School, 6561 W. 88th St. L.A., Vergari Dance Studio, 6216 W. Manchester Ave.
WEST LOS ANGELES FOLK DANCERS	Fri, 7:30-10:45 pm 4th Wed, 8-10:30 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
WEST VALLEY FOLK DANCERS	Fri, 7:30-10:30 pm	(818) 368-1957	WOODLAND HILLS Rec. Center, 5858 Shoup Ave.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 8:00-10:45 pm	(310) 478-6600	WEST L.A., Emerson Jr. High Gym, 1670 Selby Ave.

NON-FEDERATION CLUBS

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-10 pm	(310) 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ALIVE FELLOWSHIP INT'L FOLKDANCERS	Tuesday 7:30-10 pm	(714) 677-7404; 677-7602 Wayne English	MURIETTA HOT SPRINGS Alive Polarity's Resort
CABRILLO INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm Thur, 7:30-10 pm	(619) 449-4631 Joe Sigona	SAN DIEGO Balboa Park Club Balboa Park
CAFE DANSSA BALKAN DANCERS	Wed, 7:30-10:30 pm	(310) 478-7866 Sherry Cochran	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAFE SHALOM INTERNATIONAL DANCE	4th Sat., 7:30-10 pm Call to confirm	(714) 886-4818	SAN BERNARDINO, 3512 North "E" St. (35th & "E" St.)
CAL TECH HILLEL ISRAELI DANCERS	Sun, 7:30-10:30 pm	(213) 260-3908 (818) 577-8464	PASADENA, Winnet Student Ctr., S. San Pascual, W. of Holliston
CAL TECH INTERNATIONAL FOLK DANCERS	Tues, 8-11:55 pm	(213) 849-2095 (714) 593-2645	PASADENA, Cal Tech Campus, Dabney Hall. Parking off Del Mar
DANCING ROSES	Thurs, 3-4:15 pm Wed, 10:15-11:15 am Thurs, 7:30-8:30 pm	(818) 790-7383 Karila	PASADENA, 85 E. Holly ALTADENA, 560 E. Mariposa LA CANADA, 4469 Chevy Chase

CLUB ACTIVITIES

DEL MAR SHORES INT'L FOLK DANCERS	Mon, 6:45 & 8:15 pm	(619) 475-2776 Geri Dukes	DEL MAR, Mira Costa College 9th & Stratford Court
FOLK DANCE FUN	1st & 3rd Sat. 8-10:30 pm	(818) 349-0877 Ruth	SEPULVEDA, 9743 Noble Ave.
GOTTA DANCE! Israeli Dance	Thurs, 7:15-11 pm All levels	(310) 478-5968 Edy Greenblatt	BRENTWOOD. University Synagogue 11960 Sunset Blvd.
GREEK FOLK DANCE CLASS	Thur, 1-3 pm	(310) 769-3765 Trudy Bronson	VAN NUYS, Valley Cities Jewish Comm. Ctr, 13164 Burbank Blvd.
KYPSELI GREEK FOLK DANCING	Fri, 8 pm-midnight	(818) 248-2020, Antoni (213) 660-1030, Jozef	PASADENA, Vasa Hall 2031 E. Villa
EDY GREENBLATT'S ISRAELI DANCERS	Tues, 7-10:15 pm	(310) 478-5968 Edy Greenblatt, instructor	VAN NUYS, Valley Cities Jewish Ctr., 13164 Burbank Blvd.
LONG BEACH JEWISH COMMUNITY CENTER	Sun, Wed, 7:30-10 pm	(310) 426-7601	LONG BEACH 3801 E. Willow
LONG BEACH INTERNATIONAL FOLK DANCERS	Tues, 7:30-10 pm	John Matthews	LONG BEACH, Unitarian Church 5450 Atherton
NICHEVO FOLK DANCERS	Wed, 8-10:30 p.m.	(805) 967-9991 Flora Codman	SANTA BARBARA, Carillo Rec. Center 100 E. Carillo St.
OUNJIAN'S ARMENIAN DANCE CLASS	Tues, 7:30-9 pm Thur, 7:45-9:15 pm	(818) 845-7555 Susan Ounjian	VAN NUYS, 17231 Sherman Way L.A., 4950 W. Slauson Ave.
SAN PEDRO BALKAN FOLKDANCERS	Mon., 7:30-9:30 pm	(310) 832-4317 Zaga Grgas	SAN PEDRO, YWCA, 437 W. Ninth St.
TEMPLE B'NAI DAVID	Wed, 7:15-10 pm Th, 9:30 am-1 pm	(310) 391-8970 Miriam Dean	LOS ANGELES, 8906 Pico Blvd. CULVER CITY, 4117 Overland Blvd.
WESTSIDE ISRAELI & INTERNATIONAL DANCERS	Tues & Fri 9 am-noon	(310) 478-5968 Edy Greenblatt	WEST L.A., Westwide Jewish Ctr., 5870 N. Olympic Blvd.
WESTSIDE TANCHAZ	4th Sat. days 7:30 pm -midnight	(310) 202-9024	L.A. Gypsy Camp, 3265 Motor Ave.

BEGINNER'S CLASSES

ADAT SHALOM ISRAELI DANCERS	Mon, 7:30-8:30 pm	(310) 475-4985; 478-5968 Edy Greenblatt	WEST L.A., Adat Shalom 3030 Westwood Blvd.
ARMENIAN DANCE CLASS (8 week series)	M-F, 6:30-10 pm	(310) 941-0845 Tom Bozigian, instructor	Different locations each night. Call for details.
CABRILLO INTERNATIONAL FOLK DANCERS	Thurs, 7:30-10 pm	(619) 449-4631 Kim Ho	SAN DIEGO, Balboa Park Club Balboa Park
CONEJO VALLEY FOLK DANCERS	Mon., 7:30 pm	(805) 496-1277	
CRESTWOOD FOLK DANCERS	Mon, 7-8:15 pm	(310) 478-4659; 202-6166 Beverly Barr, instructor	WEST L.A., Brockton School 1309 Armacost Ave.
DESERT INTERNATIONAL FOLK DANCERS	Mon, 7:30-10:30 pm	(619) 343-3513 Sam & Vikki	PALM SPRINGS, Village Center 538 N. Palm Canyon Dr.
EDY GREENBLATT'S ISRAELI DANCERS	Tues, 7-8 pm	(310) 478-5968 Edy Greenblatt	VAN NUYS. Valley Cities Jewish Ctr. 13164 Burbank Blvd.
GOTTA DANCE! Israeli Dancer	Thurs, 7:15-8:15 pm	(310) 478-5968 Edy Greenblatt	BRENTWOOD. University Synagogue 11960 Sunset Blvd.
HAVERIM FOLK DANCERS OF VENTURA	Sun, 7-9 pm	(805) 643-2886 Ann Taylor	VENTURA, Temple Beth Torah 7620 Foothill Rd. (corner Kimbal)
ISRAELI & INTERNATIONAL FOLK DANCERS	Tues, 7:45-10 pm	(310) 375-5553 Ginger McKale	REDONDO BEACH, Temple Menorah 1101 Camino Real
KAYSO FOLK DANCERS	Sat, 1-3 pm	(619) 238-1771 Kayso Soghomonian	SAN DIEGO, North Park Rec Center, 4044 Idaho St.
LAGUNA BEGINNER'S FOLK DANCE CLASS	Wed, 8:00-10:15 pm	(714) 494-3302; 533-8667	LAGUNA BEACH, Community Center, 384 Legion Ave.
NARODNI BEGINNER'S FOLK DANCE CLASS	Thurs, 7-8 pm	(310) 421-9105 (714) 892-2766	LONG BEACH, Hill Jr. High Gym, 1100 Iroquois
NICHEVO FOLK DANCERS	Wed., 7:30 pm	(805) 967-9991	SANTA BARBARA. Carillo Rec. Center 100 E. Carillo
NORTH SAN DIEGO COUNTY BEGINNERS	Thurs, 7:30-9:30 pm	(619) 747-1163 Faith Hagadorn	ESCONDIDO, Methodist Church Rec. Hall, 4th & Kalmia

CLUB ACTIVITIES

OJAI FOLK DANCERS	Wed., 7:30 pm	(805) 649-1503	OJAI. Ojai Art Center
ORANGE COUNTY FOLK DANCERS	Fri., 7:30-8:30 pm	(714) 642-1052, Richard (714) 646-7082, Steve	ORANGE. The Music Room, 3514 E. Chapman
PASADENA CO-OP BEGINNER'S CLASS	Fri, 7:45-8:30 pm	(818) 794-9493	PASADENA, Throop Memorial Church, 300 s. Los Robles
SAN DIEGO INTERNATIONAL FOLK DANCE CLASS	Wed, 7-8:15 pm	(619) 422-5540 Alice Stirling	SAN DIEGO, Balboa Park Club Balboa Park
SIERRA MADRE FOLK DANCE CLASS	Mon, 8-9:30 pm	(818) 441-0590 Chuck Lawson	Call for location
SKANDIA FOLK DANCE CLASSES	Mon, 7:30-10 pm Wed, 7:15-10 pm	(714) 533-8667 (310) 459-5314	ANAHEIM, Ebell Club, 226 N. Helena St. CULVER CITY, Peer Gynt, 3835 Watseka
SOUTH BAY FOLK DANCERS	Fri, 7-10 pm	Bea, (310) 377-6393 Ted/Marilyn (310) 370-2140	TORRANCE. Cultural Arts Center, 3330 Civic Center Dr., (310) 781-7150
VESELO SELO BEGINNER'S CLASS	Thurs, 7-10 pm	(714) 893-8127-Carol (714) 530-6563-Pat	Call for address.
WESTSIDE ISRAELI & INTERNATIONAL DANCERS	Tues & Fri, 9-10 am	(310) 478-5968 Edy Greenblatt	WEST L.A. Westside Jewish Ctr 5870 W. Olympic Blvd.
WESTWOOD CO-OP FOLK DANCERS	Thurs, 7:30-9 pm	(818) 998-5682 (310) 478-6600	WEST L.A., Emerson Jr. High Gym, 1670 Selby, behind Mormon Temple

NOTE: New Editorial address, new Club Activities and new Circulation staff!

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