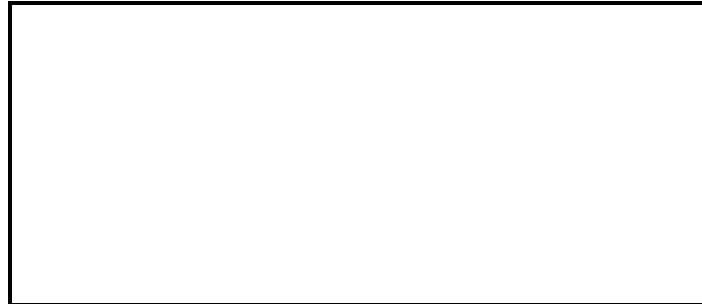


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Published by the Folkdance Federation of California, South

Volume 49, No. 2

March 2013

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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, lore and culture of the peoples of the world. It is 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.

SUBSCRIPTIONS: Subscription orders and renewals should be addressed to Gerda Ben-Zeev. The subscription rate is \$15 per year, USA, \$20 for Canada or Mexico, \$25 for other foreign countries. Change of address or circulation problems should be addressed to Gerda Ben-Zeev; see table above.

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On the cover: Chris Owenson, Marshall and Cheryl Cates teach at Beginners' Festival, Culver City, 1990

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CULVER CITY, Culver City Senior
Center, northwest corner Culver &
Overland, Wed 12:30-2:00

CAFE AMAN
2nd Sat 7:30-11:30. Teach 8:00-8:45
madeilyntaylor@hotmail.com
ianprice@hotmail.com
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PASADENA, Cal Tech Campus,
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1641 Preuss Mon 10:00-11:30am.
*L.A., Fairfax Senior Citizen Center,
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Wed 10:30am-noon*

FRIDAY NIGHT L.I.F.E.
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www.lifebalkandancers.com
worldance1@gmail.com Sherry
WEST L.A., Pacific Arts Center
10469 Santa Monica Blvd.

ISRAELI DANCING-James Zimmer
Tues 7:30-12:00
(310) 284-3638 James Zimmer
Israelidance@yahoo.com
L.A., Westside JCC, 5870 W Olympic
ISRAELI DANCING-Natalie Stern
(818) 343-8009 Natalie Stern
L.A., American Jewish Univ Dance
Studio, 15600 Mulholland Mon
10:00am-11:45 & noon-1:00 Tue
10:30am-noon Wed 7:00-9:30; Thu
10:15am-1:05

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NEWPORT BEACH, Avant Garde
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Casa del Prado room 206 St

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SAN DIEGO, Balboa Park Club,
Balboa Park

SAN PEDRO KOLO DANCERS
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(310) 832-1074 Pauline Klak
SAN PEDRO, Dalmatian-American
Club, 1639 S Palos Verdes St.

SANTA BARBARA BALKAN FOLK DANCERS
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(805) 682-4511 Luis Goena
SANTA BARBARA, Oak Park Stage,
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SANTA MONICA COLLEGE INT'L DANCE CLUB
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(310) 284-3638 James Zimmer
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College Clock Tower or LS Bldg
1900 Pico Blvd

TOPANGA CANYON INT'L Fd
Fri 9:30am-11:00am
(310) 455-1051 Melanie Kareem
TOPANGA, Froggy's Restaurant, 1105
N. Topanga Canyon Blvd.

**UCLA BALLROOM CLUB
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Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
UniversityDanceClubs@yahoo.com
WESTWOOD, UCLA Ackeman
Union Room 2414

Club Directory

Federation Clubs

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Tue 12:00-3:00
LOS OSOS, South Bay Community Center, 2180 Palisades Ave, (805) 534-1501 Anne Tiber

CABRILLO FOLK DANCERS
Tue 7:00-9:30
(858) 459-1336 Georgina
SAN DIEGO, Balboa Park, Balboa Park Club, 2144 Pan American

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3rd Sat 7:30-11:30.
xorepse@gmail.com (310) 508-9676
WEST LA, Pacific Arts Center 10469 Santa Monica Blvd

CERRITOS FOLK DANCERS
Tue 6:00 - 8:45
(562) 338-2298 Sue Chen
CERRITOS, Cerritos Senior Center, 12340 South St.

CONEJO VALLEY FOLK DANCERS
Wed 7:30-9:30
(805) 241-8563 Kathy Lemmon
THOUSAND OAKS, Hillcrest Center, 403 W Hillcrest Dr

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

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ALHAMBRA, China Press, 2121 W. Mission Rd.
Sun 3:00-6:00 Fri 7:00-10:30
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(323) 599-6688 (Fri) Michelle Chang
SEL MONTE, CSM Trading Inc., 9640 Klingerman St,

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LAGUNA BEACH, Susi Q Community Center, 380 3rd St.

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BELLFLOWER, Woman's Club of Bellflower, 9402 Oak St.

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ALHAMBRA, Joslyn Senior Center 210 N. Chapel Ave.

SAN DIEGO VINTAGE DANCERS
(858) 622-9924 Mary Jennings
SAN DIEGO, Dance Place, 2650 Truxton Rd. Call for day & time.

SCANDINAVIAN DANCERS OF VENTURA & SANTA BARBARA
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1st Sun 5:30-7:30
SANTA BARBARA, Carillo Rec Center Studio 1, 100 Carillo Street

SIERRA FOLKDANCERS
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(626) 358-5942 Ann Armstrong
TEMPLE CITY, Temple City Christian Church, 9723 Garibaldi Ave

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ANAHEIM, Downtown Community Center, 250 E Center (Mon)
CULVER CITY, Lindberg Park, 5041 Rhoda Way (Wed, some Sat.)
BELLFLOWER, Women's Club, 9402 Oak St. (some Sat.)

SOLVANG VILLAGE FOLK DANCERS
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(805) 688-3397 David Heald
SOLVANG, Bethania Lutheran Parish Hall, 603 Atterdag Rd.; *Corner Alisal & Copenhagen (3rd Sat)*

TUESDAY GYPSIES
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(310) 390-1069 Millicent Stein
CULVER CITY, Masonic Lodge 9635 Venice Blvd.

VESELO SELO FOLKDANCERS
Sat 7:30-10:00
(714) 738 8008 Phyllis Pivar
ANAHEIM, Unitarian Church, 511 S. Harbor.

VINTAGE ISRAELI DANCING
1 Sat per month confirm 8:16 - 12:00
(818) 881-7494 Louis dovbyrd@aol.com
SHERMAN OAKS, Anisa's School of Dance, 14252 Ventura Blvd.



Folk Dance Scene

Volume 49, No. 2
March 2013

Editors' Corner

Thanks to the many folks who answered our call for their folk dance stories. You can read them starting on page 4. If you didn't respond this time, you might consider contributing to a later call for stories. Photos can add to the feeling, too.

Broadening the participation in folk dancing is discussed by Loui Tucker in the context of couple dances.

Be sure to check out the recent and up-coming events.

Enjoy the poetry.

Be of good cheer!

Pat Cross and Don Krotser

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For information about dancing in the area, contact the Federation at (310) 478-6600 or Federation website: SoCalFolkdance.org

Federation News

NOTICE - CHANGE OF VENUE

Westwood Co-op's annual Spring Festival will have a change of venue this year. The festival will be held in the Fiesta Hall at Plummer Park, which is located in West Hollywood. Admission is once again free. There will be a Federation meeting at 11:00. See the ad on p. 12 for more details.

FEDERATION ELECTION

Federation election of new officers is right around the corner and you could be involved. Some positions remain open. If being an officer doesn't sound appealing to you, you might want to consider working on one of the Federation's committees. You are always welcome to come to see your Federation in action. The next meeting will take place before the Westwood Spring Festival. For more information about available positions see your club representative or contact Marsha Fenner: marfen1@aol.com or (626)446-5160

FEDERATION SCHOLARSHIPS

The Folk Dance Federation of California, South presents a limited number of scholarships every year to dancers in order to develop potential teachers, leaders, and folk musicians, as well as to recognize individuals for service to the folk dance community.

This year, in addition to the Federation Scholarships, funds have been donated for a \$350.00 scholarship in memory of Henri Klein, who danced with Bay Osos Folk Dancers. You are eligible to apply for a scholarship if you are a member of a Federation club or are sponsored by an officer of the Federation (and have not received a scholarship within the past 3 years). Application forms are available on line at the Federation web site SoCalFolkdance.org. There is also a form in this issue of Folk Dance Scene

For more information call or e-mail Marsha Fenner at marfen1@aol.com (626)446-5160.



How I Started Folk Dancing

BARBARA ERICKSON

My parents were always dancers, following the Big Bands in the East before moving to Inglewood, CA, in 1943. My earliest memory is going with them to an event that had a German band. I was very young and danced on top of my dad's shoes, as children do. So started my love of polka dancing and following the popular polka bands around the Southern California area, including Frankie Yankovic on tour.

My favorite haunt in the late '50s was the Mayflower Ballroom in Inglewood, and that's where I saw my first folk-dance exhibition group. After their fascinating performance in costume, I asked one of them where I could do these types of dances and was told some of their dancers were associated with Long Beach Co-Op. At the time of joining that group, I didn't realize what expert dancers were in attendance there, including our teacher Donna Tripp and a lot of the Gandy Dancers. I learned a lot of the couple dances from a guy named Jack who wouldn't let a gal sit on the sidelines long, even though you didn't know the dance. I also started attending the Santa Monica group, with Avis Tarvin (a Gandy dancer) as teacher, who later invited me as a guest to visit the Gandys.

As time went on, I found myself more interested in Balkan dances because I didn't need a partner, the music was great, and the dances challenging. I was directed to the Hollywood Playground with Gordon Engler as teacher, and I attended that group for many years until The Intersection was opened in L.A. by a group including Athan Karras and Rudy Dannes. Rubi Vuceta was the superior teacher there on Wednesday Balkan nights, to be followed by Barry Glass (a Director of AMAN) and Dick Oakes. My adult children still remember sitting in the booth while I danced, and they say they were greatly influenced in life by the music and cultures they were exposed to.

While I was asked to be a member of several exhibition groups and was a member at the beginning of the **AMAN Folk Ensemble** (many rehearsals but no performances), I discovered I was happiest dancing strictly for fun rather than doing all that work to perform, so I worked behind the scenes for AMAN.

I went to a dance camp, at least once a year, as a vacation from work, including San Diego, Santa

Barbara, Stockton, and out of the state as far as Canada. For some years, I hosted the master dance teachers when they came to Southern California for their tours, and I arranged their tours, created flyers, and drove them to their workshops. I still keep in contact with good friends Atanas Kolarovski and Jaap Leegwater, and I hear from Jerry & Kathy Helt once a year, so it was a great privilege and created wonderful memories to help the teachers while they were in the area.



Atanas, Barbara, Jaap '88

Thinking back, at age 72, the teachers I had over the years couldn't have been better or more knowledgeable, and we have lost some of the best. While I don't dance much anymore, I still stay connected via Folk Dance Scene and **Joan Bauer**, a great friend since the '60s. Nothing warms your heart like that wonderful music and doing your favorite dance next to long-time friends.

BILL CAMPBELL

Thursday, September 30, 1948, 2:30 p.m. It was sunny and warm in Los Angeles. I was lounging on the lawn at UCLA reading the *Daily Bruin* when I saw a paragraph about a folk dance club meeting that afternoon in the women's gym at 3:00. I didn't have to work that afternoon, and thought I might learn some steps that would help my social dancing, so at the appointed hour I reported to room 208.

I was met at the door by a rather good-looking older woman (she might have been 35), who invited me in. I realized she was leading me into a circle of dancers. Me: "Hey, I don't know any of this stuff!" She: "Don't worry; it's easy." My first folk dance was "Oklahoma Mixer" and it was easy.

I also was attracted to one of the girls. She was facing away from me just then and I saw beautiful, luxuriant hair, brown with a hint of red, flowing freely almost to her waist. She was tall and slender and had a waist you felt you could close both hands around. (I tried it later during a lift and couldn't

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SPRING INTO SPRING

March into March, spring into spring;
Arabesque to April; don't make her cry;
Mother-May needs a fine strathspey;
Dad's clogging through June; just see those feet fly!

Gently July... balance and slide;
August *is august*; dance stately and tall,
Do-si-do with uncertain September;
Laugh at October and fall into fall;

November needs polkas and pivots;
December's where twizzles are found;
Gypsy Wine's juicy for January;
February's flirty, and turning around

Springs into spring!
-- Marches into March:

Mirror-reels mock
mythological time ---

Scintillating, soft chimera...

A circle begins

the end of this rhyme.

Camille Dull

MOVING SOUNDS

Cat's fuzzy little feet, quiet as can be,
walk across the bedroom and come to visit me.

Puppy trots and prances and plays,
he pounces and jiggles and wanders away.

In the quiet of the night they are asleep.
No more sounds or moves, not even a little peep.

Then with the sun I hear- trip/trap, trip/trap;
they are awake from their little nap.

Both are four legged friends and bring me love and joy
and show me how much patience I must learn to employ.

Along with these sounds inside my home,
the outside animals that wildly roam

Bring me much pleasure,
more visions and sounds to treasure.

Birds of beautiful color and amazing flight,
sing and call and create a symphony for sight.

With these are also my people friends of all kinds
with whom I dance and search for life's new finds.

The sounds we create with each new dance
As our feet move to the sounds of every stance,

Our feet stamp, tap, jump and learn
one more dance to enjoy in turn.

Sylvia Stachura

LIMERICK

Narodni recently learned the Scottish dance *Culla Bay*. It was a challenging experience.

Bodies are floating around the floor;
One just passed, here come some more!
I've lost my way
On Culla Bay.
Will I ever reach the shore?

Carl Pilsecker

quite.) In those days girls wore skirts and I could see she had gorgeous legs. Her name was Patricia Jean Cowan and she was seventeen years old. Nothing came of it all except four kids and eventually seven grandkids and one great grandson. Unfortunately, the marriage ended in 1970—not by my choice.

In order to preserve my sanity I decided to resume folk dancing and chose Westwood, which I had first joined in 1948. What serendipity! Early on during a break I saw a beautiful young brunette walking across the dance floor. She was wearing a peasant-type blouse and apron, a short gray

skirt, and black tights. Just then she smiled at someone and lit up the whole room. I was intrigued, but wasn't in any emotional condition to become involved with anyone, especially one who seemed to be so much younger than I. I had visions of a movie with George Sanders and Marilyn Monroe. In conversation, though, it turned out she was in the divorce process too, and not of her choice, and her son was a year older than my oldest!

Her name was Judith Stang, and this Valentine's Day will mark our fortieth anniversary. Karma? Who knew?

SYLVIA STACHURA



My only early, childhood, intro to dance was through Polish weddings where everyone danced variations on the Polka or Waltzes. I really began to develop a curiosity and interest in folk dance through the **Mario**

Casetta program on radio station KPFK.

Mr. Casetta played interesting and exciting international music and often mentioned groups that had dances like the 'Intersection' in Los Angeles. I went there once and asked folks where there might be classes to learn more about folk dancing. I lived in Montebello in those days and began to travel to **Dave Slater's** beginner's classes in West Los Angeles. His classes were arranged to be cyclical and introduce dancers to various steps and help them build skills.

Later I heard about a group dancing in Whittier and started dancing there where I met **Marietta** and **Carl Schug** who eventually helped me find an apartment in Montebello near where they lived. Eventually I learned about the Pasadena Folk Dance Co-op and began going to their group on Friday evenings. Slowly I learned more and found myself watching and copying steps from behind the line or circle of dancers. Marietta and Carl and I began to come to the Co-op together. From there I began to become more involved in the Folk Dance Federation.

MARSHA FENNER



How I got started in folk dancing? To be honest, I'm not sure exactly. I guess you could say it started during grade school when I had some square dance lessons, but most of what I remember is the neat square dance dress a family friend made for me. There were other short stints of various

forms of folkdance thru high school and college, then while in the Peace Corps in Morocco I taught a group of student nurses basics of Square dance while the nurses taught me Moroccan belly dancing. (Don't ask me to do it today!!) From the time I returned home from Morocco in 1967 until 1990 I did very little dancing. I spent most of my time "horsing around" — worked doing bookkeeping for trainers at the race track and riding my horse. The riding is what, indirectly, got me back to folk dancing. One of the young ladies at the barn "came of age" and those of us who rode together were invited to her Bat Mitzvah. It was there that I was reintroduced to the Hora which reminded me how much I enjoyed and missed dancing. The following week I was on the phone with a friend. When she said she had to hang up because she was going folk dancing, I

immediately asked "where and what time". That was the night I discovered the Pasadena Co-op and I haven't looked back since.

VALERIE DALEY



In the mid to late 60's, I was introduced to folk dancing in my high school P.E. class. Once a year for 6 weeks, we danced *Road to the Isles, Troika, Mayim, Alunelu, Teton Mountain Stomp, Dodi Li* and *The Tennessee Wigwalk*. I loved it, but it was seriously not cool to

like folk dance, so I grumbled and rolled my eyes with the rest of the girls, even as I reveled in the joy of dancing.

Last year at the Balkan Fest in Pomona, Marie and I shared our dinner hour with Diki Shields. Although we had danced together numerous times, Diki and I had never chatted much, so this was a great opportunity to get to know one another. As we snacked on chips and salsa, waiting for our food to be delivered, Diki asked me the very question posed here in Folk Dance Scene: "How did you start folk dancing?"

I told her about my high school dancing fun, and how when I went to a Jr. College and found "folk dance" offered as a P.E. class, I seized the chance to add more dancing joy to my life.

Diki asked me, "What Jr. College was that?"

"San Bernardino Valley College," says I.

"Then your teacher was **Georgi Newlee**?"

Knock me over with a feather! Holy Cow!

Georgi was a fantastic teacher. She was the kind who would not only nurture and inspire her students in the class time, but encourage and enable rewarding experiences far beyond that. Georgi changed my life.

She asked me to take her modern dance class, and to take advantage of master classes with Bella Lewitski. She pulled strings that made it possible for me to get in to Long Beach Summer School of Dance, where I studied with **Jan Van Dyke**, who I (several years later) joined with in Washington D.C. as a member of her modern dance company.

Georgi changed my life in amazingly wonderful ways, yet after graduating from Valley College, though she has ever been close to my heart, I never saw her again.

"Diki! How do you know Georgi?"

Gosh! What a small (wonderful) world!

Long story shorter than it could be, (thank your lucky stars!) Diki hooked Georgi and me up together again. I recently spent a glorious several hours with her in her lovely new home, and will one day soon, dance beside her.

When I dove head-long into modern dance, I left folk dance behind. It took me 25 years to catch it up again, but here I am, and reunited with Georgi. It is so nice to circle 'round!

ALEXANDRA SCHILLER

Although I grew up listening to foreign music -- The German Hour, The Scandinavian Hour, The Mexican Hour, etc. -- on the radio, I was nearly 30 years old before I actually saw any folk dancing.



Some long-ago event in New Hampshire included a performance by a folk dance group. After their demonstration, the audience was invited to participate. My feet itched! I rose from my seat to go and join the circle -- but my husband (at that time) pulled me back into my seat, admonishing, "Oh no you don't. You're not going to embarrass me by making a fool of yourself!"

By the time I was divorced, I was living in San Diego, and I knew exactly where to find folk dancing. For three consecutive Sunday afternoons, I just sat in the hall in Balboa Park, watching the dancers and loving the music. After all, I certainly didn't want to make a fool of myself! The fourth week, shortly after I arrived someone -- I wish I knew who that kind fellow was -- pulled me onto the floor and into a line of dancers, confidently saying, "You can do this." And I could!

For more than 40 years thereafter, I continued to happily make a fool of myself in seven states, Sweden, and aboard ships in the Atlantic and Pacific Oceans, as recreational dancer, member of an exhibition troupe, international folk dance teacher,

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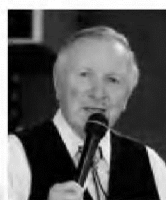
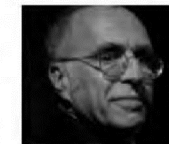
Lillian Vlandi
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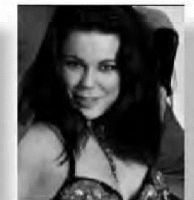
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MARGE @ LARGE, REFLECTIONS AND IMPRESSIONS

Kudos to the Laguna Folkdancers Festival Committee. They did it again. Friday night, all day Saturday and Sunday, there was dancing, teaching, eating, exhibitions, and vending.



Two master teachers came to teach at the festival. One was Zeljko Jergan, an internationally recognized teacher of Croatian dance and a long-time personal friend. He never ceases to amaze. He is a teacher, a choreographer, a director, and a true dancer. Be they simple or complicated dance steps, to watch Zeljko dance is pure delight. Zeljko also sings quite well and accompanied a couple of the singers in the live orchestras.

The second instructor, Christos Papakostas, was new to me, but apparently well-known in the Greek dance community. He was at the Greek Folk Dance Festival (FDF) last year in Anaheim. (re FDF, see "Marge @ Large" in May 2011 issue of Folk Dance Scene). He is currently on a teaching tour in the US and will be a dance judge at FDF.

Christos was born in the late 60's in central Greece, but lives in Epirus. (Hey, he could be my son!) His English is excellent. I found him to be charming, warm-hearted, friendly, and very generous in sharing his culture. I asked him how long he had been dancing – and his response was "as long as I can remember". The international folk dance community seems to have taken Christos to heart, so this seems to be the beginning of a long relationship.

By the way, what has become a tradition, *Drmes iz Zdencine* had its 5'2" and under circle, only to be rudely cut into by one of the master teachers and friend (no names mentioned). We squawked in protest, but they still broke into the circle!!

It hardly seems possible, but I was at the planning meeting for the first Laguna Folkdancers Festival and, again, was at the planning meeting for the 2013 festival. So, when is the planning meeting for the 2014 festival?

Marge Gajicki

WASN'T LAGUNA FESTIVAL JUST FABULOUS?

The Saturday night after-party was a real hoot after midnight. The place was hopping!!!

John gave up on requests, and we started going from A-Z choosing oldies that we have not done in ages!

Luckily John has a terrific memory, and led some of the dances, while Joan Hantman led the others. Here are a few of the dances that we did: *Shopsko Oro, Ravno Oro, Preskachinka, Pandalas, Sitna Zborenka, Bicak, Guishevaska Rachenitza*, and many more.

My feet hurt, but my heart was happy!

Thanks go out to **Elyse Ellinger** for posting some really nice photos on the Laguna Web page!

P.S. No one remembered how to lead *Ripna Maca*: (Any volunteers to teach it?)

Kathy Molga

Christos teaching



and as dance master of a small performance group that I organized.

In numerous respects, folk dancing is the best thing that ever happened to me. As Snoopy says, "To dance is to live! To live is to dance!"

CHERYL CATES

Ready to make new friends and try something different, I enrolled in an evening folk dancing class at Pasadena City College in 1980. The class was fun and good exercise. The teacher was easy to learn from, and the people were friendly. At the end of the class a member of the Pasadena Folk Dance Co-op came with flyers and information about the group. I decided to try it with a friend. The group of dancers at the co-op was helpful and all smiles. The too tall and too smart of a man, that I tried to pawn off on my taller friend, ended up sharing my life with me as my husband, Marshall Cates. This in spite of my running over his foot on our first date. We have been happily dancing with the Pasadena Folk Dance Co-op ever since.



MARSHALL CATES

I grew up in the state of Washington and on Saturday nights my family would go Grange Dancing. This consisted of a small western band who played couple dances, mostly Scandinavian: *schottisches*, *polkas*, *varsoviennes* and American: *fox trots*, *waltzes*, *two steps*, and some *squares*. When I went to college I took up ballroom dancing, but after graduating, I married a non-dancer and didn't dance for 16 years. Finally, the point of this story, I was recently divorced, and was at a local alumni party for

my undergraduate university and was discussing the fact that I had been looking for grange dancing all over the L. A. basin and had been unsuccessful. The person I was talking to said she thought she knew of such a place and would look up a reference for me. She contacted a folk dance group in Long Beach (I do not know which group), who then sent my information to the Pasadena Coop, who called me at home. It wasn't grange dancing, yet the rest is history as they say.

BRENDA KOPLIN

It was July 4, 1974. Since I had the day off, I decided to take a walk around the neighborhood. Some enticing gypsy-sounding music drew me to Santa Monica's Lincoln Park, where I watched many people of all ages and sizes dancing on what was then called "The Slab." I was mesmerized! Even though it looked much too difficult, I was determined to find a way to join this group that was having so much fun. I found some classes for beginners, and the rest is history. P.S. People might remember that we would picnic in the park during that festival, and there was also kolo dancing in the adjacent Miles Playhouse.

JANA JULIAN

Oh, my children, long ago and far away...

I began folk dancing twice.

First I danced because I was an "ethnic". I grew up in "Czech California," an area of 30,000 Czech and Slovak immigrants in west side Chicago. In the fifties the social clubs held the community together, and among the clubs there was one that fostered Czech folk dance. So I have a single photograph of myself, age about 5, garland on head, looking very determined as I grip my slipping apron/skirt/slips with one hand and try to help my partner with the other. I danced because my folks sent me to rehearsals. The costumes were real and gorgeous, the dance was ok, the music was familiar, but once I started 1st grade, goodbye folkdance. I recall the experience (foggily) as mostly work and lots of discomfort in all those layers on hot Chicago days.

When I really began folk dancing was in "actual" California, in college. I was passing Stanford's Tressider Union balcony on a warm dateless Friday evening and heard this interesting music... So I followed it. I was 17, it was 1967, and Balkan dancing was drawing crowds. I recall that most

evenings, first at Stanford, then at Berkeley (I-house, **Sunni Boland's** classes) were graduated in difficulty. Beginners came on time at the start, were taught and then could dance. Gradually the evening got harder, the hotshots arrived, and we novices would happily sit watching and picking dances to aspire to. This was the introduction to folkdance that stuck. It was a wonderful--and successful--way to introduce a newcomer to the wide world of folkdance and folk dancers, which has given me pleasure ever since.

PAT CROSS

In 1984 I drove a U-Haul truck from Louisiana to L. A. with my son, one cat and all our worldly possessions. I came to California to start a new life and to reconnect with my sister, Christine. As happens when company comes, the regular routine was abandoned and an effort made to see what the city had to offer. Every weekend that summer we would peruse the LA Times for upcoming events and choose one. It was the summer of the Olympics and as part of the festivities, LA put on an "Olympic Arts Festival". There was to be a beginners' folk dance in a park in Culver City. A Sunday afternoon, time on our hands, so we went. We danced a little, then watched. Some of the groups put on an exhibition and one I clearly remember was the Pasadena Co-op which included Karl Schug dancing with a cane, already showing signs of Parkinson's disease. Chris and I got information and a flyer about dancing in Pasadena from some very friendly people – Anne and Phil Gamble, Marshall and Cheryl Cates. When the next Friday rolled around we debated – should we go or not. The "let's try it" won and we were both hooked – not missing a Friday for years to come.

DON KROTZER

Folk dancing first became a part of my life – and the lives of many Americans – in the 1940s. At Hidden Villa, a co-ed and interracial summer camp, I had a favorite partner. We learned *Gustav Skol*, *St. Bernard's Waltz*, *Road to the Isles*, *Cotton-eyed Joe*. My family hosted Camp Seeds of Tomorrow in the 50's – a most social time for me – with singing and dancing as well as farm activities, swimming and picnics.

After I left home for college I didn't have as much social life and found the college dance group was not encouraging. Part of the problem was so many

dances: you either learned or sat out, and I didn't learn easily. The option of dancing behind the line apparently didn't work for me, and not being exposed to enough teaching, I gave up, time and again.

Over the years I did find occasions to dance, but rarely – especially as my wife was not as enthusiastic as I – and the infrequent exposure didn't lead to learning.

When I did start dancing in earnest, I found groups that teach, and returned regularly to learn. I discovered that I needn't sit, but could mimic in real time many dances without waiting to be taught. I found support in joining the line, instead of dancing behind.

Now at a festival I find myself behind the line as the music moves me, and am pleased to pick up easily the steps to a covek.

So, in the line if you can, behind the line if you're unwilling to risk, dance when you feel moved – enjoy the music and become a part...

a joy of youth
left aside
found again
seeds sown in spring
may grow fruit in fall



dancers came down from Northern California, as well as several out-of state guests. The Friday night *kafana* was well attended, with sets being played by **Zimzala** and **Veselba**, as well as two sets by **Rakia Brass Band**, with the final set in the gym. The dance floors were full all weekend, yet never crowded to the point where you couldn't dance. With the attempt to incorporate more request dancing this year, the crowds stayed later at night, keeping the dancing going until 1 a.m. As an example, at about 11 pm on Saturday night, I counted more than 150 people in line doing **Ličko Kolo** (silent kolo) being led by **Anthony Ivancich**. It isn't often that most of us get the opportunity to do this, and I would hope that this becomes a tradition at future Laguna Festivals.

This is all done by volunteers on a budget that just about breaks even each year. In addition to a core

group that does the bulk of the work, there are many people who selflessly contribute their time to do things like door sitting, making sure there is coffee, running the sound, acting as emcee for request dancing, setting up the food, and especially putting up and taking down the decorations each year, which has been supervised for many years by **Palma Goulet**. Laguna has also come to rely on people from other clubs to help, all with a goal of trying to bring the best dance experience possible to our community. Kudos to our chairs and all who helped to make this one of the best festivals ever. The attendees went home tired, but with a song in their hearts and a bounce to their steps. We can only hope that this will continue for many more years.

David Carman

Recent Events

ANOTHER FABULOUS FESTIVAL FOR LAGUNA FOLKDANCERS

In what seems to be becoming a trend, Laguna Folkdancers, under the direction of festival chairs **Diane Baker** and **Diki Shields**, hosted the dance community with another great festival. This year's near-capacity crowds were treated to excellent dancing with two master teachers, energetic parties lasting well into the night, accompanied by a wide variety of live music. There were also six performing groups, great vendors, and lots of food to replenish your energy.

A year in the planning, the teachers were contacted months ago, with the rest of the festival wrapped around their appearance. **Željko Jergan** is, of course, well known to the dance community for his research and presentation of the dances of Croatia. He is also very energetic and generous with his time, in this case working with **San Pedro Kolo Dancers** and **St. Anthony's Kolo Club** to help bring performances by these two groups (directed by Pauline Klak, and Heidi Wohlfahrt-Granic, respectively) to the festival. There was also, apparently, a little arm-twisting by one of the chairs to entice **Kriss Larson**, who had picked up a *prim* on a recent trip, to step outside his comfort zone and, along with the rest of his band, become a tamburitsa orchestra to round out the Croatian experience. They carried the moment with quite respectable renditions of classic Croatian dance numbers that had everybody up and dancing. All this, plus the added bonus of having the St. Anthony's dancers among us in full costume. How great!

This same attention to detail was also given to our teacher of Greek dance, **Christos Papakostas**, about whom you can read more in this issue in Marge Gajicki's column **Marge @ Large**. The live music on Saturday night featured **John** (oud) and **George** (percussion) **Bilezikjian**. There were several lines being led by very accomplished aficionados of Greek dance, as well as many in the audience listening. Also, on Sunday the festival presented its version of Greek *taverna* dancing, with an hour of live music by San Diego's **Dromia**. For many, though, one of the highlights of the weekend was the performance on Sunday by **Pisti Kai Agape**, under the direction of Chrissie Zeppos. This




group of 5 – 8 year olds, with the boys in fustanella, was as much fun to watch as the Puppy Bowl. The boys' squats were greatly encouraged by the many shouts of Opa! heard throughout the gym. Add to that the wonderful Greek lunch served on Sunday, and it was a weekend of Pan-Hellenic delights.

To round out the performances over the weekend there was **Gypsy Folk Ensemble**, directed by Julie Nelson, doing dances of Estonia. Additionally, **Scandia Performing Group**, under the direction of Donna Tripp and Stefanie Holzman, performed an homage to the waltz, the penultimate piece of which was a very stirring Finnish waltz choreographed in intertwining lines. Finally, **Las Estrellas of Orange County High School for the Performing Arts**, Carolina Sarmiento directing, presented their Mexican dances, which appeared to these eyes as being from Veracruz and Jalisco. Watching the young men doing the steps involving bending their feet to walk on their ankles brought grimaces to many of us "seasoned" dancers, while the lively music is always a treat. **Syrtaki** was scheduled to perform, but owing to a last-minute illness of their director, Lee Otterholt, they had to cancel. It would have been nice to see their version of Croatian dance, and we all hope to see them in future festivals.

As word has spread about the energy of this festival, attendance has started to climb. Many

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SESSION TWO, Aug 25-31

Zeljko Jergan CROATIAN, Sanna Longden INTERNATIONAL, Kay Munn SCOTTISH
Susan Anderson/Carol and Bill Wadlinger INTERNATIONAL FOLK MUSICIANS

AT BOTH SESSIONS

Sandy Starkman INTERNATIONAL, George Fogg ENGLISH COUNTRY

Registration at Mainewoods Dance Camp opens Sunday at 3:30PM, with a welcome reception at 6PM.

See website: www.mainewoodsdancecamp.org Email: info@mainewoodsdancecamp.org

Or Call: (973) 787-4614 until 8/8/13; (207) 935-3901 after 8/8/13

Calendar

Note: Federation Dance Events are in Bold.

CALL TO CONFIRM ALL EVENTS

MARCH

- 9 *The Uyghurs: The People, the Country & the Culture*, presented by Ian Price, Saturday, 3:30 p.m. at The Pacific Arts Center, 10469 Santa Monica Blvd., Los Angeles, CA 90025. See OTS. Info: Ian (818) 753-0740.
- 9 *Celebrate Dance 2013*. Various dance performances. Saturday at 8:00. Alex Theatre, 216 North Brand Blvd. Glendale. Info: Box Office: 818.243.2539 ,http://www.alextheatre.org/calendar/events
- 10 *Resplendent Dress from Southeastern Europe*, an exhibit at the Fowler Museum, UCLA, until July 14. It features fifty stunning nineteenth- through twentieth-century ensembles. See OTS. Info: staceyra@arts.ucla.edu (310) 825-4288.
- 16 *BalkanFest'13*. Saturday, 9:30am - 11:30pm, at Pomona College, 210 E. 2nd Street, Claremont. Classes, live music, culture corner, party. See OTS. ianpricebey@hotmail.com or madelyntaylor@hotmail.com.

APRIL

- 14 **Westwood Co-op Annual Spring Festival, Sunday, 1:30-5:30 p.m. at Plummer Park, 7377 Santa Monica Blvd, West Hollywood. See OTS and ad. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com**
- 19-21 **Westwood Co-op's Camp Hess Kramer Weekend, at Malibu. See OTS. Info: (310) 391-7382.**

MAY

- 4 *May Faire Ball*, Dance Mistress Ellen Riley with Music by Foxfire at San Diego, Saturday. Info: sandiegoball.org
- 17-19 **2013 Statewide Folk Dance Festival in Santa Barbara. Teachers: Iliana Bozhonova and Andy Taylor-Blenis. See ad. Info: www.StatewideFolkdance.com or call Marshall (626) 792-9118.**

NORTHERN CALIFORNIA

- 3/1 *Bill Cope & Friends* - Live Balkan music at Stanford Int'l Dancers, First Baptist Church, 305 N. California Ave., Palo Alto. Info: Owen (650) 966-1775

- 3/2 -12 *28th Jewish Music Festival*, at JCC East Bay, 1414 Walnut Street, Berkeley, CA 94709 Info and tix: www.jewishmusicfestival.org or (800)838-3006
- 3/8-10 *Kitka performances*, at Piedmont Piano Company, 1728 San Pablo Avenue, Oakland. Info: kitka.org
- 3/8-10 *Camellia Festival*, at CSU, 6000 J St., Sacramento. Workshops with Ventzi Sotirov, others, concert, parties.
- 3/14 *New Dancers Festival*, 7:30 at YLI Hall, 1400 27th St, Sacramento. Info: dancesong@att.net
- 3/30 *BACDS Playford Ball*, Dance Master Sharon Green with Music by Persons of Quality at San Jose. Info: bacds.org/events/playfordball2013/
- 3/30 *Balkan Plus Party*, 7:30-11:00 at Universalist Church, 240 Channing Way, San Rafael. Info: editor@letsdancemag.net.
- 5/31-6/2 *36th Razzmatazz Folk Dance Weekend* at Mendocino Woodlands. See OTS. For a registration flyer, contact: marilynsmith@sbcglobal.net
- 6/9-16 *Scandia Camp at Mendocino* - Dances, Music & Culture from Norway and Sweden. Info: (630) 985-7192 or ScandiaCampMendocino.org
- 6/29-7/6 *Mendocino Folklore Camp*, Mendocino Woodlands. See ad. Info: MendocinoFolkloreCamp.com.
- 7/11-14 *California WorldFest 2013* with Moshav. See OTS. Info: www.worldfest.net or call (530) 891-4098
- 7/21-28, 7/28-8/4 *Stockton FD Camp*, two identical weeks, at University of the Pacific, Stockton. See ad.
- ALASKA**
8/18-28 *Dancing with Donna - Cruise to Alaska*. Info: Donna (408) 257-3455 or donna@dancingcruises.com
- MAINE**
8/14-24, 8/25-31 *Mainewoods Dance Camp*. Two separate sessions. Freiberg. See ad for details. Info: mainewoodsdancecamp.org
- OREGON**
4/12-14 *Kyklos Int'l Folk Dancers Spring Festival* in Portland with Billy Burke teaching classic Balkan dances. Info: (503) 730-5135 or Rosalind.bell@comcast.net



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AMSTERDAM! . . . May 7-12, 2013. Led by Jim Gold and Tineke van Geel. Amsterdam, Volendam. The Hague, Van Gogh Museum, national Dutch costumes, dance surprises. Option to add Armenian Tour: May 12-23.

ARMENIA! . . . May 12-23, 2013. Led by Jim Gold and Tineke van Geel. Yerevan, Lake Sevan, Garni temple, Zvartnots, Edsmiadzin Cathedral. Armenian folk dancing with local Armenian teachers and live music!

POLAND! . . . June 9-24, 2013. Led by Richard Schmidt. Kraków, Zakopane, Łódź, Toruń, Gdańsk, Olsztyn, Warsaw. Castles, palaces, historic sites. Folk dancing with local groups!

NORWAY! . . . June 15-25, 2013. Led by Lee Otterholt. Optional folk dance workshop in Drobak: June 14-16. Oslo, Bergen, Hovin, (Telemark), Fjord Cruise, Voss. Norwegian and International dancing.

BULGARIA, MACEDONIA, GREECE! . . . July 28-Aug 11, 2013. Led by Jim Gold.

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HUNGARY! . . . July 31-August 11, 2013. Led by Adam Molnar. Budapest, Eger, Hortobagy Plain, Jaszbereny Folk Festival. Magyar travels.

ALBANIA and Corfu! . . . October 6-20, 2013 Led by Jim Gold and Lee Otterholt. Adventures in Tirana, Kruja, Shkoder, Durrës, Berat, Apollonia, Vlora, Himare, Sarande, Butrini, and Gjirokastra, Korce, Pogradec, and Elbasani. Greek Island of Corfu! Meet and dance with Albania folk dance groups!



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✓If you include mixers in the formula, that will allow one of the women in a pair of women who start the dance together to dance with men in the group as the dance progresses.

✓If you are a woman who wants to participate in this experiment, and you don't have enough men in your group, consider asking another woman in your group to be your semi-regular partner. You could offer to split the lead part with her – you dance the lead in two dances, and she dances the lead in the other two. This eliminates the stress of finding a partner when a partner dance is played.

✓If you get to a point where you're tired of your selection of couple dances, invite someone from a nearby group that does more couple dances to come teach you a few of their favorites. Or send an emissary to the other class to learn some of their partner dances by dancing them with their group. Also keep an eye out for interesting couple dances when attending regional dance parties and workshops.

I've made it my personal goal to play 25% couple dances at the international dance class that I lead and also at any event at which I'm asked to set up the evening's dance program. Right now 25% is

difficult and I'm almost always short by a couple of percentage points, but that is my goal.

I think we also need to make a specific point to do more couple dances and more mixers at the New Dancer Festivals we hold. I believe if we increase the potential for human contact and interaction, and we will increase the yield from those events.

I know this is going to be a sacrifice for a lot of women. I'm asking them to potentially give up some of the dances in the evening program that they might otherwise dance. I believe it will ultimately be worth the effort and sacrifice. I believe that, as more couple dances are added, we will return to the time when international folk dance classes were a good way for men to meet women and women to meet men. I hope we will be able to say to our friends, "You want to meet someone? Come dancing with me!"

As I pointed out in the first section of this article, we are constantly looking for ways to attract dancers, specifically younger dancers and specifically men. I think increasing the percentage of couple dances is worth a try.

Louie Tucker



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TEXAS

3/15-15 *San Antonio FD Festival*. Cristian Florescu and Sonia Dion, others. Info: www.sofdh.org

WASHINGTON

3/16 *Lee Otterholt teaches a dance workshop* at Sno-King, Cedar Valley Grange, 20526 52nd Ave. W., Lynnwood. Members, \$10; nonmembers, \$15.

5/3 *Bulgarian dance workshop Iliana Bozhanova and Todor Yankov* 7-9 p.m., followed by a party from 9 to 11 p.m. Russian Community Center on Capitol Hill, 704 19th Ave. E., Seattle.

6/30 *Scandia Midsommarfest* - Sunday, 11 a.m.-6:00 p.m., St. Edward State Park, 14445 Juanita Dr. NE, Kenmore. Info: (206) 784-7470 or skandia-folkdance.org

FOREIGN

ALBANIA & CORFU

10/6-20 *Folk Tour to Albania & Corfu* led by Jim Gold & Lee Otterholt. Info: (201) 836-0362 or jimgold@jimgold.com

ARMENIA

5/12-23 *Folk Tour to Armenia* led by Jim Gold and Tineke van Geel. Info: (201) 836-0362 or jimgold@jimgold.com

5/25-6/7 *Culture Tours to Armenia* organized by Tineke van Geel. See OTS. Info: (0) 521-380382 or armeniaholiday.com

8/30-9/10 *Dance Tour to Armenia* with Armenian guest teachers. Info: (0) 521-380392 or tinekevangeel.nl

9/14-27 *Culture Tours to Armenia* organized by Tineke van Geel. See OTS. Info: (0) 521-380382 or armeniaholiday.com

BULGARIA

7/28-8/11 *Folk Tour to Bulgaria, Macedonia, Greece* led by Jim Gold. Info: (201) 836-0362 or jimgold@jimgold.com

8/4-11 *Kotel*, BG Youth Summer School for Bulgarian Music, Songs & Dance. Info: balkanfolk.com/bulgarian-music-instruments.php

CANADA

4/26-28 *Tenth Annual Salt Spring Island Folk Dance Festival*, featuring Iliana Bozhanova, with Todor Yankov on the accordion. Fulford Harbour, Salt Spring Island, B.C. Info: members.shaw.ca/ssfdf, ssfdf@shaw.ca, or (250) 595-7052.

CHINA

Aug-Sept *Tour to Xinjiang (Chinese Turkistan)*. Led by Ian Price. Info: ianpricebey@Hotmail.com

CROATIA AND ITALY

6/15-7/2 *Cruise Italy and Croatia with Yves and France Moreau* with special guest teacher Zeljko Jergan (Croatian dances) Info: www.folkdancecruise.com info@bourque-moreau.com (450) 659-9271

CZECH REPUBLIC

6/23 *Dance on the Water Cruise in Prague – Three Rivers Cruise* with Mel Mann. Info: (510) 526-4033, meldancing@aol.com or folkdanceonthewater.org

GREECE

3/14-19 *Carnival in Greece Tour* – Info: Yvonne Hunt, (206) 523-2477 or yhunt@yahoo.com

HOLLAND

5/7-12 *Folk Tour to Amsterdam* led by Jim Gold and Tineke van Geel. Info: (201) 836-0362 or jimgold@jimgold.com

HUNGARY

7/28-8/11 *Folk Tour to Hungary* led by Adam Molnar. Info: (201) 836-0362 or jimgold@jimgold.com

INDIA

9/3 *Dance on the Water Cruise in India* with Mel Mann. Info: (510) 526-4033. meldancing@aol.com, or folkdanceonthewater.org

INDONESIA

7/19-28, 2014 *Dance Vacation to Bali*. Guest teachers: Cristian Florescu & Sonia Dion (Romania) & Tineke & Maurits van Geel (Caucasus & Int'l). See OTS. Info: (0) 521-380382 or tinekevangeel.nl

NORWAY

6/15-25 *Folk Tour to Norway* led by Lee Otterholt. Info: (201) 836-0362 or jimgold@jimgold.com

POLAND

6/9-24 *Folk Tour to Poland* led by Richard Schmidt. Info: (201) 836-0362 or jimgold@jimgold.com

TURKEY

3/27-4/5 *Music, Dance and Cultural Tour to Istanbul*. Info: www.helene-eriksen.de/tours.htm

3/30-4/6 *Workshops with Yves and France*. At Bodrum on the Aegean. Info: info@bourque-moreau.com

5/5-21 *Tangents Turkey Music Tour* Info: Dore Stein, (415) 584-4367 or tangentsturkeytour@gmail.com

10/6-22 Same as above.

Westwood Co-operative Folk Dancers
presents **Sunday, April 14, 2013**
Spring Festival

1:30 - 5:30 PM

NEW LOCATION

**Plummer Park
Fiesta Hall**

**7377 Santa Monica Bl. at N. Martel Ave.
West Hollywood, CA. 90046
directions (323)848-6530**

A Festival of International Dances

**We are encouraging new dancers to join us
as we will be teaching a few simple and easy
but interesting dances for all to enjoy.**

Costumes Welcome

Free Admission Lots of Free Parking

for info call Beverly (310)202-6166 dancingbarrs@yahoo.com

**Sponsored by the Westwood Co-op Folk Dancers
Members of the Folk Dance Federation of California, South**

Item #5: Our waiter at a local restaurant noticed one of my dance-related buttons ("Life is short, dance often") and commented that he loved to dance. He said his favorite dances were salsa and meringue, and he wanted to learn tango. When I mentioned I did international folk dancing, he mentioned that he'd been in what he called a "folkloric performing group" years ago, and maybe he should visit my group. And then he said, "Do you do many couple dances?"

Item #6A: A local group that focuses its energies on high-school-aged dancers has a repertoire that is 75% couple dances. When I asked why there are so many couple dances, the leader responded: "There are three reasons. First, peer pressure keeps everyone coming because, if one person decides not to attend, at least one other dancer isn't going to get to dance either. If there are set dances done during the evening, it could mean there will not be enough people to form a set and five or seven dancers won't get to dance. Second, teenage boys dance because it means dancing with girls. They will learn the other dances, particularly the stamping, shouting dances created for men, but they come dancing to have contact with the girls in the group. Finally, couple dances are more interesting to watch, and this group performs several times a year."

Item #6B: Just because boys grow into men doesn't mean they don't still go dancing in order to dance with the girls.

Item #7: I have never heard a man complain that there are too many couple dances in the repertoire ("*Of course they don't complain! They always have partners!*"). Women who have a regular – or at least semi-dependable – partner generally would like more couple dances. It is the single women without a regular partner who want the number of couple dances reduced, often to zero. It also seems that if a single woman acquires a semi-dependable partner, her vote changes ("*Of course... because she now has a partner!*").

A Little More History

When international folk dancing was in its infancy, the repertoire was 100% couple dances. International folk dance clubs and classes were made up primarily of married couples who wanted an inexpensive night out. There were also a lot of dance clubs for teens and young singles. As noted above, the boys came expecting to dance with the girls and the girls came expecting to dance with the boys.

I remember starting dancing in the 1970s, and the international folk dance classes were still a place to see and be seen, a place to meet. My social life in the 70s revolved around dancing and dancers.

I am sure there are lots of reasons men have left (or never joined) our dance circles, but I would like to focus on this one possibility: Men come to dance with women and stressing non-partner dances has made the activity less attractive to men. I would like to try to lead us, as a community, back to doing more partner dances.



**INTERNATIONAL FOLK DANCE -
HELPING GUYS PICK UP CHICKS
SINCE 1936!**

It's Not Going To Be Easy

I'm not saying the change should be abrupt or arbitrary. Making such a change is rather like the old question about which comes first, the chicken or the egg. We can't tell men, "Hey, if you come to our dance class, we will do more couple dances," unless we are prepared to do that. And if we are willing and able to play more couple dances, how do we get the word out and convince men who are not currently dancing to give it a try?

We certainly cannot just pick a number and start doing, say, 50% couple dances at every class, workshop, party, or dance event. The change was gradual in the other direction, and I'm advocating a gradual change back. Of course, nobody's going to enforce this. It's just a suggestion, an experiment, something to consider, something to try. Some ideas:

✓ Assuming you attend a class that does only non-partner dances, start with a small change – say, 10%. If you're doing 30 dances in an evening, that means changing just three of those dances to partner dances. If you already do some couple dances, figure out what percentage of a typical dance event is couple dances and come up with a similar plan for increasing the percentage. If you're doing 10% couple dances, try for 15%.

✓ Work with your group and come up with a list of 10 to 12 couple dances (don't forget mixers and sets) you all know reasonably well – *Salty Dog Rag*, *Cumberland Square*, *La Bastringue*, *Vrtielka Cardáš*, *Ba La*, *Korobushka*, *Black Nag*. Focus on dances that are not too "couple-y" so that two women will feel comfortable doing the dance together. Agree to add three to four each evening from the dances selected to the existing repertoire.

An Advocate for Couple Dances

Background

Several times in the last 75 years our dance community has attempted to deal with shrinking participation. Committees have been formed that studied the situation, published reports, and made recommendations. Articles have been written pointing out the obstacles and challenges, and offering solutions. (I wrote a couple of articles on the subject in 2006.) Recently, the Federation has been encouraging various dance communities to hold New Dancer Festivals to attract new dancers and encourage former dancers to return, and has offered financial as well as technical support to groups willing to sponsor such events.

It seems we are always looking for ways to attract dancers to our circles and, given that our current dancers are aging, ideally the new dancers would also be *younger* dancers. To add to the equation, the balance of men to women that existed in the very early days when the entire repertoire consisted of couple dances has deteriorated badly, to the extent that we are also looking for ways to specifically attract more men.

What To Do?

I want to start by asking a question: Why do people choose to try dancing of any kind? If you're looking for something to do that will get you out of the house, why choose dancing over, say, bridge or tennis or volunteering at a rest home or working out at the gym or going to a movie? All of those activities will do the job.

I believe people seek out opportunities to dance because they are seeking human contact, perhaps something as simple as the touch of a hand. Dancing seems to include the assumption that there will be some social contact, and probably some physical contact as well. If that is what people are looking for, why not do what we can to capitalize on that aspect of dance? Yes, holding hands in a circle or a line amounts to physical contact. But couple dances, especially mixers, provide significantly more contact. Couple dances usually offer more than just contact with hands and, with mixers, you dance with more than one partner, which provides the most "bang for your buck." The area where we can best compete with other forms of both recreation and exercise is in the area of human and social contact.

In addressing the imbalance between men and women on our dance floors, I think this aspect of dance needs to be stressed if we are going to bring more men, and more young people, to our dance halls.

Where Are Couple Dances Succeeding?

I have been gathering anecdotal evidence showing how couples dancing tends to increase participation by young people and by men. I want to be very clear: These are anecdotes, not scientific proof to support my position.

Item #1: If you have ever been to an evening of contra dancing, you will know their dance halls are generally crowded, there are plenty of men, and young people represent a significant portion of the dancers. Contra dancing is all couples dances.

Item #2: A long-time dancer recently decided to become a teacher and start a local dance class. There were already several dance classes in that area, but they were all either exclusively non-partner dances or included a limited number of partner dances. This teacher decided to offer a class that was advertised as having at least 50% couple dances. Within a few months the new class was larger than any of the other classes in the area and frequently there are more men than women.

Item #3: A shy young man, new to the area, was looking for a way to meet women that did not involve the bar scene or the internet. The advertisement he saw for a local international folk dance class showed a couple dancing in ballroom position. He went to the class assuming that he would be learning partner dances and he would have some contact with the women in the class. Fortunately for him, he attended a class where 60% of the dances are couple dances. He's still dancing today (eight years later) and enjoys the non-partner dances in the group's repertoire, but has said he might not have kept dancing if he'd first attended a class that did few or no couple dances.

Item #4: The repertoire of my Israeli dance class is about 50% partner dances. Almost half of the dancers are men, and occasionally there are more men than women. Four times a year I host a "Mostly Couples Dance Party" for the Israeli dance community with a program that is 95% partner dances. Thirty-five to forty couples attend.

FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH

SCHOLARSHIP APPLICATION FORM

Purpose of the Scholarship Program: The FDFC,S has formed the Scholarship Program to: 1) develop potential folk dance teachers and leaders; 2) develop potential folk musicians; and 3) recognize individuals for service to and active participation in the folk dance community.

ELIGIBILITY FOR CONSIDERATION: The following criteria have been established for eligibility and consideration for scholarship awards. The applicant: 1) must be a member of a Federation club or be recommended (sponsored) by an officer of the Federation; and 2) must not have received an FDFC,S scholarship within the past three years.

AMOUNT OF SCHOLARSHIP AWARDS: A limited number of scholarships will be awarded, based on available funds. The scholarship is usually for half the cost of the camp.

NAME _____ PHONE _____

EMAIL _____

ADDRESS _____

CAMP FOR WHICH YOU ARE APPLYING _____

PREVIOUS FOLK DANCE CAMPS ATTENDED _____

PREVIOUS FDFC,S SCHOLARSHIPS RECEIVED _____
(camp and year)

AFFILIATION OR NAME AND SIGNATURE OF SPONSOR _____

Describe your folk dance "career". On a separate page describe your: 1) folk dance experience (provide dates and locations); 2) music experience (if any); 3) activities, services, contributions to your club or the Federation; 4) offices held; 5) areas of expertise (teaching, research, countries studied, etc.); and 6) plans for future folk dance activities or service.

Send or e-mail (preferable) application to Marsha Fenner, 725 W. Camino Real, Arcadia, CA 91007.
E-mail: scholarship@SoCalFolkdance.org. Contact Marsha if you have any questions (626) 446-5160.

DEADLINE: April 15. Scholarship winners will be notified by April 30.

NOTE: If you do not get a confirmation from Marsha, please contact her by phone to make sure she received your application. Thank you.

On the Scene

VESELO SELO

March 2 Quick teach by **Sandy Wodicka** of *Petrunina*. All-request dancing to recorded music.

March 9 All-request dancing to recorded music.

March 16 will be dark for the Balkan Festival....

Please mark your calendars for BalkanFest'13, Saturday, March 16 - 9:30 a.m.-11:30 p.m. at Pomona College, Pendleton Dance Center, 210 E. 2nd Street, Claremont, CA 91711. Contact madelyntaylor@hotmail.com

March 23 Nostalgia Night – Program with **Kathy Molga** as DJ playing oldies from the 60s and 70s. **Fran Prevas** will teach *Zajdko Kokorajko*.

March 30 Lee Otterholt's **Zimzala** band and dance party!

Call (949) 573-1585 for more info.

Kathy Molga, (New president of Veselo Selo)

RESPLENDENT DRESS FROM SOUTHEASTERN EUROPE: A HISTORY IN LAYERS

In the past, girls in rural southeastern Europe spent their childhoods weaving, sewing, and embroidering festive dress so that when they reached puberty they could join the Sunday afternoon village dances garbed in resplendent attire. These extremely colorful and intensely worked garments were often adorned with embroidery, lace, metallic threads, coins, sequins, beads, and, perhaps most importantly, fringe. A symbolic element, the fringe provides a reminder that the original string skirt was a marker of fertility and has carried this meaning for more than twenty-thousand years. Over time, new forms of dress were added bit-by-bit to that simple string skirt, so that by 1900, a southeastern European village woman's apparel consisted of millennia of layered history. With a glance at her, the onlooker could read not only her marital status but also her religion, wealth, textile skills, and more. By emphasizing these traits, and not just her physical beauty, a girl presented herself and was chosen as a bride.

The Resplendent Dress from Southeastern Europe exhibit will be at the Fowler Museum, UCLA, from March 10 to July 14. It features fifty stunning nineteenth- through twentieth-century ensembles from Macedonia, Croatia, Albania, Bosnia-

Herzegovina, Bulgaria, Kosovo, Serbia, Hungary, the Slovak Republic, the Czech Republic, Montenegro, and Romania - nearly all from the Fowler's excellent collection - plus one hundred individual items including aprons, vests, jackets, and robes. These fascinating ensembles are displayed in an immersive environment that evokes the distinctive mountain landscape in which villagers gathered in their finery. Info: staceyra@arts.ucla.edu , (310) 825-4288

SUNDAY EVENING DANCING IN LAGUNA BEACH

Susi Q center, 380 Third St., Laguna Beach, CA 92651, 7:00 – 9:45 p.m.

March 3rd **Diane Baker** teaches *Zagorski Tanec*, Croatian, introduced by Zeljko Jergan at Laguna Festival.

March 10 Reviews of dances taught at Laguna festival, teacher tba

March 17 **Bob Altman** teaches Irish dances: *McCusker's Barn Dance*, *Siege of Ennis* and *Walls of Limerick*

March 24 all request

March 31 Susi Q is dark for observance of Easter

Info: (714) 893-8888 www.LagunaFolkdancers.org

Diane Baker

WEST L. A. FOLK DANCERS

Mondays:

We meet every Monday evening including most Monday holidays and have a very friendly group of intermediate dancers, learning and dancing great dances. This class keeps up with the popular new dances, and keeps the great old ones alive.

Mar. 18 – St. Patrick's Day Party. Wear your green and celebrate in a friendly atmosphere of dancing.

Mar 25 – No dancing tonight.

April 1 – April Fool's Day Party, a great day for fun, lots of laughs and of course, lots of dancing. Foolish costumes are fun, but not required.

Fridays:

Mar. 8 - Set Dance Night. We will dance and review and learn set dances (Scottish & English country, contra, mixers and more) We will be reviewing set

LOCATIONS IN SANTA BARBARA

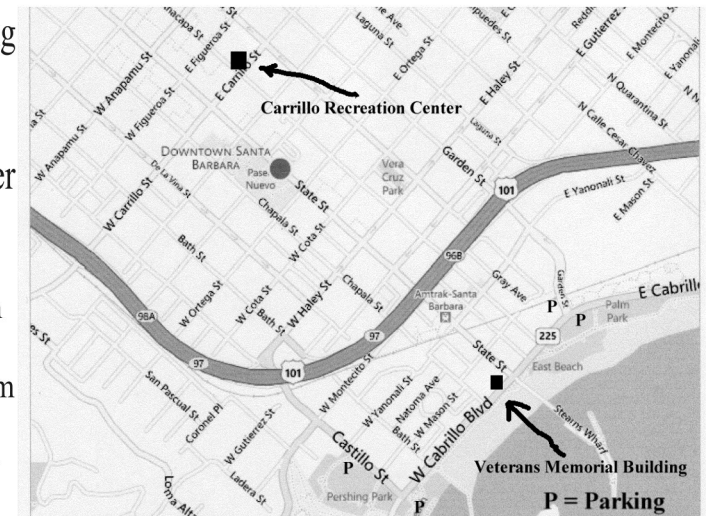


All Events except afterparty
 Veterans Memorial Building
 112 W. Cabrillo Blvd
 After Party - Contras
 Carrillo Recreation Center
 100 E. Carrillo Street

Hotels:
 See Web site for latest information

Email: info@statewidefolkdance.com

WEB: Statewidefolkdance.com



Sponsored by the Folk Dance Federation of California, South

Schedule

Friday:

6:30 Registration
7:00 - 10:00 Dance **\$15**

Followed by Silent Kolos

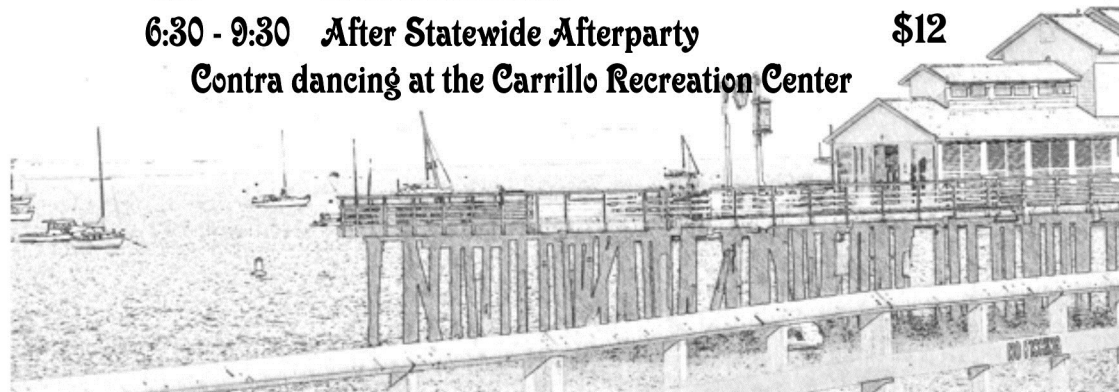
Saturday

8:30 Registration
9:00- 12:00 Teaching **\$20**
12:00 - 2:00 Lunch Break (Installation lunch)
2:00 - 5:00 Afternoon Dancing (with walk throughs) **\$15**
5:00 - 7:00 Dinner Break
7:00 - 10:00 Evening Festival **\$15**
10:00-10:40 Ice Cream Social

Sunday

8:45 Registration
9:00 - 11:30 Teaching **\$20**
11:30 - 1:30 Lunch
1:30 - 4:30 Dancing (with walk throughs) **\$15**
4:30 END of Statewide
6:30 - 9:30 After Statewide Afterparty **\$12**

Contra dancing at the Carrillo Recreation Center



dances that will be on upcoming folk dance festival programs.

All Parties: Don't miss these happy dance evenings. Bring snacks or desserts for the pot-luck table. On party nights and set dance nights we begin at 7:30 p.m. and end when you get too tired to dance. We love holidays, and are so happy that we get to celebrate them together at our school. We dance and dance all evening to a request program. Join us in these joyful evenings. We have a beautiful new wood floor and it is even a greater joy to dance at Brockton School, 1309 Armacost, West L.A., between Barrington & Bundy, 1 1/2 blocks north of Santa Monica Blvd.

If you are new to our classes or have not been there for a while, please call us to be sure we are dancing that day or have scheduled an extra party night or if we are possibly not dancing. Teaching at all Beverly Barr's classes include reviewing dances on upcoming festival programs.

For information call (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

RAZZMATAZZ WEEKEND

Hope you can join us for our 36th Razzmatazz Folk Dance Weekend on May 31, June 1,2, 2013 at Mendocino Woodlands. **Ahmet Luleci** will be teaching Turkish dances, **Edessa** will be playing stellar music and will be joined by **Joe Finn, Paul Johnson** and special guest **Vladimir Mollov**, accordion virtuoso. For a registration flyer, contact: marilynsmith@sbcglobal.net

Marilyn Smith

PASADENA CO-OP

Marsha Fenner will teach these beginning dances: *Rumelaj* (Gypsy/Macedonia), *Rapatma* (Turkey), *Sytro* (Greece) and *Vrapcheto* (Bulgaria). **Pat Cross** and **Don Krotser** will teach *Banu Le Ha'ir et Ha'ir* (Israel) in intermediate teaching. On March 22, for "And Now For Something Completely Different," Pat and Don will teach African drumming. On March 29, there will be no teaching and we will have an all request program, with some live music by our own **Fifth Friday Band**.

We dance every Friday evening at Throop Memorial Church, 300 S. Los Robles (at Del Mar). Parking is free in the church's lot. The first four Fridays of every month, teaching is 7:45 - 9:00. Programmed and requested dances follow until

11:00. Dance programs for the current month and other information are posted on our website: PasadenaFolkDanceCoop.org. For more information contact Jan at: JanRayman@charter.net or call (818) 790-8523.

Throop Church is conveniently located less than half a mile east of the Metro Gold Line (Del Mar Station), an easy 10 minute walk. The Gold line (30 minutes to Union Station) runs every 12 minutes until well after midnight. After dancing, several of us drive by the Gold Line Station on our way home and would be happy to give you a lift there.

Jan Rayman

2013 TAMBURITZA EXTRAVAGANZA, SEPTEMBER 26-29

Just as many other music forms, the tamburitza has its legions of aficionados. The centerpiece of Croatian folk music ensembles fills the air with delicate strains of beloved melodies that cheer the heart and soothe the soul. The Tamburitza Extravaganza has become one of the Balkan music lovers' favorite events of the year.

The Tamburitza Association of America brings its annual Tamburitza Extravaganza to Phoenix for the very first time in 2013 at the Hyatt Regency Hotel. The address is 122 N 2nd St. Phoenix, AZ, 85004. There will be lots of music, dancing, kolo classes, sing-alongs, concerts and a banquet.

Reservations are now being accepted online at <http://www.tamburitza.org/2013extravaganza/>. For information: Katie Bolf (480) 219-3840; Ganza2013@yahoo.com, Kathy Pfister cmmcd58@yahoo.com

Rich Duree and Nancy Milligan

WORLDVEST 2013

The countdown continues for the July 11-14 California WorldFest 2013 and we are very happy to announce the addition of the fabulous Israeli export, **Moshav**. One of WorldFest's most requested artists, we are ecstatic to have them return for an encore.

For more information go to www.worldfest.net or call (530) 891- 4098.

TOURS WITH TINEKE VAN GEEL

Good news: the dance tour to Armenia in September (€1545 flight included) and the culture tour to Armenia in May (€1995 flight included) have a

guaranteed departure. I already have enough participants signed up to give the green light.

Registration for the culture tour in September is also open. In case you still might be interested to join, you can find all the information and registration forms on my websites:

Armenia dance tour: www.tinekevangeel.nl and Armenia culture tours: www.armeniaholiday.com

This is also the pre-announcement of my 2nd dance vacation camp in 2014 in Bali (Indonesia). It will take place from July 19-28 with guest teachers **Cristian Florescu** and **Sonia Dion** (Romanian dances) and **Tineke** and **Maurits van Geel** (dances from the Caucasus).

FOUND AT LAGUNA FOLKDANCE FESTIVAL

Reversible pile jacket, size small. One of the two colors is turquoise. One small white sock, no cuff. One brown jacket, size medium. One turtleneck top dark green with red flowers, size medium. Contact diane.baker@spamcop.net to be reunited with your belongings.

BALKANFEST'13

Dr. Anthony Shay, Ian Price, and Mady Taylor invite you to join them for BalkanFest'13. It will take place on Saturday, March 16th from 9:30 a.m. - 11:30 p.m., at Pomona College, in Claremont, California. Address of the Pendleton Dance Center is 210 E. 2nd Street, Claremont, CA 91711. There is now a ramp in the front of the studio. Free parking on N. College Ave., or in a campus parking structure - enter from 1st Street.

Dance workshops will begin at 9:30 a.m. sharp and will finish at 5:30 p.m. Teachers will be: **John Filich** - Kolos; **Joan Hantman** - Macedonia; and **Joan Friedberg** - Greece. **Sani Rifati** from Kosovo, will lead a Rom dance workshop, and after dinner he will present a Culture Corner on Rom dance, music and traditions. (videotaping is okay during the afternoon review session.)

We will have 2 bands for our dance party from 8:30 -11:15 p.m. Ty Rust's **Rakia** (BalkanBrassBand) and **Trio Maleshevski** (Gajda, Kaval, Zurla & Tapan). CD's will be played during the bands' breaks.

Registration at the door begins at 9 a.m. The price for the entire event is \$50, (workshops: \$30, evening party: \$20 - includes Culture Corner at 7 p.m.) Both lunch and dinner will be available on campus. (cash only, please!) For information on how to pre-register by check, please email ianpricebey@hotmail.com or

madelnytaylor@hotmail.com. There are a number of hotels nearby for those wishing to come Friday night, or to stay over Saturday night. The Ontario airport is about 10 miles away from Pomona College. There is a shuttle to the college for a reduced price.

We hope to see you for a full day and evening of exciting dance and music!

Tony, Ian and Mady

ILIANA BOZHANOVA AND TODOR YANKOV WORKSHOPS

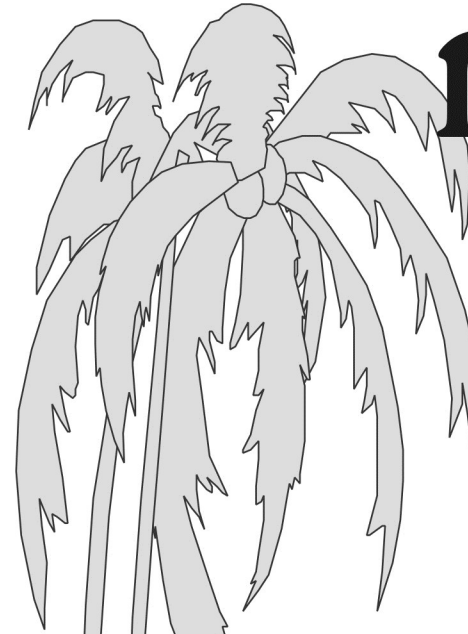
Iliana Bozhanova and Todor Yankov (www.ilianabozhanova.com/) will be in the Bay area, en route to Statewide (at Santa Barbara) the following weekend. Bart Carpenter (a.bart.carpenter@gmail.com) is coordinating their tour. They are already scheduled at Saratoga and Stanford; they have several dates free beginning May 11, if anyone is interested in hosting them. Please contact him directly to inquire.

SURFSIDE STATEWIDE WITH ILIANA BOZHANOVA AND ANDY TAYLOR-BLENIS

The Folk Dance Federation of California, South, is excited to present master teachers **Iliana Bozhanova** of Bulgaria and **Andy Taylor-Blenis** of Boston in a weekend of fun and dancing at the 2013 Statewide Folkdance Festival in beautiful Santa Barbara, May 17-19.

The weekend marks the California premiere of Iliana's newest CD, **Destiny**, a collection of 14 traditional dances from various parts of Bulgaria. By agreement with the artist, she will teach alternate material to California groups prior to the festival. She and Andy have also agreed to allow Statewide to sell video recordings of their material as part of fund-raising for the weekend. Both artists will have CDs available for purchase during the weekend.

Iliana is a native of Galabovo, Bulgaria, and comes from a family of South Thracian musicians and singers. She completed her Bachelors and Masters Degrees in Bulgarian Folk Dances and Choreography in Plovdiv at the Academy of Music and Dance Art, the oldest in the Balkans and the most prestigious folk art academy in Bulgaria. In 1981, she graduated from the National School for Art Instructors. For the past 25 years she has worked as a professional dance teacher and choreographer in Bulgaria. Since 2004, she has served as artistic director of Ensemble Voivodintsi an all-village performing group 5 km from Plovdiv.



Registration

Contact for confirmation and syllabus

Name 1 _____

Name 2 _____

email _____

Phone _____

Mail this form and a check for the grand total made payable to Folk Dance Federation, South before May 1 to: Statewide

% Rick Bingle

120 E. Juanita Ave.

Glendora, CA 91740

Name 1 Name 2

\$50 \$50

Package (at door \$60)

(All events except Installation Lunch & Afterparty)

Syllabus

Printed (Pre-order only)

\$5 \$5

PDF (emailed)

\$3 \$3

Installation Lunch

BBQ Chicken

\$15 \$15

Vegetarian

\$15 \$15

T-Shirts S ___ M ___ L ___ XL ___ XXL ___
Limited
\$3 more

\$15-\$18 \$15-\$18

Afterparty: Sunday Night Contrás

\$5 \$5

@ Carrillo Recreation Center

A Festival Instruction DVD will be available to order at the event.

GRAND TOTAL (both people)

\$

Questions? Email: Registrar@statewidefolkdance.com

Registration



Folk Dance Festival
May 17-19, 2013

Surfside Statewide
SANTA BARBARA
Teachers

Iliana Bozhanova & Todor Yankov
Andy Taylor-Blenis

Sunday
After Statewide
Afterparty
Contras: 6:30-9:30

Veterans Memorial Building, 112 W. Cabrillo Blvd

Iliana will be accompanied by her longtime accordionist colleague, **Todor Yankov**.

Todor was born in Plovdiv but grew up in the village of Dobralak in the Rhodope Mountains. His father, Vasil Yankov, was a well-known gaida player in the area. Todor began to play gaida as a child, then at age 10 took up the kaval. At age 16, he began to study accordion. For more than 20 years he has played with the Hisar folk orchestra. He is also the accordionist for the following folk dance ensembles: Rûchenitsa, Hebar, Pûldin and Voivodintsi.

Andy Taylor-Blenis was featured at Stockton in 2011 as a teacher of Portuguese Dance, yet not only did she bring wonderful dances from Portugal, she brought a fresh, organic teaching process. Wow! It is a great joy to showcase her gifts as a teacher and have her offer a sampling of dances from several countries.

She is the daughter of folk dance icons Marianne and Conny Taylor, who helped found the Folk Arts Center of New England. After receiving her BFA in dance, she focused on her contemporary dance career yet continued to teach international folk dance. She clearly enjoys walking that line between contemporary and traditional international dance through her teaching in the studio and with higher education classes in Modern/Jazz and residencies in schools. She is artistic director of Mladost Folk Ensemble in Boston and the Royal Scottish Country Dance Society (RSCDS) Demonstration Team and the Wheaton College Dance Group in Norton, MA. Andy will bring to Statewide dances from Hungary, Portugal and France.

We are in for a fantastic week end of dancing joy this May, in one of the loveliest settings on this planet! Imagine sunsets over the Pacific! I imagine dancing kolos with beloved dance friends on the sand, just fifty yards from our venue! There are many great restaurants for the foodies, but I think I'd prefer to bring noshings from Trader Joe's and spend non-dancing hours on the beach!

Don't pass over the contra dance offer on Sunday evening without seriously thinking about this: The Carrillo Ballroom floor is the most wonderfully sprung floor this side of the Mississippi, and equal to the only other such sprung floor in the USA. Even if you're not that gung-ho on contra, (hey! it's fun!) the thrill of dancing on this floor is not to be missed!

Save the dates! May 17, 18 and 19, 2013! See you there!

Valerie Daley

MENDOCINO FOLKLORE CAMP

This year's camp will run from June 29 - July 6, 2013 (save the dates!). Registration is now open! Many varied teachers (dance and music), great food, lovely surroundings, exciting ethnic parties. See ad.

WESTWOOD COOP'S CAMP HESS KRAMER WEEKEND

Join us in Malibu, from Friday afternoon through Sunday afternoon, April 19th, 20th, and 21st. There will be lots of dancing and many other things to entertain you. See the flyer in this issue of Scene and if you need any other information, call Sandy at (310) 391-7382.

NEVENKA – NEWS AND EVENTS

We have some cool upcoming events we want to share with you.

First, we are completing work on our soon-to-be-released CD #4. We were lucky to have the resources to record the songs, but now we find ourselves in the production stage needing a little help from our friends. We'd love it if you would check out our *indiegogo* campaign. Since we want this to be fun and worthwhile for you, we've included special perks for our donors to enjoy. To contribute towards our CD completion and get a tax deduction (we're a non-profit organization) visit <http://www.indiegogo.com/Nevenka-CD4>

Also, we are very pleased to announce a concert this spring with an amazing ensemble from Georgia. Save the date - Saturday evening, April 27th, 2013

Nevenka is bringing the Georgian group **Zedashe** to Los Angeles. We are honored to be opening for this fine singing and dance company. Zedashe (from Signaghi, Georgia) will present haunting and hearty polyphonic music, and the dancers will be accompanied by traditional Georgian instruments. This is a rare opportunity!

For more information on Zedashe, visit <http://www.zedashe.org>

Nevenka Folk Ensemble

THE UYGHURS: THE PEOPLE, THE COUNTRY AND THE CULTURE -

An exhibit of Uyghur traditional handicrafts, books, musical instruments, CDs and DVDs plus a demonstration of Uyghur dance.

Ian Price will give a short illustrated presentation about the Uyghurs including their traditional music, song and dance. He will also talk a little about a proposed special tour to Xinjiang that he is organizing for August/September, 2013.

Saturday, March 9th at: The Pacific Arts Center, 10469 Santa Monica Blvd. Los Angeles, CA 90025. Parking on both sides of Santa Monica Boulevard and on side streets with additional free parking behind 10527 Santa Monica Blvd, in the alley.

Time: 3:30 p.m. No admission charge but donations would be welcome.

For further information please contact Ian at: (818) 753-0740



Dancers Speak

DANCE IS THE MOTHER OF ALL LANGUAGES

"Speech is after all only a system of gestures, having the peculiarity that each gesture produces a characteristic sound, so that it can be perceived through the ear as well as through the eye. Listening to a speaker instead of looking at him tends to make us think of speech as essentially a system of sounds; but it is not; essentially it is a system of gestures made with the lungs and larynx, and the cavities of the mouth and nose. We get still further away from the fundamental facts about speech when we think of it as something that can be written and read, forgetting that writing, in our clumsy notations, can represent only a small part of the spoken sound, where pitch, stress, tempo and rhythm, are almost entirely ignored... Every language in this way a specialized form of bodily gesture, and in this sense it may be said that the dance is the mother of all languages."

-- R.G. Collingwood, *The Principles of Art*
English philosopher and historian, born in 1889 and died in 1943

TWO WEB LINKS OF INTEREST

Here are two links that may be of interest to you and your dancing friends.

First is a collection of exclusively Israeli music, Aderet Records, that has a unique player capability. You have only to select an album, then automatically the whole list on that album will play in sequence. It

is great background music for when you're just putzizing around home or when tired of the TV! The collection offers 85 albums. http://faujsa.fau.edu/jsa/collection_album.php?collection=aderet

Another is even better, the collection of Michael Herman's music that was produced for folk dancing. It is 585 recorded pieces of music we've danced to all these years. You may help yourself to .mp3 files too! Just scroll on down, click and save your downloads: <http://archive.org/details/InternationalFolkDances> Have fun. Collect your favorites for your MP3 player.

Dick Killian

LETTER FROM LAURETTE

Last month we published a letter from Laurette Carlson to the head chef at Camp Hess Kramer. Since there were a couple of misprints in it, below is the corrected version.

Dear John;

I had the pleasure of attending Camp HK over the New Year's weekend with Beverly Barr and the folk dancers. I enjoyed many aspects of my stay at camp, but one of the most memorable features was the *food*. It was delicious and delectable. Each course was prepared to perfection, and I had to marvel at how you managed to accomplish this for such a large group. To call you a culinary "artist" would not be an exaggeration.

Many thanks,

Laurette Carlson

Westwood Co-op Folk Dancers

presents another fun-filled weekend at

Camp Hess Kramer

April 19, 20, 21, 2013

Two nights - Six meals (Friday dinner through Sunday lunch)

▲ Families Welcome ▼

Choose 1 of 3 types of accommodations

Early Bird
Before April 2
per person

After April 2
per person

- A - Room for two or three in the Redwood Building.....\$135.....\$150
- *B - Room for two with semi-private bath under the Dining Hall.....\$195.....\$210
- *C - Deluxe room for two with private bath in the New Conference Building....\$240.....\$260
*(includes towels, linens and housekeeping)

Cost based on double occupancy (single occupancy \$40 extra)

Send coupon below and check for the full amount payable to WESTWOOD CO-OP FOLK DANCERS and mail to: Saralee Kaufman, 2111 Balsam Ave., Los Angeles, CA 90025

Camp Rule - No Pets Allowed

Reservation questions? Call Saralee or Gary (310)474-8841

Others questions? Call Sandy at (310)391-7382

WESTWOOD CO-OP'S CAMP HESS KRAMER WEEKEND - April 19,20,21, 2013

ACCOMMODATIONS: A ___ B ___ C ___ Preferred Roommate(s):

Name(s) _____
(Print your name as you want it on your badge.)

Street Address: _____

City and ZIP _____

Phone: (____) _____ email: _____

IN CASE OF EMERGENCY, CONTACT _____ Phone: (____) _____

Relationship: _____ Special Dietary Need: Vegetarian _____

WESTWOOD CO-OP IS A MEMBER CLUB OF THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.