

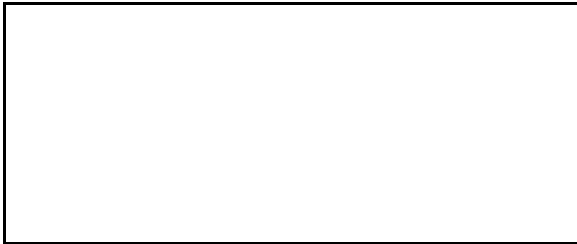
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Folk Dance Scene

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SUBMISSIONS. Information to be included in the Scene should reach Jay Michtom by the 10th of the month preceding publication. We reserve the right to edit all submissions for space considerations. *Electronic submission is preferred.* Views expressed in Scene are solely the opinions of the authors. Neither Scene nor the Federation assumes responsibility for the accuracy of the information sent in.

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*The traditional Ukrainian dance Hopak.
See cover stories on pages 4 and 14.*

Club Directory

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OJAI FOLK DANCERS	Wed 7:30-9:30	(805) 646-0865	OJAI, Ojai Art Center
PASADENA CO-OP BEGINNER'S CLASS	Fri 7:45-8:30	(626)446-5160 Marsha Fenner	PASADENA, Throop Memorial Church, 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-9:30	(619) 463-0434 Rodney Henderson	SAN DIEGO, Balboa Park Club, Presidents Way off Park, Balboa Park
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WESTWOOD CO-OP FOLK DANCERS	Thu 7:30-8:00	(310) 202-6166 Beverly (310) 657-6877 Rita	WEST L.A., F. Mahood Senior Center, 11338 Santa Monica Blvd.

Exhibition Groups

Club	Time	Contact	Location
AVAZ INTERNATIONAL DANCE THEATRE	Wed 7-10	(323) 663-2829 Jamal	L.A. Church of Guardian Angel, 1118 N. Commonwealth Ave.
BALLET FOLKLORICO XIUXTLA	Fri 4:00	(760) 414-9245 Jose Lucero	CARLSBAD
CLAN MACLEOD DANCERS	Mon 7:30-9:30	(818) 761-4750 Deanna St Amand	EAGLE ROCK, Women's 20th Century Club, 5105 Hermosa Ave.
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NAMAH ENSEMBLE	Sun 6:00 - 9:00	(818) 888-8225Bana Sayyad	SHERMAN OAKS
SCANDIA DANCERS		(714) 533-3886 Donna Tripp	LONG BEACH, Roosevelt School
UCSB MIDDLE EAST ENSEMBLE	Tue 7:00 - 10:00	(805) 967-7125 Scott (805) 687-8823 Alexandra	SANTA BARBARA, Gehringer Music Bldg., UCSB Campus
WEST VALLEY FOLK DANCERS	Sun 1:00 - 4:00	(818) 346-5152 Joan Waller	WEST HILLS

Club Directory

Federation Clubs

Club	Time	Contact	Location
WEST VALLEY FOLK DANCERS	Fri 7:15-10:00	(805) 777-8110 Ron Ladd	CANOGA PARK, Senior Center 7326 Jordan Ave
WESTCHESTER LARIATS	Mon 3:30-9:00	(310) 645-5078 Ann Stenglein	LOS ANGELES, Westchester Methodist Church, 8065 Emerson
WESTWOOD CO-OP FOLK DANCERS	Thu 7:30-10:20	(310) 202-6166 Beverly (310) 657-6877 Rita	WEST L.A., F. Mahood Senior Center, 11338 Santa Monica Blvd.

Non-Federation Clubs

Club	Time	Contact	Location
ANAHEIM INT'L FOLK DANCERS	Wed 7:30-9:30	(714) 893-8127 Carol Maybrier	ANAHEIM, Unitarian Church, 511 S Harbor
CAFE DANSSA BALKAN DANCERS	Wed 7:30-10:30	(310) 474-1232 Gerda Worldance1@aol.com Sherry	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAL TECH INT'L FOLK DANCERS	Tue 7:30	(626) 797-5157 Nancy Mulligan	PASADENA, Throop Mem. Church 300 S. Los Robles
FOLK DANCE CLASS	Mon 10-11:30am Wed 10:15-11:45am	(310) 652-8706 Tikva Mason	L.A. Robertson Rec Ctr. 1641 Preuss W HOLLYWOOD West Hollywood Park, San Vicente at Melrose
INT'L & ISRAELI FOLK DANCE	Sun 7:30-11:30	(310)560-4262 Avi Gabay	NEWPORT BEACH, Avant Garde Ballroom, 4220 Scott Dr
ISRAELI DANCING WITH JAMES ZIMMER	Tues 8:00-11:00 Thu 8:00-9:30	(310) 284-3638 James Zimmer israelidance@yahoo.com	WEST HILLS, West Valley JCC, 22622 Vanowen ENCINO, Community Ctr 4935 Balboa
ISRAELI FOLK DANCING WITH YONI	Wed 7:00-11:30 Thu 7:00-11:30	(760) 631-0802 Yoni	COSTA MESA, JCC, 250 Baker St LA JOLLA, Beth El, 8660 Gilman Dr
ISRAELI DANCE WITH NATALIE STERN	Mon 10:00a-1:00 Wed 7:30-10:00 Thu 10:15-noon Mon 6:15-8:45, Tue 10:15a-noon Wed noon-1:15	(818) 343-8009 Natalie Stern call for information	L.A., Univ of Judaism 5600 Mulholland (M,W Th); L.A. Shaarei Tefila, 7269 Beverly (M,T,W)
OJAI FOLK DANCERS	Wed 7:30-9:30	(805) 646-0865 Carol Smith	OJAI Art Center 113 S. Montgomery
SAN DIEGO FOLK DANCE CENTER	Every Evening Call for Schedule.	(619) 281-5656	SAN DIEGO, 4569 30th Street
SAN DIEGO FOLK DANCERS	Mon 7:30-9:30	(858) 571-2730 Kin Ho	SAN DIEGO, Balboa Park Club, Balboa Park
SAN PEDRO KOLO DANCERS	Mon 7:30-9:30	(310) 832-1074 Pauline Klak	SAN PEDRO, Dalmatian-American Club, 1639 S Palos Verdes St.
SANTA BARBARA BALKAN FOLK DANCERS	Wed 8:00-10:30	(805) 964-3591 Jatila van der Veen	SANTA BARBARA, Oak Park Stage, corner Junipero and Calle Real
S.M.C INTERNATIONAL DANCE CLUB	Tue, Thu 11:15am-12:35	(310) 284-3637 James Zimmer	SANTA MONICA, Santa Monica College Clock Tower or LS bldg 1900 Pico Blvd
UCLA INT'L F.D. CLUB BALLROOM DANCE CLUB	Mon 9:00-11:00 Mon 7:00-9:00	(310) 284-3636 James Zimmer ballroom@ucla.edu	WESTWOOD, UCLA Ackeman Union Room 2414

Beginner's Classes

Club	Time	Contact	Location
CABRILLO INT'L FOLK DANCERS	Tue 7:00-8:00	(858) 459-1336 Georgina	SAN DIEGO, Balboa Park Club Balboa Park



Folk Dance Scene

Volume 40, No. 10
Dec. 2004/Jan. 2005

Editor's Corner

This month's issue is a double issue for December 2004 and January 2005, and the theme is Ukrainian culture. There are articles about wedding rituals, music and dance. Of course, the Hopak is probably the most well-known dance (shown on the cover), but there are many others also.

Last month we had an article by Loui Tucker about how to treat beginners. This month we have a sequel to it, about keeping and encouraging them. We encourage all of you to read this article and keep some of its suggestions in mind the next time you have beginners at one of your classes.

The Folk Dance Scene Committee sponsored a very successful Romanian Rendezvous II on Saturday November 20. We held back the printing of this issue a few days in order to include some pictures of the event.

Finally, the Folk Dance Scene Committee wishes all of its readers a healthy prosperous New Year. See you in 2005.

— Steve Davis

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Dec. 2004/Jan. 2005

Teacher's Corner



Graham Hempel started studying folk dance and ballet in Santa Barbara, and at the age of 17 performed with San Francisco's Opera Company. He attended the Santa Barbara Folk Dance Camp on a scholarship in 1958 where he met Anatol Joukowsky. Two years later Graham moved to San Francisco to study

with Joukowsky. While in San Francisco he performed with Dance Guild, Russian Folk Festival, Russian Folk Chorus, and functioned as a soloist and assistant choreographer with Russian Folk Dance Group. After seeing the Georgian State Ensemble perform in San Francisco in 1960, Graham set out to learn this form and by 1968 was able to perform it on toe.

In 1968 & 1970 Graham went to New York City for tours of the United States & Canada with the Don Cos-sack Chorus & Dancers as a solo dancer. In 1971 Graham founded the Khadra Ethnic Music & Dance Ensemble as a project toward his Master of Arts degree at S. F. State. In 1978 Graham moved to Los Angeles and joined the AMAN Folk Ensemble as a solo dancer and choreo-grapher. He was offered a

teaching position at San Diego State University in 1979, where he is currently an Associate Professor of Dance. Since 1972 he has taught all over the United States and Mexico. He founded the San Diego Folk Ensemble, a group of 30 dancers and musicians who presented concerts around the region from 1983 until 1990.

Graham made his debut as a contra dance caller in 1994. He is known for his concise teaching, and creating exciting programs suited to dancers at all levels

Dances that Graham has introduced to the folk dance community include Bela Rada, Bitoljka, Boulba, Dnolucka Truska, Kak u kluchika, Kartuli Tsekva, Kolenike & Osamputka, Kozachok, Misnjaca, Mom Bar, Nashey Katia, Simdi, Sumadijsko Kolo, Tapkalica, Treskavica Sitna, and Treskavica Okolo.



A recent Scene had an article about Serbian weddings, and an earlier issue featured Rom marriage customs. This month we are including an article about Ukrainian weddings for comparison and contrast. The information for this article was collected in Central Ukraine in 1998 by **Natalie Kononenko**. It appeared in the July 2004 issue of Northwest Folkdancer, and was obtained from the website: brama.com/art/wedding.html. It is reprinted here with permission of the author.

Ukrainian Wedding Rituals

The traditional Ukrainian village wedding is a complex affair with many important functions. It cements the union between the bride and the groom, establishing them as a new unit that will help perpetuate not only their respective families, but the whole village. The wedding contains fertility symbols to insure that the couple will bear children. It serves to honor the parents who reared the young people about to wed. There is solemn religious expression in the wedding. And there is a great deal of frivolity and merry-making that serves to balance both the solemnity of the serious part of the wedding and the rigors of farming, bringing all participants, which often means a good part of the village, closer together.

I collected materials in Central Ukraine, specifically the Cherkas'ka oblast and the Kyivs'ka oblast, in the summer and fall of 1998. The description of the wedding which follows is based primarily on my collecting and one should realize that there is a great deal of variation. There was variation from village to village when I did my work. Variation between oblasts and between regions is greater still.

Even with the variation, there is a certain basic structure to the wedding. I am giving a rather full version of the wedding below. Some older people complained that today's youth fail to perform all of the steps of the wedding. By the same token, I saw great interest in reviving tradition, in performing the wedding in its full form, including wearing traditional Ukrainian dress (*vyshyvka*) instead of the western-style white gown with veil. An interesting compromise is to wear the white gown and veil for the civil part of the wedding, the registration of the marriage contract, and to wear Ukrainian dress for all of the parts of the wedding celebrated in the home.

The traditional wedding in Central Ukraine starts with a formal engagement. The groom and several



Loaves of homemade bread symbolize the transition from the old family to the new one.

respected elders, usually two older, married men called *starosty*, visit the home of the bride and make a request to her parents for her hand in marriage. This visit, variously called *dohliadyny*, *domovyny*, and other terms, involves an exchange of gifts. The groom's side provides a bottle of *horilka* and the bride drapes the *starosty* with ritual towels or *rushnyky*. [Ed. Note: *Towels appear in wedding customs of a number of different cultures. Can anyone explain why that is so?*] Both parties give a loaf of bread to the other side. Many people have heard that a bride could reject her suitors by giving them a pumpkin (*harbuz*) instead of a loaf of bread. In real life, this seldom occurs because the young man and young woman have already courted and agreed to wed before the formal *domovyny* with their elders.

The length of the engagement varies, the minimum being one week, the amount of time necessary for cooking and other preparations. The ritual part of the marriage process begins on the Thursday or Friday before the actual wedding with the baking of a special bread called a *korovai*. On Saturday, or on Friday and Saturday morning if there are many guests, the bride and groom, often accompanied by a friend, the *druzhka* in the case of the bride and the *boiaryn* in the

Federation Clubs

Club	Time	Contact	Location
CABRILLO INT'L FOLK DANCERS	Tue 7:00-10:00	(858) 459-1336 Georgina	SAN DIEGO, Balboa Park, Balboa Park Club
CONEJO VALLEY FOLK DANCERS	Wed 7:30-9:30	(805) 497-1957 Jill Lungren	THOUSAND OAKS, Hillcrest Center, 403 W Hillcrest Dr
CULVER CITY HOLLYWOOD PEASANTS	Wed 7:30-10:00 infrequently	(310) 398-8187 Al Drutz	CULVER CITY, Culver West Park, 4162 Wade St. (park on Moore St.)
ETHNIC EXPRESS INT'L FOLK DANCERS	Wed 6:30-9:00 except holidays	(702) 732-4871 Richard Killian	LAS VEGAS, Charleston Heights Art Center, 800 S. Brush St.
HAVERIM INT'L FOLK DANCERS & GOTTA FOLK DANCE	Sun 7-9 Mon 7:30-9:30	(805) 643-2886 Ann Zacher	VENTURA, Temple Beth Torah 7620 Foothill Rd (corner Kimball) Washington School, 96 S. MacMillan
KERN INT'L FOLK DANCERS	Wed 7:00-9:00	(661) 831-5007 Delphine Szczepkowski	BAKERSFIELD, Wayne Van Horn School, 5501 Kleinpell Ave.
KRAKUSY POLISH FOLK DANCE ENSEMBLE	Tu, W, F 7:00-9:00 Sat 2:15-3:15	(626) 286-6779 Steve Perzyna	LOS ANGELES, Polish Parish Hall, 3424 W Adams Blvd.
KYPSELI GREEK FOLK DANCING	Fri 8:00-11:30	(818) 990-5542 Dalia Miller	PASADENA, Skandia Hall 2031 E. Villa
LAGUNA FOLK DANCERS	Sun 7:00-10:00 Wed 8:00-10:00	(714) 893-8888 Ted Martin	LAGUNA BEACH, Community Ctr 384 Legion Ave
LEISURE WORLD INT'L FOLK DANCE CLUB	Tue 8:30am-11:00 Sat 9:00am-11:00	(949) 455-9527 Thelma Rosenblum	LAGUNA WOODS, Club House 1, Leisure World
MOUNTAIN DANCERS	Thu 7:00-9:30	(626) 794-8889 Vicki Davis	S. PASADENA, Woman's Club, 1424 Fremont Ave.
MULTIETHNICAL DANCERS CLUB	Wed 6:00	(949) 770-7026 Miriam Kahn	LAGUNA WOODS, Leisure World Club House 1 Gym, 24232 Calle Aragon
NARODNI INT'L FOLKDANCERS	Thu 7:30-10:30	(714) 932-2513 Shirley Hansen	DOWNEY, Dance Dynamics, 12405 Woodruff Ave.
PASADENA FOLK DANCE CO-OP	Fri 7:45-11:00	(626)446-5160 Marsha Fenner	PASADENA, Throop Mem. Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-9:30	(619) 463-0434 Rodney Henderson	SAN DIEGO, Balboa Park Club, Presidents Way off Park, Balboa Park
SAN DIEGO VINTAGE DANCERS	Thu 8:00 - 9:30	(858) 622-9924 Marry Jennings	SAN DIEGO, Normal Heights Methodist Church 4650 Mansfield St.
SANTA BARBARA COUNTRY DANCE SOCIETY	Sun 6:30-10:00 Tue 7:30-9:00	(805) 682-1877 Elliott Karpeles (805) 682-5523 Gary Shapiro	SANTA BARBARA Carrillo Rec Center 100 E. Carrillo St. (Sun, Tue); Oak Park 300 W. Alamar (Tue-summer)
SANTA MARIA FOLK DANCERS	Mon 7:00-9:00	(805) 528-0568 Jean Wheeler	SANTA MARIA, Veterans Memorial Ctr, Pine & Tunnell Sts
SKANDIA DANCE CLASSES	Mon 7:00-10:00 Wed 7:00-10:00 Call for others	(714) 893-8888 Ted Martin (714) 533-3886 Donna Tripp (310) 827-3618 Sparky Sotcher	ANAHEIM, Downtown Community Center, 250 E Center CULVER CITY, Lindberg Park, 5401 Rhoda Way
SOLVANG VILLAGE FOLK DANCERS	Sat 7:00-10:00	(805) 688-2382 Jean Menzies	SOLVANG, Jonata Elementary School 301 2nd Street, Buellton
SOUTH BAY FOLK DANCERS	3rd Fri 7:45-9:45	(310) 320-9758 Mary Steinkamp	TORRANCE, Torrance Cultural Ctr, 3330 Civic Center Dr.
TUESDAY GYPSIES	Tue 7:30-10:30	(310) 390-1069 Millicent Stein	CULVER CITY, Masonic Lodge 9635 Venice Blvd.
VESELO SELO FOLK DANCERS	Sat 8:00-11:00	(714) 738-8008 Phyllis Pivar	FULLERTON, Hillcrest Recreation Ctr, 1155 N. Lemon
VINTAGE ISRAELI DANCING	4th or 5th Sat confirm	(818) 990-8925 Louis dovbyrd@aol.com	SHERMAN OAKS, Anisa's School of Dance, 14252 Ventura Blvd.
WEST LOS ANGELES FOLK DANCERS	Mon 7:30-10:30 Fri 7:45-10:45	(310) 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Armacost Ave

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1:30-5:30 Pasadena \$6.00
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Council Meeting 10:30

Sponsored by the Folk Dance Federation of California, South

Weddings



The couple visit the gravesite of the bride's father to pay their respects.

case of the groom, walk the village with another ritual bread, the *shyshka*, each summoning his and her respective wedding guests. Friday evening is usually *devich vechir*, a party during which the bride bids farewell to her friends and she and they make the *hiltse*, a ritual tree which graces the table during the wedding. Saturday is the day for signing the civil marriage contract.

Sunday is the day for the church service, if there is one. The main ritual, whether the civil or the church ceremony, is followed by a separation of the couple and the fetching of the bride by the groom's wedding train. In most cases, the groom takes the bride back to her own home and leaves her there, returning with his friends and family to his own house. A meal is served at each house, after which the mother of the groom dispatches him and a special train (*poizd*) to the home of the bride.

This train is met with mock resistance, especially at the gates of the bride's house, and the groom has to pay a ransom, usually *horilka* and small amounts of money. After the ritual resistance, the groom's wedding train is admitted, and after further demands for payment from the groom, permitted to join the bride's family at the table.

A more elaborate meal is served and the bride's wedding cake (*korovai*) is cut and distributed, with the guests offering gifts in exchange for *horilka* and pieces of the cake. After the meal, the party, now bride and groom together, travels to his home for more food, drink, and dancing.

Often, this trip back includes the ceremonial delivery of the bride's wedding chest, called a *sunduk* or *skrynia*, and a ritual procession with a special pair of icons, draped in *rushnyky*. A final meal at the groom's house is the occasion of the cutting the groom's *korovai* and its distribution among the guests, along with *horilka*, speeches, and more gift-giving. The morning after, there is a ceremonial breakfast for the bridal couple, sometimes accompanied by remnants of proofs of virginity.

The solemn part of the wedding is followed by a period of frivolity, variously called *kury*, *tsyhani*, *tsyhanshchyna*, *vechirky*. It can take the form of a period of general thievery and mischief, where wedding guests steal chickens and other small foodstuffs throughout the village, bring them to the house of the groom, and prepare and consume them. Sometimes wedding guests "attack" all those who chose to return to normal life instead of continuing the wedding celebration. They visit their homes, take gates off hinges, hide equipment, and commit other pranks.

The most popular form of post-wedding license is the *tsyhanshchyna*, like the one I witnessed in Hrechkyva, Smilians'kyi raion, Cherkas'ka oblast on August 23, 1998. We were driving down the street when we noticed people in costume. At the door of one of the houses was a man dressed as a doctor. He would administer medical "aid" to anyone entering and collect a fee. The "aid" consisted of taking the guest's temperature with a broom handle "thermometer", "injecting" him or her with water, and then applying iodine/lipstick, thus marking all who had been subjected to the entrance ritual. Inside the yard were many people, a few in costume, and many quite inebriated. A meal was served which we did not attend. We joined the party several hours later. At this point they were walking down the street. Several young men were pulling a decorated cart in which were seated the parents of the bride. The groom, we were told, was an orphan. If this had not been the case, his parents would have been the first to suffer a cart ride. The cart and the men/horses were accompanied by a large procession, many of whom were in costume at this point. Some were dressed as gypsies, the source of the term *tsyhanshchyna*. Several were cross-dressed. Several were dressed in rags or simply had on extravagant makeup. As this procession headed down the street, the cart was intentionally bounced up and down or

Ukrainian Weddings



The bridal ceremony


pulled over the roughest available terrain. Every-so-often, the men/horses would "rear up" and need to be given a drink of water/*horilka*. When they encountered anyone on the street who was not part of the wedding party, one of the costumed revelers would offer the bystanders food and *horilka* and receive a small gift for the bridal couple in return. The procession headed down to the river. The cart was actually pulled down the bank and into the water, where it was overturned, dumping the bride's parents into the stream. Since the water was shallow where the cart was dumped, several men attacked the couple, especially the father, dousing him, trying to push him into deeper water, or trying to get him to fall so that he would get completely wet. The dunking of the parents was soon followed by general pushing and shoving, attempts to get people into the water with as much of their attire on as possible. Many people, the children especially, simply disrobed to their underwear and went swimming.

The *tsyhanshchyna* may seem silly and, during Soviet times, authorities exerted great pressure on people not to include it in weddings, like the leading tractor driver of the village cavorting in drag. However, it is an important and necessary part of the wedding. For one, a period of frivolity exists in all meaningful ritual, providing tension release and balance, sealing the serious rite with the magic of laughter. For another, there are many not-so-silly components to the *tsyhanshchyna*. The fact that the parents are "sacrificed" means that they are considered



Dancing at the wedding

precious. Water magic, namely dunking the parents in the river and alternatives, such as lowering them down the well, means that there is an element of weather and crop fertility magic to the *tsyhanshchyna*. In the *tsyhanshchyna*, villages have preserved elements of an ancient ritual of deep meaning.



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Dancers Speak

THANKSGIVING AND KOLOS GO TOGETHER



There has been a Kolo Festival in the San Francisco Bay Area every Thanksgiving weekend since 1952. The first one was organized by **John Filcich** as a benefit for **Vyts Beliajus** (shown at left), a beloved dancer and teacher, nicknamed Mr. Folk Dancing.

Vyts, a young immigrant from Lithuania, had been approached by the Lithuanian community of Chicago to teach the old country dances to their children. So in 1929 he started a dance school from which grew the first Lithuanian folk dance exhibition group in the world. They performed at the 1933 World's Fair, where Vyts became interested in the many other nationality groups performing there, and soon began to attend their classes.

In the mid-30s he organized a kolo group which traveled to perform in Washington D.C. In 1937 he was teaching kolos and Greek dances at the International House in Chicago.

What exactly is a kolo?

The word *kolo* is Serbian and Croatian for circle or wheel and hence is used to designate dances which are generally open circle, non-partner dances. Analogously, the words *oro* and *horo* are used to designate open circle Macedonian and Bulgarian dances, respectively. Such non-partnering began in cultures which forbade women from dancing with men. Sometimes, a scarf was used as the connection between a woman and a man in a dance. Men could be more expressive than women, whose position in society was more reserved. This seems to be true today as well.

Kolos can be fast with quick footwork or slow with simple steps. Some are sung; some are danced with no music at all "silent kolos". The word *kolo* can also be used for dances which are danced by pairs or threesomes

Dances which exhibit strength and endurance are used by men to impress women and often include

jumps, squats and boot slaps. Other vigorous dances were designed to see which women would make strong and healthy wives. These were fast dances with lots of turning to test muscles, breathing, and stamina.

The word kolo is often used (or misused) to designate circle, non-partner dances originating in the Lower Danube part of Europe. This area includes the former Yugoslavia (Slovenia, Croatia, Serbia, Bosnia, parts of Macedonia), Hungary, Albania, Romania, Armenia, even parts of Turkey and Greece. People have crossed borders for centuries and always adopted elements from each other's cultures. These influences can be seen in their dances. That is one reason why many of us are unsure of the origin of a particular dance from this region. Whatever -- we love them all and are grateful for the term "Balkan dances", which seems to include them all.

For social purposes Vyts believed it was more important to enjoy a dance than be particular about details, and that people of all ages participate. One of the nicest scenes on the dance floor is a kolo led by a man (or woman) and in the line, men and women doing the same footwork, the women a bit more sedately. Also in the line are grandmothers and grandfathers who've done the dance a million times, and grandchildren being tugged along with the movement of the dance. Not only is everybody dancing, they may even be talking to each other.

And that's my favorite thing about kolos, to dance and chat with the person next to me. I love that.

— *Laila Messer, President Folk Dance Federation*

The above article appeared in the November 2004 issue of Let's Dance and is reprinted with permission.

REQUEST FROM DICK OAKES

I'm doing a tribute section on my website to the Gandy Dancers but have almost no historical information and very few photos. So, if anyone has contact information for Bill and Ann Bein (incl. e-mail, if you have it) and that of Joan Pritchard, please send it to me at dickoakes@phantomranch.net.

I have a page of photos up on my site now but don't have the logo for the header either. Hoping Bill and Joan can help with all the stuff I need.

Thanks a jillion,

— *Dick Oakes*

Romanian Rendezvous II



Theodor and Lia Vasilescu presented a full day of Romanian dances and culture on November 20 at the Westchester Senior Center. Theodor taught dances at all levels, and the evening was punctuated by reviews of the day's dances along with reviews of dances from previous trips. Vendors **Marge Gajicki** from Folk Motif and **John Filcich** from Festival Records were on hand to sell clothing, jewelry and music.





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Member: Folk Dance Federation of California, South

Calendar

Note: Federation Events are in Bold.
CALL TO CONFIRM ALL EVENTS.

DECEMBER

- 3 **Dennis Boxell teaching Balkan dances, 7:30 at Kypseli. Info: (818) 990-5542.**
- 4 **Dennis Boxell teaching Balkan dances, 7:30 at Veselo Selo. Info: (714) 738-8008.**
- 4 *Alfredo Ortiz and Inca*, perform 12:30 at Walt Disney Concert Hall. Free. Info: (323) 850-2000.
- 4,5 *Cantan Los Fuegos, flamenco music and dance.* Perform Saturday at 8:00, Sunday at 3:00, at Madrid Theatre, Canoga Park. (818) 347-9938.
- 5 *Men of Worth*, Scottish and Irish music and songs. 7:00 at Celtic Arts Center, 4843 Laurel Canyon Blvd., Studio City. Reservations and info: (818) 760-8322.
- 7 *Dennis Boxell teaching Balkan dances, 7:30 at Cal Tech Folk Dancers.* Info: (626)797- 5157.
- 8 *Miriam Makeba* performs 8:00 at Walt Disney Concert Hall. (323) 850-2000.
- 10 *Mariachi Christmas*, music and dance of Mexico. 8:00 at Cerritos Center. (562) 916-8501.
- 11 **Holiday party, 7:30 at Veselo Selo. Info: (714) 738-8008.**
- 11 *Witcher Brothers*, perform bluegrass 8:00 at Encino Comm. Ctr., 4935 Balboa Blvd. Info: (818) 705-8870, harleybgaol.com.
- 14 *Dennis Boxell teaching Balkan dances, 7:30 at Cal Tech Folk Dancers.* Info: (626)797- 5157.
- 15 *Dennis Boxell teaching Balkan dances, 7:30 at Santa Barbara Balkan Folk Dancers.* Info: (805) 964-3591.
- 16 **Winter Solstice Celebration, with live entertainment. At Narodni. Info: Shirley, (714) 932-2513.**
- 17 **Holiday Party with the West L.A. Folk Dancers, (Friday). 7:30, at Brockton School, 1309 Armacost. Potluck snack table. See OTS for details. For info call (310) 202-6166.**
- 18 *Lee Otterholt, teaching 7:30 at Veselo Selo. Info: (714) 738-8008.*
- 29–1/1/2005 **Annual New Year's Weekend with Beverly and Irwin Barr. Solvang. Info: see OTS and ad, or call Beverly at (310) 202-6166.**
- 31 **New Year's Eve Party, hosted by Pasadena Coop. Throop Memorial Church. See ad.**
- 31 **New Year's Eve Party, pot luck dinner at 7:00, dancing to live music by Madison Ave.**

Folk, performance by Sirtaki. Info: (714) 738-8008.

2005

JANUARY

- 3 **New Year's Party with the West L.A. Folk Dancers (Monday). 7:30, at Brockton School, 1309 Armacost. Potluck snacks. See OTS.**
- 16 **Winter Festival, hosted by Pasadena Coop. 1:00 –5:00 at Scottish Rite Cathedral, Pasadena. Council Mtg. at 10:30 a.m. See ad.**
- 29 *Khac Chi and Lily Cai Chinese Dance Company*, perform 12:30 at Walt Disney Concert Hall. Free. Info: (323) 850-2000.

FEBRUARY

- 11-13 **Laguna Folkdancers Festival. With Michael Ginsburg & Lee Otterholt; singing, live music, concert. Newport Beach. See ad. Info: (714) 893-8888, info@LagunaFolkdancers.com.**
- 14 **Valentine's Day Party with the West L.A. Folk Dancers. 7:30, at Brockton School, 1309 Armacost, West L. A. Info: (310) 202-6166.**
- 18–21 *Camp Yona, Israeli dance camp.* Highland Springs Resort, Beaumont. Info: (760) 631-0802, yonic@cox.net.

APRIL

- 28–May 1 *Cowboy Festival.* Weekend of folk music and singing. Melody Ranch, Santa Clarita. Info: (661) 286-4021, www.cowboyleftival.org.
- 30 *Daughters of the Purple Sage and Kanata Dance Theatre* perform 12:30 at Walt Disney Concert Hall. Free. Info: (323) 850-2000.

MAY

- 1 *Gypsy Crossings*, perform 7:00 Royce Hall, UCLA. Info: (310) 825-2101, www.uclalive.org.
- 15 *Topanga Banjo and Fiddle Contest.* 9:00 a.m. – 6:00 p.m. at Paramount Ranch, Agoura. Folk dancing, singing, contest, jamming, crafts, etc. Info: (818) 382-4819, info@topangabanjofiddle.org.

JUNE

- 3–5 **California Statewide Folk Dance Festival, Palm Springs, CA. The Pavilion at Sunrise Park, 401 S. Pavilion Way, Palm Springs, Yves and France Moreau, dances of Bulgaria and French Canada. Cost: \$50 before May 3, \$60 after. Info: (626) 300-8138 or sstach236@earthlink.net or www.SoCalFolkDance.org.**
- 24–26 *Summer Solstice*, dancing, music and storytelling weekend presented by California Traditional

for Beginners

Beginners often think experienced dancers who almost run them over or yell at them to get off the floor are being impolite. Tell your friend that this loud reproach may appear to be inconsiderate, but is really for the safety of all dancers. Beginners should watch to see the area the line or circle of dancers appears to be using and walk outside that area to talk. Keep an eye on the dancers for sudden direction changes and expansion of the circle.

Ah. That Rich Aroma! Talk about garlic. Talk about onions. Beginners sometimes equate folk dancing with an exercise program. In an exercise program or aerobics class, you're pretty much by yourself on the floor, so your breath is rarely any concern. In folk dance classes there are lots of line dances and circle dances, but you're also going to be breathing in your partner's face during the couple dances and garlic/onion breath is not pleasant.

On the flip side, some beginners worry too much about body odor and apply the wrong solution to this problem. Specifically, they fear they will offend when they sweat and overcompensate by applying too much perfume or cologne. They may not realize that warming

the body through exercise will over activate the perfume/cologne and that can also be offensive.

Rings On Your Fingers, Bells on Your Toes. Beginners may not be aware that jewelry, particularly large rings, can be uncomfortable -- both to the wearer when their hand is squeezed firmly, and to the other dancers if the ring scratches bare skin or catches on clothing. Beginners may also hear the word "dance" and envision a certain type of footwear -- heels for women, dress shoes for men. Talk about appropriate jewelry, clothing, and footwear.

Beginning dancers can be fragile and the more we can do to ease their way into our community, the better off our community will be.

P.S. If any experienced dancers saw some of their own behaviors described in this article, and modify their behavior accordingly, our dance community will receive an additional benefit.

— *Loui Tucker*

Loui teaches Israeli and other dances three times a week, and just finished another stint at Camp Hess Kramer. She can be reached at (408) 287-9999, loui@loutitucker.com.

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BULGARIAN: Daniela Ivanova with Angel Nazlamov—accordion

BALKAN: Steve Kotansky

ENGLISH: Marianne Taylor

NORWEGIAN: Alix Cordray

POLISH: Richard Schmidt

ROMANIAN: Cristian Florescu & Sonia Dion

SQUARES Jerry Helt

WORKSHOP: Hawaiian Dance with Marilyn Gentry & Nora Nuckles

LIVE MUSIC: Chubritza

WWW.FOLKDANCECAMP.ORG

Last month we had an article by Loui Tucker about how to treat beginners. This is a sequel to it, about keeping and encouraging them. While it is aimed at beginners, it really pertains to all dancers.

It appeared in the November 2004 issue of Let's Dance and is reprinted with permission.

Okay, so you've talked a friend into going to a dance class with you. Before dinner you demonstrated some of the basic steps -- grapevine, hop-step-step, Yemenite. You've shown them how to hold hands in a circle (right palm in, left palm out, thumbs free). You talked to them about basic dance etiquette:

* If you don't know a circle or line dance, stand behind the dancers and follow.

* If you don't know a couple dance, dance in the outer-most circle of dancers.

* Line dances usually (but not always) move to the right, so join a line on the left.

Now, over dinner, it's time to talk about those unspoken "facts of life" in the dance community that will sometimes take beginners by surprise.

"Oh, I Have to do This Dance! You are in the midst of an interesting conversation and the face you're looking at suddenly becomes very alert, like a dog that tips its head and perks up its ears at an unusual sound. The person you've been talking to turns and dances away.

Tell your beginner friend not to become alarmed. This is an instance when the normal rules of etiquette are suspended. Remind them that dance classes and dance parties are unlike ballroom dancing or nightclub dancing where you can do any dance to any piece of music that fits that rhythm. Often Dance A is done to Music A and Dance B is done to Music B. If a favorite dance comes on, you rarely get a second chance later in the evening; it's a case of "Dance it now or not at all."

Sometimes the dancer who left in the middle of the conversation will come back and pick up the conversation where you left off. Sometimes they won't. Don't take it personally.

Can a Woman Ask a Man to Dance? In some social situations this may be viewed as inappropriate. In some situations it's accepted and, in some cases, expected.

If a beginning dancer of either gender wants to avoid the direct rejection that can come as a reply to "Would you like to dance?" a handy alternative is "Do you know this dance?" A negative response to this question does not, however, stop the invitee from suddenly

remembering the dance and waltzing off with another partner -- which brings up the next point.

Rude Dancers. Reserved Dancers. Your beginner friend gets up the courage to ask someone to dance. That someone declines. Twenty seconds later your friend sees them on the dance floor with someone else.

Tell your beginner friend that there are rude people in this world and some of those rude people also dance. Those people probably also run stop signs and don't write thank-you notes either. Not all dancers are gracious and well-mannered, and we can't screen everyone before allowing them on the dance floor. And we don't have Etiquette Police who write citations or send offending dancers to the penalty box.

Beginners can save themselves from this special kind of pain by watching for a while who dances with whom. There are couples who only dance with each other. There are also couples who promise that "No matter what, we will always dance Dance X together!"

It is ironic that some beginners forget how this rejection feels when they become proficient dancers and start rejecting the next generation of beginning dancers.

Dancing with Beginners. A trio of axioms revolve around beginning dancers:

(1) Some experienced dancers will dance with beginners **because** they are beginners.

(2) Some experienced dancers will **not** dance with **beginners** because they are beginners.

(3) Once a beginner is no longer a beginner, the selection of people to dance with changes. Sometimes (but not always) this change is positive.

In addition to individual dancers welcoming or not welcoming beginners, different dance groups are more or less accepting, and beginners should not assume that all groups are equal. Suggest to a beginner that, if their first encounter with the dance scene proves to be less than warm and friendly, they should not give up, but should try another group.

The Dance Floor Is for Dancing. Perhaps at a nightclub you can linger on the dance floor, finish your conversation, decide whether to return to your own table or join your partner's. Not so at a folk dance class or party! A slow couple dance can give way to a fast-paced circle dance in the span of 4 seconds. Beginners are often vociferously admonished to get off the dance floor by a line of dancers that must swerve to avoid them.

Music Society. At Soka University, Agoura. Info: (818) 817-7756.

NORTHERN CALIFORNIA

KITKA's Wintersongs Holiday Concert Tour.

- 12/3 Wild Jane's, Guerneville
- 12/4 Mission Blue, Brisbane
- 12/5 Lake Merritt Church, Oakland
- 12/10 St. Stephen's Church, Belvedere
- 12/11 Falasco Arts Center, Los Banos
- 12/12 Trinity Cathedral, Sacramento

1/21,22/2005 *Heritage Festival*, Community Church, San Carlos. Institute, exhibitions, dancing.

OUT OF STATE

HAWAII

12/6-21 *Dance with Donna*. Donna Frankel leads a Dance Cruise Course- round trip San Diego to Hawaii aboard the Holland America Statendam! Teaching, dancing, all the major islands. Info: (408) 257-9228, donna@dancingcruises.com.

NORTH CAROLINA

12/26-1/1/2005 *Winter Dance Week*. Contras, squares, English country, singing, jams. At Campbell Folk School, Brasstown. Info: (800) FOLK_SCH, dance@folkschool.org.

PENNSYLVANIA

2/9,10/2005 *Tamburitzans auditions*. At Duquesne University, Pittsburgh. Info: (412) 396-5185.

WISCONSIN

2/28-1/1/2005 *Festival of Christmas and midwinter traditions*. At Folklore Village. Info: (608) 924-4000, www.folklorevillage.org.

FOREIGN

ARMENIA

5/1-12/2005 *Dance Tour led by Tineke van Geel*. Info: vangeel@xs4all.nl.

BULGARIA

8/2005 *Koprivstitsa Festival*, tour conducted by Delores Crawford. Info: (619) 562-5948, delcraw4d@aol.com.

CROATIA

6/10-19, 2005 *Dance on the Water Cruise*, on the Adriatic to Italy, Greece and Croatia. Lee Otterholt teaching. Info: Mel (510) 526-4033, meldancing@aol.com.

TASMANIA

2/4-14/2005 *Nature Trip for Dancers*. Led by Ken McFarland. Info: (800) 822-3435, www.reeljig.com/mcfarland/.

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VESELO SELO ACTIVITIES

Veselo Selo meets every Saturday night from 7:30 to 10:30 p.m. at the Hillcrest Park Recreation Center in Fullerton at the corner of Lemon and Valleyview.

Requested donation is \$5.00, Veselo members \$4.00. Children under age 14 are admitted free, as are all first time visiting dancers or non-dancer guests. Full-time students, only \$1.00. There are rare changes such as an afternoon workshop or closed for a holiday. Information: (714) 738-8008.

December 4 Master teacher **Dennis Boxell** will be bringing us good dances. This special event is \$6.00.

December 11 **Holiday Party** to celebrate Hanukkah and Christmas. This is an all request night of your favorite dances.

December 18 **Lee Otterholt** will be reviewing recently taught dances and also presenting new dances. This night is \$5.00 for everyone.

December 25 Closed

December 31 New Year's Eve Party. Dance to the music of **Madison Avenue Folk**. We'll also have a performance by **Sirtaki**. All request dancing between sets by the band. Our traditional potluck dinner starts at 7:00 p.m. This special event is only \$12.00

— *Lu Perry*

SUMMER SOLSTICE VOLUNTEERS NEEDED

The 18th annual Summer Solstice will be held on June 24-26, 2005 at Soka University, Calabasas. Presented by the California Traditional Music Society, it again will have lots of folk dancing, contras, music classes, performances, singing, storytelling, etc.

Volunteers who work 4-5 hours on one day will get free admission for the rest of that day, plus the other day of the festival. To get an application or for more information, contact Jill or Jay Michtom (818) 368-1957, JayMichtom@bigfoot.com.

VENTZI COMING TO CALIFORNIA

Ventzi Sotirov will be coming to Sacramento for the Camellia Festival on March 5th. Is anyone interested in scheduling a workshop with him while he is out this way? He is currently scheduled on March 9th in LA (at Cafe Danssa) and 12th in San Diego. If anyone is interested, please contact me at joycexopo1@hotmail.com. Thanks,

— *Joyce Clyde*

DENNIS BOXELL WORKSHOPS

Dennis Boxell will be coming to Southern California in December and doing a series of Balkan dance workshops. So far the following dates have been set:

Dec. 3 - Kypseli, Pasadena, (818) 990-5542

Dec. 4 - Veselo Selo, Fullerton, (714) 738-8008.

Dec. 7 & 14 - Cal Tech, Pasadena (626) 797-5157.

Dec. 15 - Santa Barbara Balkan FD. (805) 964-3591.

— *Nancy Milligan*

ARMENIAN TOUR WITH TINEKE

Tineke van Geel will conduct a dance tour to Armenia from May 1st-May 12th in 2005. Classes in Armenian folk dances (average 3 hours a day) and visits to sites that represent a long and cultured history will be combined in this dance tour. For info, email vangeel@xs4all.nl, or website www.tinekevangeel.nl.

WORLD CITY FREE MUSIC PERFORMANCES

The 2004-05 season of World City at the W.M. Keck Foundation Children's Amphitheatre at Walt Disney Concert Hall features renowned artists in admission-free performances. Performances at 12:30 pm & 2 pm.

Performance Dates:

December 4, 2004 - Alfredo Ortiz and Inca, Peruvian Ensemble

January 29, 2005 -- Khac Chi and Lily Cai Chinese Dance Company

February 19, 2005 - Jazz Tap Ensemble & Heritage Chorale

March 12, 2005 - Patrick Ball and The Tinkers

April 30, 2005 - Daughters of the Purple Sage & Kanata Native Dance Theatre

May 28, 2005 - Olga Loya and Quetzalcoatl

I went to the performance last Saturday (Kitka & Vinok) and it was great. Missed the October event because I did not know about it.

— *Marge Gajicki*

NEW, IMPROVED LET'S DANCE

If you haven't seen a recent issue of *Let's Dance*, that is, since Gary Anderson took over as editor, I strongly suggest you do so. He has done a bang-up job in filling the publication with lots of very readable items. (As a matter of fact, if you've been reading Scene carefully lately, you've seen that we have reprinted a number of the articles because we thought they were well worth reading by our readers).

The Kolomyjka

The Kolomyjka has preserved a triplicity of independent forms: song, instrumental piece and dance. The Kolomyjka is danced with choral and instrumental support. Originally it was a Western Ukrainian dance form with its origins in the Carpathians. The lyrics vary greatly, depending on the locality, and are usually in the form of short couplets reflecting everyday activity, faithful musical sketches of typical daily occurrences. *Kolomyjkas* have a wide melodic range, intricate syncopated rhythms, and a variety of melisms. Variants of the Kolomyjka include the *Uvyvanetz*, *Bukovynka*, and *Arkan*.

The Hutsulka and Verkhovynka

The *hutzulka* and *Verkhovynka* from Western Ukraine are musical variants of the Kolomyjka. However, they differ in that they usually include a slow lyrical introduction in 6/8 or 3/4 time followed by the typical Kolomyjka.

The Shumka

The Shumka is a Western Ukrainian dance similar in many respects to the Kolomyjka, however without the use of a syncopated rhythm. Dances based on the above styles but composed around a particular theme include such dances as: *Honyviter*, *Ziron'ka*, *Husak*, *Bychok*, *Rybka*, *Shvets*, *Koval*, *Kosar*, *Lisorub*.

Foreign introduced dances

Many dances of foreign origin have limited following in various area of Ukraine. These include Russian dances such as the *Kamarynska*, *Barynia*, *Chastushka*, Byelorusin dances *Liavonykha*, the Czech Polka, the Polish Mazurka and *Krakowiak*, and the Germanic Waltz and *Kadryl*.

An important factor in the development of Ukrainian folk dances was the introduction of the *Tsymbaly*. The specifics of its accompanying figures allow a harmonic accompaniment to be produced. The violin became one of the most popular folk instruments because of its technical potential. With the widespread use of the violin the *Troyista muzyka* ensemble became commonplace. Initially these ensembles served the community by providing dance music for community functions. In recent times non-dance program music has been developing primarily made up of marches, variations on a folk song theme, fantasies and collections of folk melodies.

This article was obtained from the website: home.att.net/~bandura.ca/VMfolkBook/instmusic.html



Pysanky is an ancient and beautiful form of folk art from the Ukraine. It consists of decoration of eggs using beeswax and dyes. This art is most popular in a Ukrainian household near Eastertime when eggs are created as gifts for family and friends.

Hot wax is applied to the egg using a kistka. The kistka is a tool whereby hot wax can be essentially drawn onto the egg. Kistkas can be purchased or built by the user. Some are simply a stick with wire holding a tiny stick perpendicular at the end of the larger piece. This type of kistka is dipped in hot wax. Another type is a copper or brass cone attached to the end of a stick. Wax is then placed in the cone. The cone is heated until the wax melts and flows out the end of the cone. An electric version of the kistka is also available.

The design begins by drawing on a plain white egg with hot beeswax. These lines will protect the white when egg is dyed. When the designs to be white are complete, the egg is dipped into yellow dye and then dried. The kistka is used to draw the designs to remain yellow and then the egg is dipped into the next dye bath. The process continues, alternating waxing designs and using dyes that progressively get darker. The most popular pysanky, end with the black dye. Once the black dye is dry, hold the egg over the side of a candle flame and gently continue to wipe off the melted wax revealing the beautifully designed multicolored egg. Do not hold the egg over the top of the candle as it will collect a dark carbon difficult to remove. The final process is to seal the egg with a coating of shellac or varnish. A small board with three nail groupings that may hold suspended eggs is an ideal drying tool.

This article is from tostanoski.com/pysanky.html.

Ukrainian Music

INSTRUMENTAL FOLK MUSIC

The most simple and earliest forms of instrumental folk music include signals used in various occupations and in ceremony. The inhabitants of the Carpathian mountains used the *trembita* in its various forms to inform others about the birth or death of a villager, to signal the return of shepherds back from mountain pastures and for other important events.

The traditional signals are territorial, and form an intricate method of communication. Many of these signals have been recorded. They are used by shepherds to note the time to arise, to go to bed, to do the midday milking or to warn about the proximity of thieves. Other signals are ceremonial. Violin melodies are played at various parts of a wedding ceremony such as the handing over of the bride, the weaving of the wedding towels around the arms of the newlyweds, and the beginning of the wedding banquet.

At funeral services special motifs were played to bid farewell to the departed soul. Song forms are usually based on the melodic and harmonic basis of the songs accompanied. Some forms require special accompaniment forms such as in the *dumy* accompanied by the *bandura*, *kobza* or *lira*. Dance music is an integral part of the instrumental music repertoire.

DANCES

In contrast with Ukrainian folksongs, rich in melodies and varied in rhythmical structures, the folk dances are mostly in duple time, and based on symmetrical musical periods. The principal dances are closely related musically and only different accents establish their choreographic characteristics. Dances were usually incorporated into rituals such as the wedding, and holidays. The Ukrainians have many dances that imitate daily life and works such as: *Kozak*, *Kysil*, *Buhaj*, *Poltavka*, *Dudochka*, *Metelytsia*, *Hajduk*, *Chaban*, and many others. The most prominent Ukrainian folk dances are:

The Metelytsia

The title literally means snowstorm dance. Usually the *Metelytsia* is in a minor key in 2/4 time. This dance abounds in swift choreographed figures of a spinning nature, symbolizing a snowstorm. The dance retains much of its Khorovod character, the ancient form of communal or group dancing and choral singing with many figures in a circle form. In the past the *Metelytsia* was danced to only choral accompaniment. It is prevalent in the Eastern half of Ukraine.



Kolomyjka, painting by Teodor Axentowicz, 1895.

The Hopak

The Hopak is one of the most popular dances; originally only for men in which they could show off their prowess, heroism and manliness. A series of spectacular solos by several dancers generate an exciting air of competition. This dance incorporates many acrobatic movements, usually in a major key and a fast tempo. Variants of the Hopak include the *Zaporozetz* and *Tropak*. Hopak melodies may vary in mood but are generally in the major mode. Some Hopak melodies are performed entirely without singing, and may be heard without any dancing at all.

The Kozachok

The title of this dance is derived from the word *Kozak*, and its origins can be traced to the popular Christmas plays of the late 16th and early 17th century. These plays, called *Vertep*, consisted of two parts, the first dramatizing the birth of Christ, and the second a joyful celebration centred around the *Kozaks* from the Zaporozhian region, who sang, played their *bandura*, and danced. This dance became known as the *vertepnyj* Kozachok and displayed all the characteristics of the fiery Kozak temperament.

The Kozachok differed from the Hopak in several aspects. It begins with a slow lyrical introduction, developing in the dance proper an extremely fast tempo. In the past the Kozachok was performed by a single male dancer or a couple. Now very often it is a group dance with girls taking the principal role.

On the Scene

The issue comes out 10 times a year and is under the auspices of the Folk Dance Federation (North, that is). To get a sample copy contact Gary at (415) 488-9197, wildwood_press@comcast.net. To get a year's subscription, contact Sidney Messer, either email tspolaris@aol.com or call (415) 332-1020.

— Jay Michtom

NEW YEAR'S WEEKEND IN SOLVANG

The deadline has passed, but if you would still like to join us, let us know right away and we will probably still be able to add some rooms. But please act fast.

This year we will enjoy 3 nights and 4 days in Solvang. Our New Year's extended weekends are always packed full of fun, with interesting things to do and sights to see. Includes lodging at a beautiful hotel in the heart of Solvang. You can walk out of your door and enjoy most of the town without getting into your car. Also included are breakfast and dinner daily, New Year's Eve celebration with dinner, dancing, midnight champagne toast, and daytime activities, social gatherings, and of course, folk dancing. Beverly & Irwin have been taking folk dancers and their friends away for the New Year's weekend every year since 1982. If

you have not spent a New Year's weekend with them, you have been missing a great time.

See the ad in this issue of Scene for price and details. For more info call (310) 202-6166.

PARTY NIGHTS - WEST L. A. FOLK DANCERS - MONDAYS AND FRIDAYS


Friday - December 17, 2004 - Holiday Party
Monday - January 3, 2005 - New Year's Party
Monday, February 14, 2005 - Valentine's Day Party

Bring along the names of your favorite dances. An "All Request Program" will be played. Bring snacks and desserts for the pot luck table and come to Brockton School, 1309 Armacost in W. L. A. (1 1/2 blocks north of Santa Monica Blvd., between Barrington & Bundy). Parties begin at 7:30 p.m. and end when you are too tired to dance anymore. Join the fun and good dancing.

The West L. A. Folk Dancers meet on Monday and Friday nights. We will be teaching new dances that were taught at the recent Camp Hess Kramer Weekend. We will not meet on Friday, Dec. 24, Christmas Eve & Dec. 31, New Year's Eve.

For information call (310) 202-6166.

— Beverly & Irwin Barr



DANCE ON THE WATER

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dancing led by **LEE OTTERHOLT**
June 10-18, 2005
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\$2198.00 (double occupancy) Includes round trip flight from LAX to Venice, transfers, 8 day cruise, daily dancing, daily free excursions

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SINGLE SHARES ARRANGED

FOR MORE INFORMATION CONTACT:
MEL MANN (folk dancer)
BERKELEY TRAVEL COMPANY
1301 CALIFORNIA ST.
BERKELEY, CA 94703
TELE (510) 526-4033 FAX (510) 524-9906
E-MAIL MELDANCING@AOL.COM
web www.FolkDanceOnTheWater.org

We depart from Venice and visit Dubrovnick, Split, Korcula, Pula, Kotor and Corfu. Flights from other cities also arranged. One can extend their stay in Europe. Cruise only rate \$1398

LAGUNA FOLK DANCERS



e-mail: info@lagunafolkdancers.org

Numbers to call:
(714) 893-8888,
(949) 646-7082,
675-3749,494-7683

website: www.lagunafolkdancers.org

35th annual FESTIVAL February 11-13, 2005

Laguna Folkdancers is a member of the Folkdance Federation of California, South

Presenting Master Teachers

Michael Ginsburg

Dances of Macedonia, Bulgaria, Serbia

Lee Otterholt

Dances of Romania, Greece and elsewhere

Michele Simon

(Member of Kitka and other groups)
Vocal workshop Sun. 10:30-11:30

Featuring Live Music by

Members of Brass Menagerie

Saturday Afterparty

Madison Avenue Folk

Valentine Party

Surprise Guests

Friday evening

Veselo Selo Folkdancers

hosting the Valentine Dance Party Saturday night 7:30-10:15

Schedule of Events

FRIDAY EVENING \$10.-

Welcome Party and Dance workshop
with refreshments 7:30 - 12:00

SATURDAY

(open/coffee 9:00)

Morning dance workshop 9:30- 11:30 \$10
Afternoon dance workshop 1:30 - 4:30 \$12
Valentine Dance Party 7:30- 10:15 \$15
Afterparty 10:15 - 1:00 incl

SUNDAY 10:30-5:30 \$12.-

Vocal workshop 10:30 - 11:30
Let's Dancel 12:00 - 1:15
Dance Concert 1:30 - 3:00
Let's Dancel Part II 3:00 - 5:30

Passport for all events

\$42.- in advance

(\$48.- when purchased at the door)

Festival location

Ensign Intermediate School Gym
2000 Cliff Dr., Newport Beach CA.



(Thomas Bro's. pages 888-889)

Area Motels (mention Laguna Folkdancers)

Ramada Limited, 1680 Superior, Costa Mesa
(949) 645-2221 \$65.- \$85.-

Travelodge, 1951 Newport Blvd., Costa Mesa
(949)650-2999 \$55.- \$57.-

Register in Advance

Names for badges _____

Number of passports _____ x\$ 42.-=

Number of syllabi _____ x\$ 2.-=

Total check _____

Mail check (before Feb.4) to:

Laguna Folkdancers
24751 Castle Hill Rd.
Laguna Niguel, CA 92677

Pick up passports
at the festival