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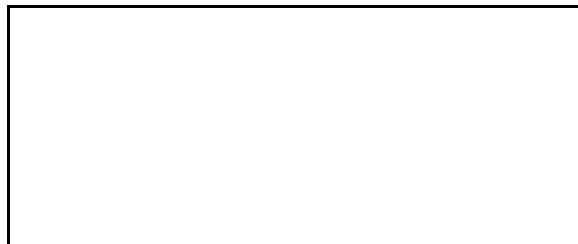
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Folk Dance Scene

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Folk Dance Scene is published to educate its readers concerning the folk dance, music, costumes, 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.

SUBMISSIONS. Information to be included in the Scene should reach the editor by the 10th of the month preceding publication. We reserve the right to edit all submissions for space considerations. *Electronic submission (including all photos) is required.* 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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On the cover: Teachers and staff at the 1968 Santa Barbara Folk Dance Conference. See cover story on page 4 - How Folk Dancing Grew.

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LOS ANGELES, Westchester
Methodist Church, 8065 Emerson

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(310) 202-6166 Beverly Barr
(310) 839-1753 Adele Mortin
WEST L.A., F. Mahood Senior Center,
11338 Santa Monica Blvd.

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ANAHEIM, Unitarian Church,
511 S Harbor

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Worldance1@aol.com Sherry
WEST L.A., Café Danssa
11533 W. Pico Blvd.

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(626) 797-5157 Nancy Mulligan
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(760) 446-6905 Ruth Dietrich
(760) 446-6752 Nora Nuckles
RIDGECREST, Hi Desert Dance
Center 725 S. Gateway St

DESERT INT'L FOLK DANCERS

Tue 7:30-9:30
(760)327-8684 Dwight Fine
(760)342-1297 Helen Smith
PALM SPRINGS, Step By Step Dance
Studio 316 N. Palm Canyon

FOLK DANCE CENTER

Every Evening Call for Schedule.
(619) 281-5656
SAN DIEGO, 4569 30th Street

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-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 DANCING-Yoni Carr

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 DANCING-Natalie Stern

(818) 343-8009 Natalie Stern
L.A., Univ of Judaism
5600 Mulholland Mon 10:00am-1:00
Wed 7:30-10:00 Thu 10:15-noon;
L.A. Shaarei Tefila, 7269 Beverly
Mon 6:15-8:45, Tue 10:15a-noon
Wed noon-1:15

KAYSO FOLK DANCERS

Fri 9:30am-1:00
(619) 469-7133 Evelyn George
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St

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) 682-4511 Luis Goena
SANTA BARBARA, Oak Park Stage,
corner Junipero and Calle Real

SANTA MONICA COLLEGE INT'L 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 BALLROOM DANCE CLUB UCLA INT'L FOLK DANCE CLUB

Mon 7:00-9:00 (ballroom dance)
Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
ballroom@ucla.edu
WESTWOOD, UCLA Ackeman
Union Room 2414

WEST COAST GAMMELDANS

Wed 7:30-9:30
(714) 932-2513 Allan and Shirley
info@wcgc.us www.wcgc.us
WESTMINSTER, 5361 Vallecito A

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Federation Clubs

CABRILLO INT'L FOLK DANCERS

Tue 7:00-9:45
(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

ETHNIC EXPRESS

Wed 6:30-9:00 except holidays
(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights
Art Center, 800 S. Brush St.

FANTASY FOLK DANCE CLUB

(626) 454-3181 Diane Chen
Sun 1:00 - 7:00
ALAHAMBRA, China Press, 2121 W.
Mission Rd.

Wed 7:00 - 10:00
EL MONTE, eToday TV, 9440 Telstar
Ave. #5

GOTTA FOLK DANCE

Mon 7:30 - 9:30
(805) 643-2886 Ann Zacher
VENTURA, Washington School,
96 S MacMillan

HAVERIM INT'L FOLK DANCERS

Sun 7:00-9:00
(805) 676-7705 Nancy Benz
VENTURA, Temple Beth Torah
7620 Foothill Rd (corner Kimball)

KERN INT'L FOLK DANCERS

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(661) 831-5007 Delphine Szczepkowski
BAKERSFIELD, St. Luke's Episcopal
Church, 2671 Mt. Vernon Ave.

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(818) 990-5542 Dalia Miller
PASADENA, Skandia Hall
2031 E. Villa

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(714) 893-8888 Ted Martin
LAGUNA BEACH, Community Ctr
384 Legion Ave

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Tue 8:30 am Sat 9:00 am-11:00
(949) 768-6120 Florence Kauderer
LAGUNA WOODS, Club House 1,
24232 Calle Aragon

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(818) 248-5804 Chuck Bausback
S. PASADENA, Woman's Club,
1424 Fremont Ave.

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(949) 770-7026 Miriam Kahn
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24232 Calle Aragon

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(714) 932-2513 Shirley Hansen
BELLFLOWER, Woman's Club of
Bellflower, 9402 Oak St.

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(626) 446-5160 Marsha Fenner
PASADENA, Throop Mem. Church
300 S. Los Robles

SAN DIEGO VINTAGE DANCERS

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(858) 622-9924 Harry Eisner
SAN DIEGO, Normal Heights
Methodist Church 4650 Mansfield St.

SANTA BARBARA COUNTRY DANCE SOCIETY

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(805) 682-5523 Gary Shapiro
SANTA BARBARA Carrillo Rec Ctr
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Park 300 W. Alamar (Tue-summer);
Westside Community Center, 423 W.
Victoria ST. (Tue-winter)

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for others
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(714) 533-3886 Donna Tripp
(310) 827-3618 Sparky Sotcher
ANAHEIM, Downtown Community
Center, 250 E Center (Mon)
CULVER CITY, Lindberg Park,
5401 Rhoda Way (Wed)

SOLVANG VILLAGE FOLK DANCERS

Sat 7:00-10:00
(805) 688-2382 Jean Menzies
SOLVANG, Jonata Elementary School
301 2nd Street, Buellton

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
ANAHEIM, Unitarian Church, 511 S.
Harbor.

VINTAGE ISRAELI DANCING

1 Sat per month confirm 8:15 - 12:00
(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.

WEST VALLEY FOLK DANCERS

Fri 7:15-10:00
(818) 368-1957 Jill Michtom
CANOGA PARK, Senior Center
7326 Jordan Ave



Folk Dance Scene

Volume 42, No. 7
September 2006

Editor's Corner

This month's issue was fun to read and layout. As you go through the pages, you will find a number of really interesting articles.

Our cover story features Ron Houston's monolithic article on the history of Recreational International Folk Dancing, from the late 1800's to the late 1900's, a span of about 100 years. Ron's complete chronology runs a full 8 1/2 pages, so we have divided his article into two parts. This month's article is Part I – from 1894 to just before World War II. In a future issue we will print Part II – from World War II to the present.

Our cover photo (courtesy of Dick Oakes' web site) is a bit of history itself – the teachers and staff at the 1968 Santa Barbara Folk Dance Conference. Who can you recognize? Please send us your answers.

After you've finished reading Ron's article, you can read Recent Events and Dancer's Speak. Recent Events includes reviews of the San Diego Vintage Dance week and the Federation Beginner's Festival. Dancer's Speak includes a dance dialogue from Bulgaria and an explanation on who was Karamfil.

— *Steve Davis*

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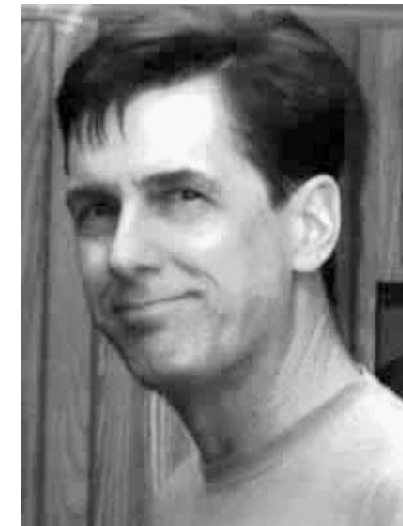
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September 2006

History Corner



Ron Houston archives and publishes information about the history and practice of international folk dancing. Born in Austin, Texas, Ron began folk dancing in 1955 with the legendary **George Lowrey**. Other influences included world-class recreation leader **Jane Farwell** and the

Hermans' Maine Folk Dance Camp.

Ron began teaching in 1969 and, in 1971, helped found and conduct for some 20 years the **Festival Folklorico Internacional** in Mexico. By 1973, he was directing weekend retreats and the Friday night folk dance at the University of Texas, sessions that lasted a quarter-century. Seeing a need in 1976, he compiled the "Folk Dance Catalogue," a classified listing of over 10,000 names for over 5,000 dances.

Ron studied dance formally in Poland, earned the Royal Scottish Country Dance Society (RSCDS) teaching certificate, and studied informally in other European countries and in Mexico. He teaches workshops around the United States and abroad. In 1987, friends asked him to create an archive, and he founded the Society of Folk Dance Historians (SOFDH), publishing annually the "Folk Dance Problem Solver" (each issue presenting the history and descriptions of approximately 40 folk dances), the quarterly "Report to Members" (called by many the spiritual heir to "Viltis" magazine), and the "Folk Dance Phone Book & Group Directory," a demographic study of folk dancing in the US, with alphabetical, classified, and geographical lists of folk dancers, groups, teachers, musicians, vendors, etc.).

To direct the SOFDH, Ron (and his wife, **Tatiana Nikolova-Houston**) earned their MLIS degrees and now pursue their PhDs in Information Science. They still manage occasionally to dance.

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Folk Dance Scene

This article defines Recreational international folk dance (RIFD) as the social practicing of dances chosen intentionally from several cultures other than your own. Attempts to write its history appear in the 1991, 1996, and 2006 Folk Dance Problem Solver (PS). Your corrections and additions will help to write the next attempt. Printed here by permission.

A Russian Forebear? (pardon the pun)

Tsarist Russian ballroom dances utilized foreign motifs. For example, *Espan* (1990 & 1991 PS) and *Pas D'Españ* (1991 PS) imitate Spanish dances, *Hiavata / Hiawatha* (1991 PS) mimics Native Americans, *Karapyet* (1991 PS) utilizes Armenian or Georgian themes, *Kokietka* (1991 PS) resembles French polkas, *Korobushka* (1988 PS) uses Hungarian motifs, and *Lezginka* (1990 PS) borrows from Dagestan or Georgia. These dances achieved RIFD popularity in America, but any evolutionary link between the Russian ballroom and American RIFD remains hidden.

Educational Beginnings

Mary Wood Hinman [1877-1952], a pioneer in women's physical education, taught dance in her Chicago home in 1894 and later established public physical education programs (Odom. "Sharing the Dances of Many People." *Proceedings of the Society of Dance History Scholars*, 1987, p. 65). She presented ethnic dance, gymnastic drills, social dance, and the so-called 'Greek' aesthetic dance. **Luther Gulick** [1865-1918], New York City (NYC) Physical Training Director, observed Hinman and championed folk dance to counter youth crime and ethnic bigotry (*The Healthful Art of Folk Dancing*. New York: Doubleday, 1911). His disciple, **Elizabeth Burchenal** [1876-1959], with Hinman, **Nils Bergquist**, **C. Ward Crampton**, and **Caroline Crawford**, established the early folk dance literature with dances learned from observation of natives and from each other's books. These dances of Europe, Asia, the Middle East, Africa, and America became the folk dances used by educators for the next three decades.

Please note that intercultural understanding and respect grounded Hinman's folk dancing. As recently-established émigrés from Western Europe discriminated against the more-recently-arrived émigrés from South and East Europe, folk dancing mitigated that discrimination. Burchenal, for one, strove to build ethnic pride by maintaining ethnic

veracity in her rush to publish newly described dances and new editions of her books. Ironic, is it not, that her legacy rests largely on physical education, rather than ethnochoreology.

The War To End Wars

During and after the Great War, refugees brought to America the songs and dances of their homelands. Folk dancing again mitigated ethnic bigotry as Settlement Houses, caring for the destitute newcomers, soon found that appreciation of ethnic heritage enhanced immigrant self-image and facilitated social acceptance. YWCA International Institutes promoted ethnic appreciation, as did ethnic cultural societies. With a notable exception, however, immigrants of this era had small influence on the development of RIFD. That notable exception? European dance teachers.

European Dance Teachers

Following the War, European dance teachers augmented the RIFD repertoire with their imports and creations. **Vyts Beliajus** [1908-1994] presented realistic Lithuanian, Jewish, Hindu, and Mexican exhibitions based on his life in Europe and from ethnic groups with which he worked. Interestingly, the concern for the human condition and respect for other cultures displayed by Hinman, Gulick, and Burchenal pervaded Beliajus' seven-decade career, perhaps accounting for some of his enduring popularity among the perceptive. **Vasil Avramenko** [1895-1981] studied folk and theatrical dance with **Nikolay Karpovich Sadovskiy** in Kiev before bringing to North America *Arkan*, *Hopak*, *Zaporozhets* (1987, 1988, & 1994 PS), and other magnificent Ukrainian character and folk dances. **Louis H. Chalif** [1876-1948] choreographed balletic character dances quickly changed, such as *Pletyonka* (1988 PS) and *Troika* (2000 PS), or forgotten.

Re-creating Recreation

In the 1920s, perhaps as a result of the War, America turned inward in a search for wholesome recreation. Following British models, Anglo-American dance revivals occurred. **Mary Neal** and **Cecil Sharp** had organized their English dance societies before the War and were teaching and researching dance in America (2001 PS, p. 4). In 1923, **Jean Milligan** and **Ysobel Stewart** founded the Scottish Country Dance Society. Mr. and Mrs. **Henry Ford** revived square

DANCING WITH TWO LEFT FEET (17)



The other night I watched the re-run of the movie "Rose" with Bette Midler in the role of the seventy's singer Janice Joplin. Listening to the rasping voice of Janice baring her soul to the audience, I could not resist thinking how much I loved that lady's singing. It was the raw unrestricted feeling that touched my soul.

The songs brought me back to the seventies, when many let their hair grow long while I had a crew cut, wore white shirts with narrow black ties, and had to work and support a young family.

Oh, how much I yearned for that freedom!

You might wonder what all of this has to do with folk dancing. Quite a lot, if you ask me. Have you listened to the open throat Bulgarian women singing; or the Greek *Rembetico* songs; or the Israeli dances celebrating the newly achieved freedom? They are all about baring the soul, whether in joy, sadness or sorrow. It is all about feelings.

In the seventies instead of joining the free hippie souls, I joined the folk dance group in Laguna Beach. For me the group provided an outlet for the freedom I was yearning. Joining the group allowed me to balance my life of work with the freedom to dance. The fast *Ratchenicas*, *Syrtos*, *Kolos*, and other dances acted like a safety valve for me.

Many of us struggle with the steps and worry if we or others are doing the dance correctly. We tend to stiffen, choking off any feelings for the dance, and dancing becomes very mechanical. Yes, steps are important, but let's not forget that dancing is all encompassing. Once we become familiar with the steps, listen to the music, listen to the beat, listen to the singing and let your body move. Dancing was part of the people's celebrations, so let celebration back into the dance.

As they say, dancing without the passion is like dancing without music.

— *Lou Pechi*

HOW TO INTEREST & INVOLVE DANCE TEKKIES

Everyone is looking for new ideas to involve younger and/or more people in our passion, folkdancing. The **Ethnic Express** International Folk Dance Club in Las Vegas, Nevada has provided support to members who

have laptop computers. Any laptop computer can be programmed to play much in the manner of a jukebox (without the coins). The obvious reason laptops are most practical is their portability. Any computer, in fact, can be programmed in the manner outlined here, but desktops are too bulky for many locations.

Joe Mayes, a neighborhood computer technician in concert with **Donna & Dick Killian** has assembled a number of programs to help the folk dance community and other sectors of the music world. The program *1by1* consists of choices to play one dance and stop, one dance repeatedly, a list of dances and stop, or a list of dances repeatedly. This program includes 1/2 inch large letter displays for sight-challenged user.

The *Pacemaker* plug-in for *Winamp* provides speed, pitch and tempo adjustments while playing music when it is necessary to do so.

A log file is used to remember the music played in chronological order for any session. Dance notes and syllabi have been scanned as PDF files and can be displayed on the screen when a reference is needed (work in progress). We believe this support to our members by our club and making resources available to our members tend to increase retention, interest and involvement in our dance organization.

— *Dick Killian*

WHO WAS KARAMFIL?

For years I puzzled over the explanation that Karamfil was a hero of the Bulgarian resistance. "Resistance to whom, when?", I wondered, since Bulgaria was not occupied by the Nazis.

Yves Moreau was kind enough to clarify this for me. While Bulgaria was independent enough during WW II to prevent slaughter of its Jews (thanks to the government and the church), it could not withstand the German demand to allow troop trains to cross its territory. However, guerillas attacked those trains, and fought home-grown Fascist gangs.

Kosta Mitov from Vojnjagovo was a leader of those guerillas, and *Karamfil* (chrysanthemum) was his code name. The song in his memory was written by Dimiter Yanev in the 1960s.

As an intended victim to be turned into soap, I appreciate the sacrifices of Kosta Mitov and the other defenders of freedom, and think of them with gratitude when I dance Karamfil.

— *Louis Richter*



ZDRAVEI MAYKA, ZDRAVEI TATKO!

(Hello mother, hello father)

A letter home to Santa Barbara, from the Balkanfolk seminar, in Bankya, Bulgaria, July 28, 2006.

Zdraveitei and Ya Salaam, Y'All, from Bankya, Bulgaria!

Tomorrow is the last day of my summer "camp" experience in Bulgaria and Macedonia, and I'm tired but very happy, after a month of hard-core Macedonian, Bulgarian, and Romanian dancing, with some of the finest teachers in the world! It's been an amazing month here, between Macedonia and Bulgaria - dancing, seeing monasteries, listening to the heart of the people, feeling both the pride as well as pain of people of this region - all mixed with the beautiful music and dances.

In Macedonia the people speak with sadness of the five centuries under Ottoman domination, and the pain of losing much of the land that was formerly under the Macedonian flag; in Bulgaria the people speak with sadness of the legacy left by fifty years of communist domination, and the pain of the division of families that was caused by the carving of their land by political borders. In Macedonia the memories of churches that were burned by the conquering Muslims are spoken about as if they happened "only yesterday;" in Bulgaria the communist regime seems to have erased those memories, though the layers of history remain in Sofia, like an archaeological "Grand Canyon" of human history.

For example: In Macedonia, I learned a beautiful ballad from **Goran Alacki** about the Macedonian hero, **Jane** ("Yah-neh") **Sandanski**, who died in the "Pirin Planina" (Pirin Mountains); outside the Rozhen Monastery, in territory that is now Bulgarian, I saw his grave - a bare stone slab, that no one else on my bus tour seemed to take notice of. (By the way, the dance we do called "Sandansko Horo" is named for the town Sandanski, which is named for the hero Jane Sandanski.)

But, underneath there is the ever-present party spirit and boundless hospitality of the Bulgarian and Macedonian people! And I feel like "family" here, like I belong, even though I barely speak the language. I'd like to think that my "rogue grandfather" was actually part Roma...I'll never know, but it is a good story!

Anyway, last night I performed with the Bulgarian band for the guests at the hotel (left photo). The band members are all music teachers in the seminar; some play with Radio Sofia, and some with the famous group "Bulgari," and it has been a treat to have them play for dancing every night! They had never played for a "belly dancer" before, but we hit it off really well together, and we all had a fantastic time! Later the seminar director (**Emil Genov**) and kitchen staff kept me up partying and drinking rakia long after the other guests had gone to bed. Finally, after 1:00 am I made my excuses, and was back in the kick-butt advanced Bulgarian class this morning at 8:30! I wish I could spend my time dancing like this for ever!

On Monday and Tuesday I will visit the Zornitsa Ensemble in Sofia - one of the oldest "amateur" ensembles in Bulgaria, directed by Emil Genov. (The "amateur" ensembles here are as good or better than the professional ensembles in the US!) Emil taught all our Bulgarian dance classes and, in my not-so-humble opinion, is the number one choreographer and dance teacher in the country. I interviewed him for an article that I intend to write for Folk Dance Scene when I get home, so I won't spill all the *bob* (beans) now!

Well, *ciao* for now - *dovizhdane*, y'all!

So pozdrav,

— *Jatila van der Veen-Davis*

Note: To see some of the photos from both seminars, check out the following websites: www.balkanfolk.com and www.macedonianfolk.com.

dancing in 1925, publishing their seminal dance manual *Good Morning* in 1926. Of the Danish *folkehojskoles* movement that came to America in 1871 (www-distance.syr.edu/stubblefield.html), two schools affected RIFD. In North Carolina, **Olive Dame [Medford] Campbell** and **Marguerite Butler** founded in 1925 the **John C. Campbell Folk School**. **Georg** and **Marguerite (Butler) Bidstrup** emphasized at the school the concept of Danish folk dance as recreation, presenting, for example, *Napoleon*, *Sekstur*, and *Maskerade* (1993 PS). In Michigan, **Chester and Margaret Graham** directed the **Ashland Folk School** from 1928 to 1938. Among others, Hinman and Burchenal taught (*The Eighty-Year Experience Of A Grass Roots Citizen*. *Muskegon MI: Graham*, 1977). The Grahams introduced folk recreation to **Lynn** and **Katherine Rohrbough** of the **Cooperative Recreation Service** (Hampton to Houston, December 12, 2001 e-mail, in Society archives), who published hundreds of booklets of dances and songs, many used by RIFD. The recreation movement continues, frequently with RIFD in the program.

RIFD Exhibitioners

Folk festivals figured prominently in efforts to integrate immigrants into American society. Burchenal, for example, had presented thousands of her girls in annual pageants such as the 1921 'America's Making' exposition. Folk festivals retained their popularity into the Great Depression, providing entertainment for which the public would pay and, inadvertently, contributing to the development of RIFD.

To improve inter-ethnic relations, **Thomas L. Cotton** [1891-1964] of the Foreign Language Information Service formed the New York **Folk Festival Council** in 1931, providing a platform for personalities such as **Elba Farabegoli Gurzau**, who presented folk dance favorites such as *Il Codiglione/La Quadriglia*, *La Danza*, and *Tarantella Napolitana*.

Stella Marek Cushing [c.1898-1938] organized in 1931 what I believe to be the first RIFD club in the world, the **Cosmopolitan Club** of Montclair, New Jersey (2004 PS). **Rose Grieco** [1915-1995] directed the club until her death, and **Barbara Grieco** continues it to this day. The University of Chicago's 1932 **International House** also qualifies as one of the first RIFD groups (Helen Pomerance Johnson. "Where Int. Folk Dancing Began," *Viltis* 51:6 (March-April 1993),

p.3), because the group started before 1932 in the basement of sisters **Charlotte 'Chili' (Lewis) Chen** and **Maxine 'Jerry' (Lewis) Joris Lindsay**. Beliajus taught there during the 1930s and 1940s, and other prominent RIFD leaders later led that group.

Alice Sickles began the **Saint Paul Festival of Nations** in 1932 (Florence Johnson. "Festival of Nations' 60th Anniversary." *Viltis* 50:6 (March-April 1992), p.9). Beliajus presented his Lithuanian troupe at the 1933-4 Chicago Exposition, focusing on the Lithuanian dances he later popularized among international folk dancers. **Sarah Gertrude Knott** [1895-1984] organized the **National Folk Festival Association** of Saint Louis in 1934. Many international folk dance leaders taught and acquired dances at these festivals, for example, Beliajus, **Dick Crum** (below), and **Morry Gelman**, who introduced *Croatian Waltz* (1990 & 1992 PS), which he learned at Knott's 1949 festival.

Song Chang [1891-1974], entranced with the humanistic values of folk dancing, formed California's first RIFD club in San Francisco in 1937. '**Chang's**', the only international club amid national clubs, exhibited dances at the 1939 San Francisco World's Fair. **Virgil Morton** [1913-1981] taught the club most of their dances until shipped off for World War II, at which time Morton trained **Madelynn Greene** [?-1970] as his replacement (Beliajus. "Virgil L. Morton." *Viltis* 40:1 (May 1981), p. 24).

As the most enduring contribution of these years, Avramenko's student (and tenant), **Michael Herman** [1911-1996], taught folk dances at the 1939-40 New York World's Fair, as learned from ethnic groups in the NYC area. He emphasized audience participation, leading directly to the 1940 founding in NYC of his **Community Folk Dance Center**, later known as **Folk Dance House**, successful for almost half a century (*Michael Herman's Odyssey*. NYC: Herman, undated). The enduring nature of Herman's contribution lay in the many leaders who learned from him and in his provision to RIFD of folk dance records, discussed below.

RIFD Magazines

The Depression also saw the founding of RIFD magazines. *Folk News*, the voice of New York's Folk Festival Council (see above), emerged in the 1930s. From 1941 to 1947, The Hermans published *The Folk*

How Folk Dancing Grew

Dancer, closely imitating *Folk News* in format, scope, and quality.

World War II witnessed more magazines. Beliajus started *Viltis* (hope in Lithuanian) as a newsletter to maintain contact with men and women serving in the military, his Lithuanian friends, and folk dancers. *Viltis*, the only long-term, nation-wide voice of RIFD, continued until Beliajus' death in 1994, when the International Institute in Milwaukee assumed ownership. In 1944, the **Folk Dance Federation of California** founded its magazine, *The Federation Folk Dancer* (usually called the *Folk Dancer*), but quickly changed the name to *Let's Dance* when Michael Herman complained of infringement. *Let's Dance* continues. From 1945 to 1957, **Rod La Farge** [1905-1978] started his iconoclastic and perceptive *Ramapo Rangers*, renamed in 1946 as *Rosin the Bow*. From 1949 to 1984, **Ralph Page** [1903-1985], the 'Dean of New England Contras and Squares', published his very personal and informative *Northern Junket*. From 1954 to 1956, **Hugh Thurston** in England edited the scholarly *The Folk Dancer*. *Let's Dance*, *Ontario Folk Dancer*, *Northwest Folkdancer*, Southern California's *Folk Dance Scene*, and the Society of Folk Dance Historian's *Report to Members* currently inform RIFD'ers nationwide. Many RIFD periodicals have appeared, some as advertising organs for record vendors or leaders. In my opinion, the survivors were those that avoided rapid growth or full-scale parthenogenesis.

RIFD Retreats

In about 1940, noted recreation leader **Jane Farwell** [1916-1993] interned in NYC, met and studied dance with Michael Herman (above) and lost Michael to **Mary Ann (Bodnar) Herman** [1912-1992]. Farwell followed the Hinman-Gulick-Burchenal humanist approach and used RIFD as a vehicle for recreation. In 1941, she began the folk dance 'camp' movement with hers at **Oglebay**, West Virginia. **Pinewoods Camp** (1915) in Massachusetts and **Berea College** (1920s) in Kentucky predated Oglebay but focused in their early years on Anglo-American heritage rather than RIFD.

Walter Groethe, familiar with Pinewoods, and Mary Ann Herman, familiar with Oglebay, inspired **Lawton Harris** [1900-1967] to found **Folk Dance Camp** at University of the Pacific in Stockton, California in 1948.

'Stockton' continues, virtually unchanged but for the subsequent growth of live music.

Farwell imparted recreation to the Hermans through workshops that led, in about 1949, to **Maine Folk Dance Camp**. 'Maine Camp' lasted until 1994, at which time Michael (Mary Ann had died) closed the site, discouraged over perceived mismanagement, disrespect of primary-source dance teachers, record piracy, and the replacement of folk dances with novelty dances (Herman to Houston, personal communications, in Society archives). **Mainewoods Dance Camp** supplanted Maine Camp in 1995 and continues.

Roy McCutchan [1919-2006] met and married **Elizabeth "Zibby" (Wolfolk) McCutchan** [1915-1983] while square dancing (and studying) at the University of Texas at Austin, 1939-1941. During World War II, Zibby moved to San Francisco with Roy, a naval officer conducting chemical engineering research, and discovered Chang's. After the war, the McCutchans initiated many of the RIFD groups and camps in the American Southwest: Austin (continuing the group started when **Marlys Waller** and **Anne Pittman** invited **Leon McGuffin** to their women's physical education class at UT), San Antonio, Marshall, Los Alamos, and derivative groups in Galveston, Dallas, and Oklahoma. Meanwhile, **Margaret (Clark) Thompson** had attended Oglebay in 1948. In January 1949, she organized and invited Farwell to staff **Texas Folk Dance Camp**. Thompson developed a family, so the McCutchans continued to guide 'Texas Camp' by Farwell's principles, withdrawing in 1973 over the loss of recreation, such as the replacing of local musicians with hired musicians. The camp continued under new direction. In August, 1949, the McCutchans founded the **Los Alamos Folk Dance Camp**, which ran for at least 10 years. **Idlewilde Camp** 'jes' growed' in the early 1950s under McCutchan care.

Farwell founded **Folklore Village** at her family farm in Wisconsin to provide folkloric recreational weekly gatherings and several festivals each year. For example, Christmas Festival, founded in 1948, presented Farwell's alternative to a commercial Christmas, celebrating the twelve days of Christmas in five. (Bacharach to Houston, January 11, 1997 letter, in Society archives. **Martin Bacharach** conducted the Festival during Jane's absences.) Folklore Village

Recent Events

volunteers from our folkdance community to take over the Scholarship Committee so she can concentrate on Statewide. Many Statewide committees are in need of volunteers, and Valerie would welcome the help to make our Statewide Festival a success.

Dancing began as scheduled at 1 p.m. with **Ann Armstrong** welcoming all and announcing the co-sponsors of the event; Sierra Madre Community Services and Pasadena Folkdance Co-op in conjunction with the Folkdance Federation of California, South. A number of experienced dancers stayed to dance and many beginners were there for the free Beginners Festival. Throughout the afternoon, dances were taught and those who attended were busy learning and doing the dances.

Fantasy Folk Dance Club was well represented and jumped into the dancing with enthusiasm and skill. All had a wonderful Saturday in the Foothills of Sierra Madre. Let's do it again next year.

— *Sylvia Stachura*

HOT TO-GO DANCE & POTLUCK.

Where better to have a dance & potluck celebrating hot than Las Vegas? And, it was held in late July when hot is at it's best. Yes, all of the food came hot from local favorite restaurants (we are the **Ethnic Express**). Scheduling was the challenge; but we are used to that. Everyone was expected to arrive at 6:00 pm.

Dinner was served at 6:30 pm and dancing followed, of course. The eclectic display of food was on a very large table, sideboard and portable bar. Each plate was literally a trip around the world of culinary delights. Food was from Bulgaria, Israel, Thailand, Germany, France, China and more. The presentation on the table was ala carton! That is, the to-go boxes were opened, the contents listed inside the top, and the lids were propped open. The fun began as everyone moving in LOD used those little plastic utensils provided for serving. A bite or two from various selections left enough room for watermelon. Fortunately, this potluck was at our usual dance venue, Charleston Heights Art Center, a beautiful facility featuring a handy kitchen, conference room, multi-purpose room and a ballroom. The Center donated snacks, nuts and cake. All of this costs just \$11.00 an hour! This was a free event (except for buying the potluck.) Of course, afterward a lot of crew members said "We gotta do this more often."

— *Dick Killian*

Folk Dancing

(continued from page 7)

Veteran RIFD'ers will recognize the labels of a number of specialty companies: Windsor records founded by **Doc Alumbaugh**, **Kismet**, **Sonart**, **MacGregor**, **Balkan**, and others. **Walter Kögler** of Germany toured North America in 1967, introducing his **Tanz** recordings. **Paul** and **Gretel Dunsing** and Farwell used **Tanz** and **Tänz der Völker** records extensively in the 1960s, giving RIFD many of its North European dances.

The availability of tape cassettes in the late 1960s virtually destroyed the folk dance record industry. To his dying day, Michael Herman awaited eagerly the development of a cassette that would self-destruct when used to duplicate a record (Herman to Houston, personal communications, in Society archives). Theft of recordings so bothered Herman that he virtually refused to sell his records for the last 20 years of his life. This refusal, however, only exacerbated the theft. Some say that cassettes also contributed to the decline of RIFD itself. You see, every 'generation' of copied music loses about 10% of its fidelity. The first cassette copy of a record starts at 90% fidelity, the second at 81%, etc. RIFD'ers accepted the gradual decrease in quality without notice or comment. Newcomers, however, DID notice, and some may not have continued in RIFD because of it.

Expansion To England

British schools traditionally had presented the 'play' of other cultures, particularly Western European (Sean Goddard to Houston, November 14, 2004 e-mail, in Society archives). British folklorists such as **Maud Karpeles** [1885-1976], **John Kennedy**, and **Philip Thornton** [?-1992] explored other parts of the world, particularly the Balkans, during the 1930s (Peter Kennedy to Houston, August 3, 2001 e-mail, in Society archives) and brought home folk songs, rituals, and dances.

In London, World War II brought together students, European refugees, and a folk dancing American G.I. named **Nat Brown**. England's **Society for International Folk Dancing** grew from this association, and RIFD still flourishes in Britain.

(to be continued)

Recent Events



SAN DIEGO VINTAGE DANCE WEEK

Several times a year, vintage dancers throughout the United States assemble for "Vintage Dance Week." Some are held the same time every year, such as Newport, Rhode Island; others rotate around the country. The San Diego Vintage Dancers hosted this year's session at the University of San Diego. The last such event in San Diego took place in 2002.

The faculty included some of the most noted Vintage Dance teachers in the country: **Richard Powers, Joan Walton, Marc Cassler, Stan Isaacs, Jim Cruzan** and **Margie Adams**. The schedule had something for everyone from beginning through advanced, slow One-Step to Viennese Waltz, Boston Quadrilles to Kerry Reels, swing to *mazurs*. Many of the Ragtime dances originally taught by Richard Powers some 15 to 20 years ago were also taught.

Lectures were given by Richard Powers and Walter Nelson, including the Polkmania phenomenon, gentlemen's vintage formal wear and vintage recreational activities, even a drawing room sampling of Gilbert & Sullivan operettas.

Classes were remarkably gender-balanced, some classes even experiencing an extra man or two or three, including a number of ex-folk dancers; many, both men and women, came without partners. I was very pleased to notice how the men were very careful to involve single women in the dances.

Every evening had a themed ball, for which everyone dressed to the hilt. Formal wear of the Victorian and Ragtime Eras were the order of the evening. Colorful, graceful ball gowns of the Victorian,

Ragtime and Jazz Eras filled the huge ballroom at the university's Student Center every evening - except one day, when we all took a bus to the historical Rosarito Hotel in Rosarito, Mexico. There, we re-enacted the romantic days of the '20s and '30s' when it was the vacation spot for Hollywood. It was difficult to recognize some of the ladies in their remarkable makeovers. Of all the really warm days, that was the warmest. It was unfortunate that the whole week fell right in the middle of our very worst heat wave in decades, but everyone took it in stride with nary a complaint. The organizers provided bottled water in every dance room, and we were reminded to drink it!

The VDW is a challenging and exciting week of dance with something for everyone. We all went home exhausted and happy with lots of laundry. We owe sincere "Thanks" to the dedicated members of the San Diego Vintage Dancers who worked hard and long, starting a year ago, and ending after we all left for home, to provide us with this wonderful "dance camp."

— *Richard Duree*

FEDERATION BEGINNERS FESTIVAL

August 5 brought many folkdancers to Sierra Madre for early meetings and dancing within view of the San Gabriel mountains. The day started cool and the foothills were bright and clear as dancers approached the venue, Sierra Vista Park on Sierra Madre Blvd. The dance hall is well air conditioned and all dancers were comfortable as the day heated up outside.

The day began with a Federation meeting followed by a Statewide, 2007 - "Strawberry Statewide" meeting. California folks from San Diego to Ventura were in attendance and from as far as Las Vegas (yeah "Ethnic Express"). The two meetings were fruitful and helped us keep in touch with one another as folkdance individuals and groups. **Marsha Fenner** ran an efficient meeting. The next festivals were approved: San Diego weekend Festival, Sept. 23 and 24; Pasadena's Winter Festival, Jan. 14 and Laguna's Weekend Festival, Feb. 9 to 11, 2007. **Beverly Barr** reported on Camp Hess Kramer; this year's camp will be on the weekend of Oct. 27 to 29. Other responsible persons gave their committee reports.

Between the two meetings, snacks appeared to help us keep our energy up and ready for the dancing. **Valerie Daley** began her duties as the organizer for the

How Folk Dancing Grew

continued under new leadership after Farwell died in 1992.

Madelynne Greene (above) taught at Maine Camp in 1962 and became enamored with the folkloric, recreational approach to folk dance. She and Scottish dance teacher **C. Stewart Smith** [1929-1982] founded the **Madelynne Greene Folklore Camp** that year. In 1964, the camp moved to its permanent home at Mendocino Woodlands and flourished. When Greene died, **Gordon Engler** and **Nora Hughes** joined Smith in managing the camp until 1972, when Smith moved to Texas. **Dean** and **Nancy Linscott** organized the next administration with **Honora Clark** and **Joan** and **Dale Dunleavy**. The Linscotts retired in 1989, and the camp continues under new leadership.

Alura Flores Barnes de Angeles (1993 PS), discovered and introduced in the 1940s to international folk dancing by her student **Nelda Guerrero Drury**, founded **Festival Folklórico Internacional** in central Mexico in 1971 with help from Farwell, Drury, **Ron** and **David Houston, Manuel** and **Odilia Gomez**, and other dear friends from Texas and around the US. Flores' health declined significantly in 1992, and 'Mexico Camp', always a struggle, foundered without her personal and political influence.

Sound Recordings

Up to the 1930s, the piano accompanied most folk dance classes. With a few notable but ineffective exceptions, the halcyon days of Hinman, Burchenal, Bergquist, Crampton, and Crawford had devolved into a community of 'muscle mechanics' maintaining a self-perpetuating repertoire only remotely connected to RIFD. Records helped, but even some records "did not inspire the dancer or teacher." (*Michael Herman's Odyssey*, p. 6) Of the ethnic records that did exist, early RIFD'ers used any recorded music available, sometimes with amusing consequences: "*Look! You can Hambo to this Italian waltz!*" After World War II, three RIFD-oriented record companies captured much of the RIFD market for 78 rpm records: Folk Dancer (19%), Folkraft (11%), and Imperial (7%). Victor (11%) and Columbia (7%) also sold well in those days. The popularization of microgroove records in the mid-1950s saw the market shares shift as Folkraft outsold Folk Dancer, Imperial, Victor, and Columbia, combined (based on relative numbers of records in the Society archives).

Square dance caller **Frank Kaltman** and **Dan Wolfert** started Folkraft in 1946. **Rickey Holden** joined Kaltman in 1951 and founded Folkraft-Europe in 1967. Folkraft produced more square dance music than other RIFD record vendors and targeted educational as well as RIFD markets. The educator **Olga Kulbitsky** wrote many of the dance directions for Folkraft. Folkraft-Europe now has licensed Syncoop of the Netherlands to release many of its recordings on CD.

Paul Erfer, pianist and outgoing dance teacher, learned much of his dancing from Michael Herman in NYC and founded the seminal **Hollywood Folk Dancers** when he moved to California (Gelman to Houston, June 17, 1993 letter, in Society archives). Erfer produced with Imperial Records a series of Nationality Albums specifically for folk dancers. In many instances, these were the first recordings made in the US of these folk dance melodies, allowing many groups that relied on recordings to expand their repertoires. Erfer arranged the music, and the musicians would wear at least one piece of the national costume to put themselves in the proper ethnic mood.

Michael Herman, trained in folk dance by ethnic groups and classical violin by Juilliard faculty members, collected and sold the available ethnic records and encouraged the recording of others. When record companies discontinued their ethnic lines, he founded with the help of **Dave Rosenberg** the Folk Dancer label in 1948 and produced several hundred excellent folk and contra dance recordings, frequently with Michael on violin, Mary Ann on piano, and the extraordinary **Walter Eriksson** on accordion. The Folk Dancer label sold primarily to RIFD'ers. In 1997, Herman's heirs gave to the **Kentucky Dance Foundation** over 35 tons of Herman's phonograph records, and the KDF has made some of those recordings available on CD (Shacklette to Houston, November 15, 1997 letter, in Society archives).

John Filcich founded the **Festival** record label in California, which sold as well as Victor and Folk Dancer during the microgroove era. He also provided copies of rare recordings to the RIFD community, occasionally earning censure from the owners of those recordings. **Kenneth Spear's Worldtone** label in New York had almost as large a market share as Festival.

(continued on page 15)

Calendar

Note: Federation Events are in bold.

CALL TO CONFIRM ALL EVENTS

SEPTEMBER

2-3 *Labor Day Weekend Mini-Camp*, Israeli dance workshop with Avi Perez, Yaron Malichi. Avant Garde Ballroom, Newport Beach. Info: Yoni Carr, (619) 227-0110, yonicox@cox.net.

4 *Labor Day Party*, end the long weekend with dancing, good food and fun. All-request program; potluck table. At Brockton School in W.L.A., 1309 Armacost. See OTS. Info: Beverly Barr (310) 202-6166 or (310) 478-4659.

12 *Yeseta Brothers Tamburica Band*, perform for dancing at Cal Tech Folkdancers. 8:00 at Throop Church, Del Mar & Los Robles, Pasadena. Info: Nancy at (626) 797-5157.

19 *Zhena Folk Chorus* annual concert. Wayfarers Chapel, 5755 Palos Verdes Dr., So., Rancho Palos Verdes, 7:00. Info: (310) 377-7919 X6. See OTS.

21 *Homecoming Party* with special teaching by Pat Karamanougian teaching Greek Dances! Narodni International Folk Dancers, 7:30 at Woman's Club of Bellflower, 9402 Oak Street, Bellflower, CA, (714) 932-2513.

23-24 *Second Annual Serbfest* at St. Steven's Serbian Orthodox Cathedral, 1621 West Garvey Ave., Alhambra. Hours: Sat. 9/23 noon-10:00, Sun. 9/24 11:00-9:00. Info: Church Office (626) 289-9100.

23-24 *50th Annual Oktoberfest* in San Diego's Balboa Park Club. Sat. 1:00-4:00 beginners' lessons in schottische, polka and waltz. Evening dancing at the Folk Dance Center with live music. Sunday 12:30-4:45 dance festival with favorite dances, teaching, performances, and vendors. Council meeting at 10:00. Info: Anne (619) 422-1548 or Georgina gbsham@san.rr.com

OCTOBER

4 *Valentino's Tango & Ragtime Ball* - Learn dances from 1895-1926. Info: www.library.ucla.edu/libraries/college/nwsevents/index.htm.

8 *A Taste of Folk Music*, a free festival of folk & bluegrass music, dance & storytelling. Ventura Blvd., Encino. Info: (818) 817-7756, ctms-folkmusic.org.

26 *Halloween Party!* Narodni International Folk Dancers. 7:30 at Woman's Club of Bellflower, 9402 Oak St., Bellflower, (714) 932-2513.

27-29 *Camp Hess Kramer "Camps Review"* Workshop Weekend in Malibu with Beverly Barr, Loui Tucker & Samy Makar. Info: Irwin Barr (310) 202-6166 or (310) 478-4659.

30 *Halloween Party!* Let's have some fun. Be creative and come in a costume or just come as you are. All-request dance program, potluck table. 7:30 at Brockton School in W. L.A., 1309 Armacost Ave. See OTS for details. Info: Beverly at (310) 202-6166 or (310) 478-4659.

NOVEMBER

6 *Waltz Through Time* - Learn waltz styles 1806 - 2006. Info: www.library.ucla.edu/libraries/college/nwsevents/index.htm.

24 *West L.A. Folk Dancers annual Day After Thanksgiving Party*. All-request dance program, potluck table. 7:30 at Brockton School in W. L.A., 1309 Armacost Ave. Info: Beverly at (310) 202-6166 or (310) 478-4659.

DECEMBER

4-8 *Cruise & Dance* on the Paradise Cruise Ship for 4 days & 4 nights with Beverly & Irwin Barr and the West L.A. Folk Dancers, leaving from Long Beach. Info: (310) 202-6166 or (310) 478-4659.

29-1/1/07 *CTMS New Year's Camp* at Camp Hess Kramer, Malibu. Info: www.ctms-folkmusic.org.

29 - 1/1/2007 *New Year's Weekend* with Beverly & Irwin Barr and the West L. A. Folk Dancers. Info: (310) 202-6166 or (310) 478-4659.

JANUARY 2007

1 *A New Year's Day Celebration*. Party with the West L.A. Folk Dancers and start the New Year dancing. All-requests, potluck table. 7:30 at Brockton School in W. L.A., 1309 Armacost Ave. Info: Beverly at (310) 202-6166 or (310)-478-4659.

NORTHERN CALIFORNIA.

9/10 *Fiesta de Sonoma* - 1:30 - 4:30, Veterans Memorial Bldg. 126 1st St. West, Sonoma.

9/29-30,10/1 *Dancing The Living Goddess*, Women's Ritual Dances From The Balkans and The Near East with Laura Shannon at Hillside Community Church, 1422 Navellier St., El Cerrito, Info: Catherine Sutton (510) 528-2261 catherine@sonic.net.

10/20-22 *Autumn Harvest Festival* at Fresno State University. Save the date. More information to come.



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Smoker _____ Non Smoker _____ Vegetarian _____	
Emergency Contact _____ Phone # _____	

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Calendar

11/24-25 *Annual Kolo Festival* - Featuring Yves Moreau at New Location! Croatian American Cultural Center, 60 Onondaga Ave. San Francisco. Info: balkantunes.org/kolofestival or Sharen Nyberg at sharen10@yahoo.com or call (510) 266-0560.

Hungarian State Folk Ensemble performances:
1/12/2007 UC Davis: www.mondaviarts.org/events/byname.cfm

1/13 San Rafael: www.co.marin.ca.us/SysApps/Calendar/pub/EventDisplay.cfm?event=10029

1/14 Campbell: www.ci.campbell.ca.us/heritagetheatre/moreinfohungarian.htm

1/16 Carmel CA:

OUT OF STATE

MICHIGAN

9/21-24 *Tamburitza Extravaganza 2006*. Detroit. Info: www.dtaax.com.

WEST VIRGINIA

9/15-17 *American Dance Weekend at Buffalo Gap* at Capon Bridge, WV. Contras, squares, couple dances. (301) 694-6794, buffaloboe@boesstrings.com, www.contradancers.com/ambuffalo.

FOREIGN

AUSTRALIA & NEW ZEALAND

12/22/06 - 1/5/07 *Dancing with Donna Frankel* - Cruise Auckland to Sydney. Info: (800) 745-7545 or cruises3@pacbell.net.

CARIBBEAN

12/27/06-1/7/07 *Cruise & Dance in the Caribbean* with Sandy Starkman. Info: (416) 663-4852 or sandydancing@juno.com.

EUROPE

9/2 - 15 *Cruisin' thru the Best of Europe* - A Dancing with Donna (Frankel) Cruise. Info: (800) 745-7545 or cruises3@pacbell.net.

GREECE

10/14-27 *Jim Gold Tour*, mainland and islands. Info: (210) 836-0362, jimgold@jimgold.com.

10/25-29 *20th World Congress on Dance Research*, Athens, Greece. Info: www.cid-unesco.org.

VIETNAM/CAMBODIA

12/18/06-1/1/07 *Vietnam/Cambodia Tour* - Dancing led by Lee Otterholt. Info: Mel Mann, (510) 526-4033 or www.folkdanceonthewater.org.

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briefings, and lots of **FOLK DANCING**

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ZHENA FOLK CHORUS ANNUAL CONCERT



Zhena Folk Chorus invites you to their annual concert on Tuesday, September 19, 2006. The breathtaking Wayfarers Chapel again will provide a fantastic backdrop to an unforgettable concert. Zhena sings the soulful, moving folk songs of Eastern Europe. Join Zhena for a unique and memorable experience. 5755 Palos Verdes Dr. South, Rancho Palos Verdes, 7 p.m. Limited seating; Reserve now. (310) 377-7919, ext. 6 (Visitors Center) 10 am to 5 pm.

— *Marge Gajicki*

NARODNI DOINGS

September 2006

September 7 - tba

September 14 - Review night led by **Julith Neff**

September 21 - **Homecoming Party** --- plus Greek Dances taught by **Pat Karamanougian**

September 28 - **Pat Karamanougian** reviewing Greek dances

October 2006

October 5 - **Beverly Barr** teaching *Bielalitzza Krugolitzza* (Russian)

October 12 - Review night led by **Julith Neff**

October 19 - **Beverly Barr** reviewing *Bielalitzza Krugolitzza* (Russian)

October 21 - **Narodni Board Meeting**, 10:30 am (at The Hansen's House)

October 26 - **Halloween Party!**

Info: please call Shirley at (714) 932-2513.

— *Shirley J. Hansen*

CRUISING AND DANCING

Get ready to take a luxurious cruise for a very non-luxurious price. Don't wait. Don't miss the boat.

Deposits of \$150 per person to save your cabin are being accepted until we get notice that there are no more cabins available. Deposits are fully refundable until balance of money is due.

With the success of the last three years of taking this fall cruise, the folk dancers have requested it again. We are fortunate to be able to cruise again this year on the same beautiful Paradise Cruise Ship sailing out of Long Beach. We do a lot of dancing on board ship and have our own room for folk dancing. The port stops are Catalina Island and Ensenada, Mexico. We have a great time. The dates are Dec. 4 - 8, 2006 (Mon - Fri.).

See ad in this issue of Scene. Info: Call (310) 202-6166 or (310) 478-4659.

— *Beverly & Irwin Barr*

CAMP HESS KRAMER FOLK DANCE WORKSHOP

If you have not registered for the Camp Hess Kramer Workshop Weekend yet, it's coming up soon. This is the weekend that so many folk dancers look forward to each year. The date this year is Oct. 27-28-29, 2006. This weekend has become very popular with its excellent teaching, great parties, wonderful food, and most of all, the loyal attendees and the first timers who embrace this weekend and keep it a high priority.

This successful "Camps Review" format is held at the wonderful Camp Hess Kramer in beautiful Malibu. Two of our outstanding teachers, **Beverly Barr** and **Loui Tucker**, have taught at this weekend many times before, and are always requested by campers. Beverly will teach international dances taught at various camps and weekend workshops. Loui will teach international dances taught at Stockton Folk Dance Camp this summer. Our new to Camp Hess Kramer teacher is **Samy Makar**. Samy will be teaching his specialty, Salsa Rueda mixers. Samy and the **Salsa Rueda Mixers** made a very big hit at the California Statewide Festival Institute in May. Salsa Rueda mixers are new to the international folk dance world. They are fun and you don't need to come with a partner. With leaders and followers, anyone can take either part in the dance and have a great time. The bonus is that you will also learn the salsa steps.

It's time to register now. You won't want to miss this weekend. If you have never attended, you'll be amazed

at the welcome and friendliness you will enjoy, and this camp may also become part of your life as it has for so many others.

See the ad in this issue of Scene. Prices include accommodations, dance workshops, six wonderful meals, snacks, happy hour, parties, dancing, and a silent auction (we always come home with a treasure).

If you want flyers for yourself or your group, and for all information, call Irwin or Beverly Barr at (310) 202-6166 or (310) 478-4659.

— *The Camp Hess Kramer Committee*

VESELO HAPPENINGS, SEPTEMBER

Sept. 2 **Labor Day party.** All requests.

Sept. 9 **Fun For All Night** with hostess **Carol Maybrier**. Some easy, three minute reviews are included in the program of dances anyone can do.

Sept. 16 **Larry Goldsmith** will be teaching some Greek dances.

Sept. 23 **Larry Goldsmith...** Reviews of last week's dances.

Sept. 30 **All-request** night.

— *Lu Perry*

WEST L. A. FOLK DANCER'S

On Monday, Sept. 4, 2006 we will have a party on Labor Day. This party is always a highlight and a great way to end the long Labor Day weekend.

In September, by popular request, the Russian dance Bielolitzza Krugolitzza will be included in the teaching on Mondays and Fridays. We are also doing Shuj Shuj Zemer.

Monday, Oct. 30, 2006 will be just in time for a Halloween Party. Costumes are fun and add a lot to a Halloween party. With or without a costume you are welcome.

We all look forward to Monday and Friday night parties and seeing old and new friends who we don't get to see all the time. Come join us and dance with one of the friendliest groups around. What fun, and good dances too.

We love parties and dancing together. An all request program will be played by Beverly & Irwin Barr. Bring snacks or desserts for the potluck table and don't miss these happy party nights. The parties begin at 7:30 p.m. and end when you get too tired to dance.

September 2006

We meet every Monday and Friday evening and dance on a beautiful wooden floor. The place is Brockton School, 1309 Armacost, W.L.A. (Between Barrington & Bundy, 1 1/2 blocks north of Santa Monica Blvd.).

We look forward to seeing you. For information call (310) 202-6166 or (310) 478-4659.

— *Beverly & Irwin Barr*

50TH ANNUAL INTERNATIONAL DANCE

The San Diego Parks & Recreation Department and the International Dance Association of San Diego will host the 50th Annual Oktoberfest much-loved dance event on Sept. 23 & 24, 2006, in the beautiful ballroom of the Balboa Park Club Bldg. (west of the International Cottages and the Spreckels Organ Pavilion).

The entire weekend will be a free, family friendly event. Prepare for the Oktoberfest season by learning the basics of folkdance: Polka, Waltz and Schottische. The free Beginners' Workshop for all age groups will be taught by specialists in international dance throughout the afternoon of Saturday Sept. 23 from 1 to 4. There will be partner dances but no partner is required to attend. A family oriented Oktoberfest Dance Festival will be held on Sunday Sept. 24 from 12:30 to 4:30.

Special dance exhibitions will be performed by the **Vislanie Polish Dancers** and the **Radioland Rugcutters** (Lindy Hop Dancers). Many dancers in colorful national costumes will crowd the decorated ballroom doing German and other international dances. At 1:00 pm everyone will be invited to participate in the Grand March, and there will be more teaching and dancing in the afternoon. German food and non-alcoholic beverages will be offered at reasonable prices in the outer lobby, and there will be an opportunity for early holiday shopping from the folk arts and crafts vendors present.

Info: Georgina at gbshen.ucsd.edu or Carolyn at blann@gte.net

— *Carolyn Parrish*

NEW YEARS' DANCE WEEKEND

There will be a New Years' dance weekend with Beverly and Irwin Barr and the West L.A. Folk Dancers is being planned. Information will be in next month's Scene. You can call Beverly or Irwin at (310) 202-6166 or (310)-478-4659 for an update.

— *Beverly & Irwin Barr*

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Folk Dance Scene