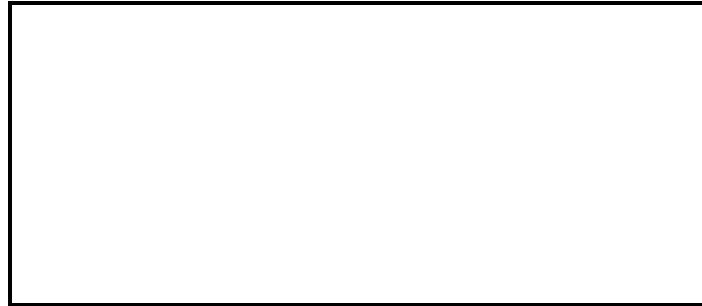


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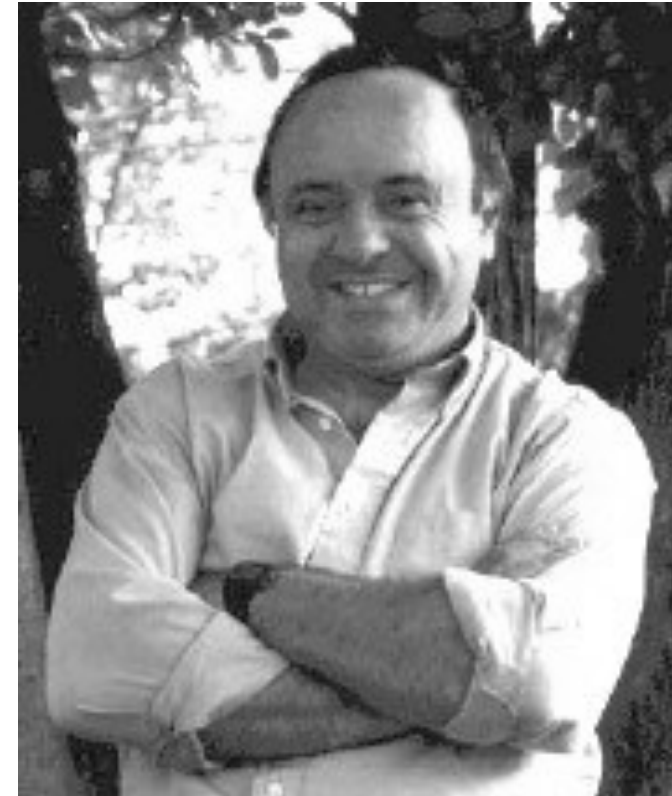
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## Folk Dance Scene

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*On the cover: Yves Moreau, courtesy of Dick Oakes' Phantom Ranch site*

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Community Cntr, 8400 Gregory Way  
Tue 10:45am-12:30*  
CULVER CITY, Culver City Senior  
Center, northwest corner Culver &  
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### CAFE AMAN

2nd Sat 7:30-11:30. Teach 8:00-8:45  
madelyntaylor@hotmail.com  
ianprice@hotmail.com  
WEST LA, Pacific Arts Center 10469  
Santa Monica Blvd

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466-4043, [www.folkdancecenter.org](http://www.folkdancecenter.org)  
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## FOLK DANCE CLASS

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*L.A., Fairfax Senior Citizen Center,  
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Wed 10:30am-noon*

## FRIDAY NIGHT L.I.F.E.

Fri 8:00-11:00  
[www.lifebalkandancers.com](http://www.lifebalkandancers.com)  
worldance1@gmail.com Sherry  
WEST L.A., Pacific Arts Center  
10469 Santa Monica Blvd.

## ISRAELI DANCING-James Zimmer

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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  
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10:30am-noon Wed 7:00-9:30; Thu  
10:15am-1:05

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(619) 227-0110 Yoni  
NEWPORT BEACH, Avant Garde  
Ballroom, 4220 Scott Dr Sun 7:00-12  
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Center, 4428 Convoy St Thu 7:30*

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SAN DIEGO, Balboa Park,  
Casa del Prado room 206 St

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Mon 7:30-9:30  
(858) 571-2730 Kin Ho  
SAN DIEGO, Balboa Park Club,  
Balboa Park

## SAN PEDRO KOLO DANCERS

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SAN PEDRO, Dalmatian-American  
Club, 1639 S Palos Verdes St.

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Tue, Thu 11:15am-12:35  
(310) 284-3638 James Zimmer  
SANTA MONICA, Santa Monica  
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 UCLA INT'L FOLK DANCERS

Mon 7:00-9:00 (ballroom dance)  
Mon 9:00-11:00 (folk dance)  
(310) 284-3636 James Zimmer  
[UniversityDanceClubs@yahoo.com](mailto:UniversityDanceClubs@yahoo.com)  
WESTWOOD, UCLA Ackeman  
Union Room 2414

# Directory

## Federation Clubs

### BAY OSOS FOLK DANCERS

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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xorepse@gmail.com (310) 508-9676  
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(626) 355-9220 John Meursing  
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(562) 867-4495 Julith Neff  
BELLFLOWER, Woman's Club of Bellflower, 9402 Oak St.

### PASADENA FOLK DANCE CO-OP

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SANTA PAULA, Briggs Elementary School 14438 W. Telegraph  
*1st Sun 5:30-7:30*  
SANTA BARBARA, Carillo Rec Center Studio 1, 100 Carillo Street

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(818) 881-7494 Louis  
dovbyrd@aol.com  
SHERMAN OAKS, Anisa's School of Dance, 14252 Ventura Blvd.



## Folk Dance Scene

Volume 49, No. 9  
November 2013

## Editors' Corner

Our feature this issue is Yves Moreau, who announced that this was his last year of teaching at Stockton Folk Dance Camp. He will be a featured teacher at Kolo Festival in San Francisco this month.

Find your options for activities in On the Scene, Calendar and the Directory.

Federation minutes are included to keep you informed about the work the Federation does. One of those things is the sponsorship of Scene.

Four dancers speak on pages 20 through 23.

We are blessed with food and poetry, too.

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 Corner



Hey Dancers!

You are practicing an ancient and primeval art form. I am no psychologist or cultural anthropologist; in fact, my only degrees are in art. Dancing for more than forty years though, should count for something! My undergraduate art history class required that we come up with a definition of art and I have been wrestling

with this my entire life. My parents were both artists, and most of their friends were, too. As far as I could see, people did everything with aesthetics in mind; cooking, sewing, building houses or remodeling. All the faculty brats at U. of Cincinnati knew about handmade pottery, fabric design, painting, drawing, sculptural furnishings. Definition of art? Art is a manifestation of unique self expression. You dance, you are making art. We can argue about specifics another time.

We went to student film screenings, puppet shows, concerts and my brothers and I danced to Spike Jones recordings. For the underprivileged, Spike Jones was a jazz impresario, percussionist, and besides being an outstanding serious musician, recorded parodies of classics which we called "the funny records" with his band, The City Slickers, in the late 1940s. "Old Black Magic" usually sent us to the floor in giggles. So, is it any wonder that my brothers went into jazz? One is a percussionist with the Cincinnati symphony and the other still plays trumpet occasionally when not working as master piano tech at the Corbett music school. All that from dance!

I took ballet from age 5 to 8 and was not outstanding. I tried the violin at age 9, and could not sustain an interest, but I was always drawing, and still do. A ballroom class with other 6th graders was my first intro to social dance, but improvisation was not encouraged. What?! What is art without improvisation? One might look at dance and say a dancer must be very skilled before being allowed to "improve" a traditional choreography, but that is one way we learn. Some things work and some don't. This is my story of folk dancing, an art form, lifelong obsession.

*Continued on page 7*

# Yves Moreau

The following article, written by Kathy Molga, first appeared in the October issue of *Let's Dance*, and is reprinted here with permission.

This year was Yves Moreau's last Stockton Camp. On such an auspicious occasion, I had the honor and privilege of interviewing Yves, and I asked him about what led to his lifelong pursuit of teaching the art of Bulgarian folk dancing.

**Stephen Turner**, the official videographer at Stockton Camp, taped the interview. The twenty-five minute interview is now archived in the Stockton Camp Library for future generations of folk dancers to enjoy. It will act as a testimony to the evolution of Bulgarian folk dancing throughout North America.

We spoke about how Yves' French Canadian background helped influence him as both a folk dancer and a teacher. Yves grew up in Quebec, Canada. At the early age of twelve years old, he joined a French Canadian folk dance group. There he was exposed to some very good quality teaching under his first mentor, **Michel Cartier**. Michel was an excellent teacher, and he was one of the first North Americans to travel to Bulgaria in the 1950s.

**Yves:** "First, let me explain that there is a long tradition of folk dancing in Quebec. It is unique; it still is the case today that young French Canadians living in cities like Quebec and Montreal, can still enroll in youth folk dance groups starting at the age of six. It is considered a popular activity in community centers, city recreation centers and church groups. Young people join these groups, and they can make friends while learning folk dances from Quebec and other cultures. Some of these young dancers go on to join a performing group, and this is still going on. That's how I started with folk dancing. I think I was lucky to be there, because Quebec has produced a number of well-known and active dance experts, some of whom have taught at Stockton. I am thinking of Michel Cartier back in the 50s, **Germain Hebert** who taught French dances at Stockton for many years, **Richard Schmidt** who teaches Polish dances, and **Cristian Florescu** and **Sonia Dion** who have been teaching Romanian Dances; all stemming from Montreal. So there is a long tradition of dance there."

Through the folk dance group that Yves participated in as a child, and through his first teacher and mentor, Michel Cartier, Yves fell in love with Bulgarian music. He began reading anything he could find about Bulgaria. Yves' father gave him a short wave radio,

where he was able to discover on a regular basis, the depth and richness of Bulgarian folk music simply by tuning in to a station from Sofia, Bulgaria's capital city.

**Yves:** "I tuned in to Radio Sofia, Bulgaria. I couldn't believe this was happening! They were broadcasting in English to North America, and they were playing some folk music on the radio. Later they sent me some folk music records through the mail, since I had made a few very nice contacts with them. One of the other significant things they did for me was to give me the opportunity to correspond with a pen pal. This pen pal exchange of letters was a big thing in the 60s. You could get the address of a student in another country, who spoke your language, and you would exchange letters. I was only fifteen, and I received one of these letters from a Bulgarian student, who probably never thought that this fifteen year-old French Canadian student would ever come to Bulgaria."

Yves' Bulgarian pen pal indicated in her letters that if he were ever to visit Bulgaria, her parents would be happy to have him stay at their house. Yves took this as a formal invitation. His goal was to save enough money for airfare. Once he had saved the money, he found the cheapest flight to Paris and took it. After arriving in Paris, he took the real Orient Express train for two and a half days until he finally reached his pen pal's home in Bulgaria. Yves was only seventeen when he made his first venture there in 1966. It was the beginning of what would become Yves' lifelong affair with Bulgaria and its dancing.

**Yves:** "When I returned to North America, I taught the few dances I had learned the way they were taught to me by choreographers in Bulgaria. Later when I returned in 1969 with a scholarship from the Bulgarian Ministry of Culture, I was fortunate enough to work with the Bulgarian Government, to produce a tailor-made album to accompany the dances I learned there. The Bulgarian government probably thought of me as part of their propaganda approach. They said, "Would you like us to provide you with a free album? We'll take you to the studios. The musicians will play for you exactly what you need." They were clever. They knew that I was probably doing more good publicity for Bulgaria than their own Ambassador in Washington or Ottawa could do. They knew that I was playing this role for them, since as a result, there were many people, because of me, who were going

## Kolo Festival 2013 - 62nd Annual - San Francisco



Friday and Saturday, November 29-30, 2013, Croatian-American Cultural Center  
60 Onondaga Avenue, at Alemany (three blocks from Balboa Bart station)

Dance classes by Yves Moreau - Bulgarian; Lee Otterholt - Balkan;  
John Filcich - Kolos; France Moreau - Breton; Jerry Duke - Greek  
Singing and instrument classes will be announced.

LIVE MUSIC, 8-12 p.m., Main Hall and Kafana  
ADVANCE REGISTRATION IS STRONGLY RECOMMENDED.

<http://balkantunes.org/kolofestival> (will be up soon)

We're back in the black! Many thanks!

The Kolo Festival Board wishes to thank the Northern California Folk Dance Association for their Folk Dance Promotion Fund grant towards the 2013 festival and Mark Angel for managing a funding event. We also thank the many supporters who responded generously to the donation campaign. Also helpful were loans from the KF Board members and pre-festival financing of the 2012 festival by the festival director.

### Kolo Festival 2013 Advance Registration

Please use one per person. Make copies, or go to <http://balkantunes.org/kolofestival>.  
Mail by Nov. 15 to: Kolo Festival, c/o Kaela Fine, 3482 South Ct., Palo Alto, CA 94306

Name \_\_\_\_\_ Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

e-mail (for confirmation) \_\_\_\_\_ Phone: \_\_\_\_\_

Or, include e-mail or stamped, self-addressed envelope.

Advance prices: (\$100 at the door)

(Full Day, Half-Day, and Evening registration will be available at the door.)

General Student (Full-time) Youth (11-18)

Full Package except Syllabus \_\_\$80 \_\_\$70 \_\_\$40 Syllabus \_\_\$5

TOTAL AMOUNT ENCLOSED (Checks payable to Kolo Festival) \$ \_\_\_\_\_

Food: Delicious, reasonably priced meals will be available on site. They may be pre-ordered, but not prepaid. For menu choices, prices and reservations, please contact Jan Rains at (925) 682-3727 or [sherpajmr@yahoo.com](mailto:sherpajmr@yahoo.com) by 11/16. A list of nearby places to eat will also be provided at the door.

Festival Chair: Jerry Duke, [jcduke@sfsu.edu](mailto:jcduke@sfsu.edu), 415-759-5136

Music Director: Bill Cope, [Bill@TheCopes.com](mailto:Bill@TheCopes.com)

Volunteer/work exchange, Jan Rains (925) 682-3727 [sherpajmr@yahoo.com](mailto:sherpajmr@yahoo.com)

# Poetry Corner

## MUSICAL NOTES IN MY LIFE

Mozart and Bach  
greeting the dawn  
counter-point a new day

Tchaikovsky blaring forth  
through the car radio  
erases traffic demons

Autoharp's twang  
children's rhyming songs  
hot muggy teaching days

Glen Miller and Les Brown  
nostalgia in a clarinet  
college dances in San Francisco

Scottish tunes and fiddlers  
sets of eight assembled  
patterns changing to the beat

Swan Lake's graceful dancers  
Sunday night's special date  
ballet performance at the Shrine

*Bewitched Bothered and Bewildered*  
a rainy afternoon at the beach  
and a romantic proposal

*Old McDonald and Brother John*  
grandchildren sing off key  
on a bumpy ride home

Lillian Rodich

## WIND DANCING

Awakened by wind-music and impish autumn, dancing!  
noisy, invisible partners doing unders-and-overs with the eaves,  
rattling gutters, lifting covers off metal trash cans  
and rolling them down the street to do bumps with the curb.

Twirling and swirling the treetops, pre-dawn  
wind-music draws me outside, tousles my hair,  
tugs at my housecoat, tweaks my cheeks  
as I breathe in clarity and freshness, and gaze up at a starry sky.

Little Dipper winks at me! Laughs at the impudent  
gusts tickling brown leaves into whirling dervishes  
all spiral and giggling before settling into clusters to gossip  
about that bold wind grabbing partners young and old,  
scattering tidiness into chaos, shredding schedules and balance sheets,  
insolently sporting with the very clouds...

Wild, whistling, whimsical wind-music whispering:  
Dance with me!.. Now!...before it all vanishes.



Camille Dull

## LIMERICK

Let me tell you of a time I felt silly:  
"Food is next," I told partner Millie.  
"Better tune up your eyes,"  
Millie said in surprise.  
"The board says 'Chilili', not 'chili'."

Carl Pilsecker

over there, discovering Bulgaria, and spending money there. So I was very well treated. I must admit, I was given the red carpet treatment. I was doing a good job for them, and I was happy to do it."

What came out of the studio recording, provided at no cost to Yves by the government of Bulgaria, was the "Red Album" or as some call it BHA-734 (the catalogue number).

**Yves:** "This is the record that I put together in those magic years, the early seventies, where I was really just returning from spending two years in Bulgaria. That was the material I brought back, and it was the basis of my teaching for those few years after that. It caught on. It became sort of a "cult album". Everyone had it and I taught everything on it. In fact, there are still people today who hang on to it and like to keep those dances alive. This is because the dances on this record bring back fond memories of when they started folk dancing.

It was a very special album with mostly complex dances, which I do less of today. Occasionally people will ask me if I would mind reviving a few of them. There are even a few groups who even schedule these 'Yves Red Album nights', and why not? It's nostalgia, but it's also part of my evolution, and I am happy to have done that."

During his first visits to Bulgaria, Yves lived with families. He spoke about his experiences, and about how he learned to speak Bulgarian. It became his second life and his second culture. It formed his entire career as a Bulgarian Folk Dance teacher. We spoke about what drew Yves to become so interested in Bulgarian folk music.

**Yves:** "I think it's the thing that also fascinates a lot of other people. I was touched by the power of that music, the beautiful harmonies, the powerful singing and, of course, the rhythm patterns that are so incredible. The music has so much energy and so much drive. It's that kind of mix of East and West, and that is the result of what the history of Bulgaria is. It's not just Slavic; rather there is something Eastern about it. That's what the history of Bulgaria is. It's that connection point of East and West and North and South. This music developed as a result of a sometimes very tragic past of wars and history. Bulgaria's unique history produced with this incredible final product of dances and music that are so rich in form and pattern and style. That's what drew me to it, and when I went to Bulgaria, I fell in love with the country. I realized that this music and dance that I loved were directly connected to the people, and the people were connected to the past and their history. You have to be interested in everything, I think. Cer-

tainly, if you want to teach Folk Dancing, you should know what's behind it. You really have to be interested in the history and the geography to understand what is behind the music. That is what I had the chance to do, because I ended up going back to Bulgaria many times after my first visit in 1966.

We spoke about what Yves' interests were after visiting so many different regions of Bulgaria, and after studying each region's style of dance. I asked if Yves had any particular region in Bulgaria that he favored over others in terms of music or dance style.

**Yves:** "I like them all, but I am a little partial to the dances coming out of the Eastern Bulgaria, because they are a little earthier and heavier in their style. The music is maybe not as wild as these Shope (Western Bulgaria) dances, but I do relate to this nice, strong and earthy quality. I also love the mountains, and dances in the mountains tend to be on the slow side and more connected to nature in many ways. That is my own particular taste, but I cannot honestly say that I have a real preference. They are all beautiful in their own way."

I asked Yves if he ever had a sense, in those early days of his teaching that Bulgarian Dancing was like a mission for him. This led to a discussion about how his love for Bulgaria placed him in "the right place at the right time" to spread in North America the culture he had just experienced.

**Yves:** "I was in those magic years of International Folk Dancing in the late 60s and early 70s, where there was a big Folk Dance group on every College campus in the U.S. and in Canada. There was really a lot of energy going on, and I just happened to arrive there at the right time. The response was overwhelming! At the time, there was really very little known about Bulgaria. Teachers from Bulgaria were not allowed to come out, since Bulgaria was still much closed. So the only way to really know about Bulgaria was to go over there and bring it back. So that's what I did. I was one of the first ones to go over there and bring dances out."

We spoke about the evolution of Yves' teaching from the early days of complex, choreographed dances to the simpler, more basic village dance styling that he teaches today. The dancing itself, as Yves saw it, had its own evolution in North America beginning at first with folk dance groups wanting to do high-energy dances rather than the more basic dance styling that more closely reflected the typical kind of dancing that was done in villages.

**Yves:** "Obviously things have changed over the years. The first exposure I had in Bulgaria was from

performing groups. We were young, and of course, we were looking for very high energy, complex dances. As years went by, we were able to find out more subtle things about these dances and some of the more basic forms. I think there was this evolution across the board in folk dancing in general. People wanted to do these high energy, hotshot kind of dances, where everyone wanted to be in costume and perform on stage. Later on, we wanted to get back to basics. The big change that occurred, which affected the whole emphasis of Balkan folk dance, was the introduction of live music into many groups. Before, we were dancing only to tapes and records. Now you'll find people who can play that music. We now have those opportunities to hear live music and create that atmosphere. This is especially true for many folk dance camps such as the Mendocino Balkan Music and Dance Camp and similar camps back on the east coast. The live music can create almost a village atmosphere, where people enjoy doing a simple *Pravo* for twenty minutes, because the music provides a very special energy behind it. So my personal love right now is to do simpler dances, and I find that these dances are what people remember most. In the past, many of my friends went to Bulgaria and showed the people there what they knew. The Bulgarians said, 'We don't know these dances.' The Westerners were shocked that those dances were not being done over there! So I think it's better to go back to the basics."

I asked Yves about how his teaching evolved from covering North America to being invited to teach all over the World. Yves also shared with me what he thought about changing trends in Bulgarian folk dance in North America.

**Yves:** "Yes, I've been blessed. I started in North America, and then I started teaching overseas. Japan opened up in 1975, and I've gone there about sixteen times since then. So that was a big opportunity, and now it's worldwide. I regularly go teaching in Western Europe, I have also gone to Australia, New Zealand and parts of Asia. South America is opening up to Balkan dancing in countries like Brazil and Argentina. So, even though the movement might be dwindling a little in North America compared to what it used to be, there are still other doors around the world that are opening, and I am still able to partake in that."

**Yves:** "In North America, things are changing. The recreational groups are aging. What is great is that now there are many young Bulgarians, who are living abroad. In the last five years, I have really noticed

that many of them enjoy folk dancing. What is happening is that they are reconnecting with their home culture or roots, with dances that parents didn't teach them, and it's happening. There is so much enthusiasm in young Bulgarian groups becoming interested in their own culture. This movement will likely grow, not so much through foreigners like me, but through Bulgarians here who will do it for themselves. They are doing this to new music. So it's not dying, it is just moving into new forms."

Finally, we discussed what lasting impact Yves felt he was able to make over his many years as a teacher of Bulgarian Folk Dance. Yves feels strongly that his primary contribution was to open the door for Bulgarian culture. We also talked about Yves' plans for the future.

**Yves:** "I would say that my main contribution is that I opened the door. I was not a folklorist or a PhD or Professor, but I still was interested in doing some serious research and work in Bulgarian dancing. I did not want to just learn a bunch of dance steps. I think I learned enough to be able to explain it, and because I myself was a folk dancer, I could explain in better terms to people of my culture what Bulgarian culture was all about. I was sort of an in between and a translator. So I was able to open the door to this culture, and in fact, many of my former students became teachers and specialists even more so than I with PhDs in Folklore and Ethnomusicology, but their first contact was through me."

**Yves:** "I think there is still a future for Bulgarian Dance. I opened the door, and I still continue teaching, but there are other teachers who will continue to teach various styles. I think it's good that people will be exposed to other styles and various teachers with their own material and their own technique. I certainly don't feel I own the exclusive rights to represent Bulgaria, but I am aware that I brought a certain quality to my teaching and good music that people could use in the recreational dance context."

"In the future I want to continue doing as many things as I can to further Balkan culture. I enjoy traveling with my wife, and we try to see as much of the world as we can and connect with folk culture. The more we see things, the more we see that it all connects. I am going to continue to teach dance and share that passion with others. I want to encourage other teachers, and I want to contribute my knowledge as a consultant. I do this often. In fact, Stockton Folk Dance Camp has often asked me my opinions as to who should be invited, because as I

big breakdown in communication between the ship, the insurance company and the port agent. The ship was not responsive and the port agent did not know what to do. I was desperate and was about to call the American Embassy for help. This was finally resolved at the end of the week, when the port agent let me use his cell phone to call my neighbor to send via email my insurance information. I was discharged and ready to leave, but I had no flight arrangement. The insurance suggested I stay at a hotel for 3 or 4 days, but I could not manage to get around and with no cash, etc. I just needed to get home. It was July 3rd and hard to get a flight, but the port agent's company was also a travel agency, and they got me a flight home. They did take me to a lovely, old world elegance Hotel for one night where I watched NCIS in German and had room service bring me food.

All went well on Croatian Airlines until Heathrow where when we landed there was no wheel chair to get me off the plane, nor one to take me to my connection with Virgin Air. The Croatian attendant stayed with me and ran down hallways, up elevators, bus rides and we got to the terminal 2 minutes late and they would not let me on, even though the plane wasn't leaving for another 30 minutes. Virgin Air blamed me, the travel agent and Croatian Airlines and said they could get me a flight in 3 or 4 days, and I should go to a hotel. My leg was all wrapped up, I had 29 stitches in my leg with metal pieces screwed in (the x-ray shows it to look like a clarinet) and I could not walk, just hop. We went back to Croatian Air and they blamed me, Virgin Air and the travel agent. We then found a domestic Virgin Air desk, and with much ranting, raving, sobbing and persuasion, they got me a flight on British Airways leaving in 3 hours. Fortunately, my VISA card took care

of the hospital bill, the hotel and two airline tickets. I arrived home to find that the taxi driver did not know how to work the credit card machine in his taxi. Fortunately, my friends and neighbors who were all waiting for me, paid the taxi.

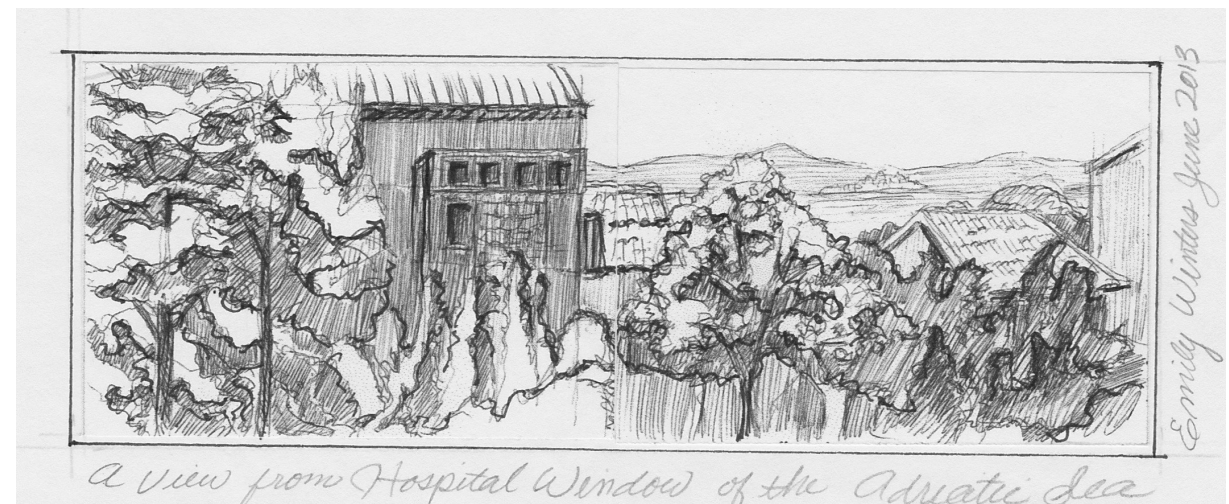
There were five of us on the cruise from Los Angeles: two came down with lung infections, one with a sinus infection, one broken leg and one survivor.

Others of the 44 were from the east coast and it was wonderful meeting many of them. The cruise was glorious with **Yves** and **France Moreau**, and guest teacher Zeljko Jergan and his son Zack to Croatia, Italy, Sicily, Malta and Montenegro seeing and learning wonderful things followed by terrific dance classes in our special dance room at night. The huge ship was 16 stories and was a modern day version of the opulent Titanic. The food, the service, the ambiance was fabulous.

Croatia is a beautiful country worth seeing more of. Their main products were ship building and fish canneries that are now being produced in China. The unemployment rate in Split is 50%. The young people, upon finishing their schooling, are leaving to find work in other countries such as Italy and Germany. The country is now trying to build up their economy with tourism. I would love to go again and tour more of the islands and rivers, inland areas, and see and hear the different styles of music and dance. I loved **Richard Duree's** apt description of Croatia in the September issue of Folk Scene.

Lessons learned.....always carry copies of your insurance information, phone numbers, and take your ATM card!!!!

Emily Winters



sun. Literally different guilds had a signature dance. I learned that wherever Japanese people live they celebrate their ancestors during the Bon festival. All the guilds danced each other's dances in huge numbers in the streets of Japan and beyond. Although we were in a circle, we were not holding hands. Individually we moved forward and backward on the invisible rim of the circle.

Then came a Serbian dance, called *Drms Izdencine*, pronounced "der-mish" in Serbo/Croatian (note: the languages are now separate, just as Yugoslavia is separated once again into different countries) Drms means "shaking" – I got behind the semi-circle, watched those at the front who knew the steps, and timidly tried it. Nope...it didn't work. I went home and tried again in front of the mirror what I thought I had seen the other students doing. My steps looked like a pas de basque from ballet, which I had studied from the time I started grammar school until I graduated from high school. But I was determined. After a few classes, I GOT IT! Nope...just as fast as I felt it, I lost it. Try again...and again. After weeks of trying to figure it out, just to see it evaporate in thin air, finally "it" came back and luckily has stayed with me 55+ years.

There was a young woman, just a tad older than me, in the class. **Elsie Ivancich Dunin** was a grad student, who knew every step of every dance. I watched her like a hawk and tried to copy every movement of hers. Later I took every class Elsie taught in the UCLA dance department, and even performed with her "Yugoslavian group", and in her Hungarian Group, Betyarok. I was so incredibly lucky to have Professor Dunin as my mentor in the Graduate Dance Ethnology program at UCLA. She helped me in so many ways. My love, admiration and gratitude for her is still fresh in my memory, and her encouragement and support, will be with me always.

So too, I remember like yesterday, that first September moment in a simple gym classroom, when Cupid put an arrow into my heart. And never for one moment has he ever taken it out!

I have done many fun and exciting things in my life - including taking a freighter across the Atlantic Ocean with only 12 passengers; spending a year on an Israeli kibbutz in the upper Galilee; giving birth to my daughter in Copenhagen;



1960s Performance

taking the "Orient Express" through Europe; driving from LA through Mexico for 6 months, and having my son at home. The latest was living in Greece for 7 wonderful years – a mid-life adventure instead of a mid-life crisis...

And to every one of these adventures I brought my dancing shoes! Ah - how dance has been woven into the tapestry of my life deserves at least 2 pages each .... to be continued....

*Mady Taylor*

### INSIDE CROATIA

On June 24, 2013, the last tour of our cruise, I was visiting the Ethnographic Museum in Split Croatia when I fell by missing one step down. Yelling with pain echoing off the ancient walls of the palace, I was taken to a city hospital in Split. After waiting 4 hours, **Zeljko Jergan** had to get back to the ship that was departing, leaving the port agent who "would take very good care of me". I finally saw the doctor who informed me I had broken both bones in my lower leg and I needed immediate surgery. The risk of more damage was too high to get back to the ship and go to a hospital in Venice Italy the next day. Besides, the ship had just sailed.

They operated at 11:30 that night, the doctor and the anesthesiologist spoke English well and kept me informed of all that was going on. I was taken to a room with 2 other Croatian women who had broken their hips and were in diapers. The Croatian women did not speak English and I did not speak Croatian. The hospital was a teaching facility and very antiquated with manually operated beds, no way to control the lights, no bathroom, no TV, no hospital gown, no port-potty, no curtains between the beds. The room was very airy with a door that opened to a balcony and large windows with a lovely view of the Adriatic. The food was simple well prepared peasant food, though I noticed I was not given fruit and cheese for dessert as the other two women were given. The student nurses pretended to not understand when I asked for the bed pan, but eventually took care of me.

Fortunately, the port agent brought me toiletries I needed, a walker and a novel in English to read. I did have a small sketch book with me and drew some pictures of the view out of the window, but I ran out of ink, and they would not bring me another pen. I was able to use baby wipes to clean myself as there were no bathing facilities available. All I had was my passport and visa credit card. No debit card for cash, 20 euros and \$3 was all I had. No change of clothes, no insurance information, no cell phone, etc. I felt very vulnerable and dependent on their care. There was a

travel I meet a lot of people and I discover a lot of really talented teachers, and I would like to continue to encourage them to come and teach over here."

Yves and France have their own website at <http://www.bourque-moreau.com>, which has some background on both folk dance teachers, and provides a schedule of both French Canadian and Bulgarian folk dance workshops held throughout the world. Yves hopes to extend this website into an archive of dance notes, music scores and songs from his vast private collection amassed over his many visits to Bulgaria. He also hopes to write at least one book in the future that would be a compendium of Bulgarian dances. He envisions that this book would also tell about his experiences in Bulgaria. He wants to include stories about his visits, and his photos would depict the incredible diversity of Bulgaria. This book would share the beauty and the richness that Bulgarian music and dancing has provided him over these many years.

We will all miss Yves and France at Stockton Camp, but Yves assures us that there is much more that we can expect from them in the future!

*Contributing writer: Kathy Molga, President of Veselo Selo Folk Dancers in Anaheim, California has followed Yves' teaching career for over 40 years.*

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*With the permission of Yves Moreau, Kathy Molga and the Editor, Gary Anderson*

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### Continued from page 3 - Federation Corner

As a freshman at Washington University in St. Louis, I accompanied a friend to the University City community center folk dance night. I was hooked. Our gang attended every week and found Israeli dancing on campus too. You know the rest; wherever I landed, I found folk dancers. In Cincinnati, my home town, the U of Cincy group danced on Saturday nights. The JCC group met on Wednesdays. I was invited to audition for an Israeli performing group and ended up dancing or rehearsing almost every night. We toured, performed at local nursing homes, festivals and had a great time. We attended Blue Star Dance camp in Hendersonville NC together and had Moshiko critique our stage choreographies. I learned so much in those years, free to dance, start a newsletter, and meet people.

Following my heart, or just for the adventure, I headed east. Union College in Schenectady, NY had a small folk dance group, and sometimes, for a treat, I could go to local contra dances or Israeli dance in Albany. When my boyfriend headed off to a new job in Andover, MA, I applied to Boston University for a master's in graphic design. Rambling around town, I met up with my old Sabra group leader, now director at MIT Hillel. Small world, her husband was doing his residency at a Boston hospital. Miriam might have had something to do with sustaining the annual Israeli Dance Festival at MIT. It drew groups from all over the US and Canada. It hosted world class performances from semi-pro groups with amazing spirit. The New England Folk Festival was just as spirited, held in a high school; it always drew the best musicians, colorful dancers and food vendors. Food is nearly as important as dancing! MIT has a strong international folk dance group, as you might imagine, drawing students from everywhere. Even if there were not a lot of (MIT) university students dancing, I think it gave the student union some international flair, a homey touch for people with little time for socializing. Kids, students would stand in the doorway and watch. There was no charge, but most of the hundred or so participants threw in the suggested \$2 when the can came around. We did get kicked around. Sometimes we danced in "lobby 13" with a very hard concrete floor. Sometimes we were in a campus cafeteria with no parking. Most of the time we had a good wood floor in the Sala de Puerto Rico. With a family to raise I simply danced, and did not seek any organizing position.

So, following that same guy, we settled in Santa Clarita in 1999. He found a handball group rather quickly. I had a house to organize, homework to monitor and LA is a big place! Eventually I settled with the Pasadena FD Co-op, and James Zimmer's Israeli group, but hey, I am up for dancing anytime, anywhere! My neighbors think I am crazy to drive all over for dance, but it is a compulsion to move, to express, to learn, to meet interesting people and to eat well afterwards! I hope to be dancing until my legs give out.

Dancing is something your body wants to do. Those with brains impaired by Alzheimer's and other diseases still respond to music. We are hardwired to dance, and international dances offer so many rhythms and easy steps that one will be right for you. There are even dances that use only hand motions, no feet needed! As publicity chair for the SoCal Federation, it is my duty to bring these opportunities to metro LA. Hello out there! Come dance!

*Leslie Halberg*

# Calendar

Note: Federation Dance Events are in Bold.

## CALL TO CONFIRM ALL EVENTS

### NOVEMBER

- 1 **An Evening With Erica Goldman, Friday, 8:00 p.m., at the Pasadena Folk Dance Co-op, Throop Unitarian Universalist Church, 300 S. Los Robles, Pasadena. Info: JanRayman@charter.net**
- 3 **Ira Weisburd Workshop. Sunday, 12:00 Noon Potluck Lunch, 1:00-6:00 p.m. workshop teaching & dancing at Brockton School, 1309 Armacost Ave., West L.A. See OTS. Info: Beverly Barr (310) 202-6166 or dancingbarrs@yahoo.com**
- 8 **Ira Weisburd teaching at West Valley Folk Dancers, Canoga Park. See ad and OTS. Info: lila@aurich.com or (818) 348-6133**
- 9 *Eastern Exposure* playing live music, Saturday, 7:30 p.m. at Café Aman, Pacific Arts Center, 10469 Santa Monica Blvd., L.A. Info: Ian Price at ianpricebey@hotmail.com
- 10 *Culver City English Country Dance*, Caller: Judee Pronovost, Sunday 4-7:00 p.m. at Lindberg Park, 5041 Rhoda Way, Culver City. Info: Annie Laskey (310) 895-1571 or caldancecoop.org
- 11 *Beverly Barr's Sherman Oaks Daytime Class*, Monday, 1:30-3:00 p.m., will NOT meet (Veteran's Day). Info: Beverly (310) 202-6166.
- 11 **Beverly Barr's West Los Angeles Evening Class, Monday, 7:30-10:30 p.m. WILL meet at Brockton School, 1309 Armacost Ave. West L.A. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com**
- 16 *Zhena Folk Chorus Show (Free!)* Saturday, 2:00 p.m., at Peninsula Center Library, 701 Silver Spur Road, Rolling Hills Estates, CA 90274. Info: (310) 377-9584, Ext. 215.
- 21 **Celebrate Birthdays with Narodni Int'l Folkdancers, Thursday, 7:30-10:30 p.m. at Woman's Club of Bellflower, 9402 Oak St., Bellflower. Info: Julith (562) 404-4383 or narodni.org**
- 29 **Thanksgiving-Chanukah Party, West Los Angeles Folk Dancers, Friday, 7:30-10:30 p.m. at Brockton School, 1309 Armacost Ave., West L.A. All request program &**

**potluck snacks. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com**

### DECEMBER

- 14 *End of Year Celebration* with music provided by Veselba, Saturday, 7:30 p.m. at Café Aman, Pacific Arts Center, 10469 Santa Monica Blvd., L.A. Info: Ian Price at ianpricebey@hotmail.com
- 19 **Narodni Int'l Folkdancers Holiday Party Thursday, 7:30-10:30 p.m. at Woman's Club of Bellflower, 9402 Oak St., Bellflower. Live music with Zimzala. Wear something green, red and/or sparkly & bring some festive food to share. Info: Julith (562) 404-4383 or narodni.org**
- 23 **Christmas Party, West Los Angeles Folk Dancers, Monday, 7:30-10:00 p.m. at Brockton School, 1309 Armacost Ave., West L.A. All request program & potluck snacks. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com**
- 25 *Beverly Barr's Culver City Daytime Class*, Wednesday, 12:30-2:00 p.m., will NOT meet (Christmas Day). Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com
- 26 **Celebrate Birthdays with Narodni Int'l Folkdancers, Thursday, 7:30-10:30 p.m. at Woman's Club of Bellflower, 9402 Oak St., Bellflower. Info: Julith (562) 404-4383 or narodni.org**
- 12/29/13-1/1/14 *New Year's Weekend* at Camp Hess Kramer, Malibu, CA. Flexible stay. See OTS and ad. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com
- 30 *Beverly Barr's Sherman Oaks Daytime Class*, Monday, 1:30-3:00 p.m., will NOT meet. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com
- 30 **Beverly Barr's West Los Angeles Evening Class, Monday, 7:30-10:30 p.m., will NOT meet. Info: Beverly (310) 202-6166 or dancingbars@yahoo.com**
- 31 *Beverly Barr's Beverly Hills Daytime Class*, Tuesday, 10:45 a.m.-12:30 p.m., will NOT meet (New Year's Eve). Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com

that, as in years past, I teach *Zorba*, *Zemer Atik*, *Cumbia Semana*, *Louisiana Saturday Night*, *Hineh Ma Tov*, and then this year I added, to the complete THRILL of the students, *Senin Canina*. I wish I could share with you the vision of these kids fully engrossed in these dances! They loved all of it!

Oh, My GOSH! Six periods of P.E. doing the same seven dances with each class! It was repetitious, yes, but what a joy! (Not to mention some serious cardio!) How rewarding to watch as my enthusiasm captures these 6th and 7th graders and reels them in. It doesn't happen right off the bat, but after a few days when they are feeling confident with a dance or two and picking up dance patterns with greater ease, the joy in the gymnasium is palpable.

September 27th was my last day teaching the kids. It was a little sad, yet a LOT glorious!

I know how fortunate I am to have this great passion for dance. Sharing it so successfully is past wonderful!

Last Thursday was a minimum day at Anacapa Middle School. That means they were off campus at 1:30 p.m. instead of 3 p.m. Across the way is the YMCA where I teach a folk dance class from 1:30 - 2:30 p.m. every week. The YMCA also provides after school care for working parents' childcare.

During this folk dance class, a darling 7th grader, hearing familiar music, poked her head around the door to peer in at us, dancing in the studio. I recognized her and waved her in, but she scooted off.

A moment later there were 3 girls peeking in! Again, I waved them in, but like before, they disappeared! A few moments later, 8 darling faces were checking us out, and this time, instead of waving them in, I said, "I'll play any dance you want!"

There aren't words that could begin to share the JOY we then all experienced while dancing their favorite dances.

I have a mission and there isn't a guide book. Wish me well!

Valerie Daley

### A TEASPOON OF LUCK & A FOREVER DECISION

I remember as if it were yesterday. I made a tiny decision which influenced my life from that very moment on.

I was a UCLA student, studying English Lit. At the time I started university, - the end of the '50's into the '60's, - physical education was compulsory. This made me very unhappy. No longer was I able to take courses and breeze through with A's, as I had in

high school. I was snowed with homework i.e., Hebrew, and other solids. Who wanted to take extra time to dress for PE sports, and then have to take a shower too?

Oh well...there was no choice in the matter. I looked through the catalogue of classes. Hmm... there was a folkdance class being offered. This very well could solve my dilemma.

Great...of course this would be a class in American dances, just like I had been teaching for Youth Services. To earn my way through college, I worked as a playground director after school, and during the summer at local elementary schools. We took in service training for the activities we were to offer the children every weekday of summer vacation. A piece of cake..."Bingo" and "Virginia Reel", here I come. I would pick up 2 credits for the class and an easy "A" for sure!

I attended the first class all ready to go. Well...I was definitely not prepared for what happened next. As the 15 or 20 students came in to the room upstairs in the UCLA women's gym, they put their books down along the wall, and went to the middle of the room. I joined them, but because I was new, I didn't speak to anyone. Everyone waited until Anne Marie Steinbess, the teacher, started the music.

I remember my wide-eyed astonishment. Literally my mouth dropped open. Instantly I knew, this was not anything like I expected. American folk dancing IT WAS NOT! This was something else. Everyone took hands - except me. I stepped back out of the circle.

Everyone else began to dance to a fast accordion. The rhythm was so different than anything I had ever heard. And the step patterns were so different than anything I had ever seen.

After I got over the shock and awe of what I had innocently walked into, I wanted so much to join in. But this was impossible - it was so fast, and what everyone was doing was so unfamiliar!

I found out later that this dance was called *Eleno Mome*, (My Ellen), from Bulgaria, and was in 7/8, an irregular rhythm. It was fast, the melody catchy and exciting. The dancers' feet seemed to skim the floor.

It took 4 weeks for me to learn the *Hambo*, the national couple dance from Sweden, where the man and woman whirl around the floor. Magically, although doing different foot patterns, they make it work. It looked smooth like skating.

Whew... finally an easy one. *Tanko Bushi*, the Japanese coal miners dance which pantomimes digging for coal and pushing a full cart in the hot



# Dancers Speak

## QUOTE OF THE MONTH

"The groove is so mysterious. We're born with it and we lose it and the world seems to split apart before our eyes into stupid and cool. When we get it back, the world unifies around us, and both stupid and cool fall away.

I am grateful to those who are keepers of the groove. The babies and the grandmas who hang on to it and help us remember when we forget that any kind of dancing is better than no dancing at all."

*Lynda Barry, One Hundred Demons*

## QUESTION ON THE MONTH

**Irene Ujda** sent in a question for readers. She asks you to share ideas on ways in which to better remember dance steps.

For me, words help. When I am learning a new dance it is helpful for me to say the steps as I do them, rather like singing along. What helps you remember dance patterns?

*Sandy Helperin*

## MARGE @ LARGE, REFLECTIONS AND IMPRESSIONS

So many folk events – so little time. It all started to escalate on Labor Day Weekend – there was the annual Ukrainian Festival in San Diego, *E Hula Mau* in Long Beach, and the annual Greek festival at the Assumption of the Virgin Mary Church in Long Beach. That was followed by a **Christos Papakostas** workshop in San Diego a few days later. And, Veselo Selo moved to a new location after being at the Unitarian Church on Harbor Blvd in Anaheim for six and a half years.

SerbFest at St. Steven's Serbian Church offered ethnic



*Marge with Aline at SerbFest*

food, live music, and dance performances by Angeli, Opancici, and Sokoli (three of the dance groups at St. Steven's). I must say that I've made some of the costumes which the dancers wore, and Anna was able to bring from Serbia the *šajkače* (typical Serbian cap) for the younger

boys to wear. A couple of guest dance groups also performed. One was a Mexican group with adorable little girls dressed in lovely costumes.

To continue with all this ethnic dance activity, a true highlight was the dance concert by the Hungarian State Ensemble at the Downey Theatre. It was a splendid performance with lively music, colorful costumes, and outstanding dancing. My favorite was the women's dance from Moldavia. They were having such fun that I just wanted to jump in and join them! Many folk dance friends were in the audience and all enjoyed the evening.

Not to be outdone, there was a Polish Festival on West Adams, the Irvine Global Festival in Orange County, and Festa San Gennaro just off Hollywood Boulevard, and even a doll show or two.

Well, it is either feast or famine, and aren't we lucky to be feasting this year?

*Marge Gajicki*

## TEACHING FOLK DANCE TO KIDS (??? WHAT???)

Nancy Kaplan is the P.E. teacher at a nearby middle school who wanted to offer a unit of folk dance to her students. She found me somehow through a local folk dance teacher, **Ann Zacker**, 6 or 7 years ago, and I have been teaching this unit every year since. This may have been my last year at Anacapa Middle School, as Nancy is retiring next month.

When a door closes, a window opens somewhere. I'll be on the look-out. I'd really like that new window to include a paycheck!

Maybe this will be the year I teach some folk dances to actors in South Carolina. (Ask me about that if you are interested.) Perhaps I'll find a mentor to help me apply for grant money to teach folk dance throughout the Ventura school district. I'd love that.

Marcia Sakamoto, one of my modern dance teachers back in the 70's, told me that I dreamt big and then made those dreams come true. After decades of momhood, volunteering, care-giving, ranch keep and elder support, it is time for me to get back to making my own dreams come true.

I will use **Diane Baker's** wise words she shared with me, "Inch by inch, it's a cinch", and **Connie Clark's** "Just take that next step, it may open new unimagined possibilities," to help me find my way.

At the Middle School I've always begun each class with Syp Simeon to get the kids focused on me. After

## JANUARY

1 *Beverly Barr's Culver City Daytime Class*, Wednesday, 12:30-2:00 p.m., will NOT meet (New Year's Day). Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com

19 **Pasadena Co-Op's Winter Festival, Sunday 1:30-5:30 p.m. at Pasadena Scottish Rite Center, 150 N. Madison, Pasadena. Council Meeting 10:30 a.m. Info: (626) 792-9118 or janrayman@charter.net**

## NORTHERN CALIFORNIA

11/29-30 *Kolo Festival 2013 – 62<sup>nd</sup> Annual – San Francisco* – Friday & Saturday at Croatian-American Cultural Center, Onondaga at Alemany. Dance classes by Yves Moreau, Bulgarian; Lee Otterholt, Balkan; John Filcich, Kolos; France Moreau, Breton; Jerry Duke, Greek. See ad. Registration & Information: <http://balkantunes.org/kolofestival>

## ALASKA & SEATTLE

5/17-26 *7-Day Alaska Cruise*, round trip from Seattle, WA followed by 3 days attending the Northwest FolkLife Festival in Seattle, WA. With Beverly &

Irwin Barr. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com

## FLORIDA

2/14-17 *Presidents' Day Weekend Workshop*, Mihai David, Steve Kotansky, at Holiday Inn, Kissimmee. Info: [www.folkdance.org](http://www.folkdance.org), Jack Seltzer, [seltzerjl@gmail.com](mailto:seltzerjl@gmail.com)

## FOREIGN

### CANADA

4/25-27 *Lyrids 2014 Folk Dance Festival* in Burnaby, British Columbia, (replacing Salt Spring Island Festival). Info: [info@lyridsfolkdancefestival.org](mailto:info@lyridsfolkdancefestival.org)

### ISRAEL

3/8-21 *Folk Tour to Israel* led by Jim Gold & Joe Freedman. Info: (201) 836-0362 or [jimgold@jimgold.com](mailto:jimgold@jimgold.com)

### SOUTHERN CARIBBEAN

1/25-2/8 *Exotic Cruise to the So. Caribbean* with Yves & France Moreau plus special guest teachers Cristian Florescu & Sonia Dion. Info: (450) 659-9271 [www.folkdancecruise.com](http://www.folkdancecruise.com) or [info@gourque-moreau.com](mailto:info@gourque-moreau.com)



**FESTIVAL**  
**February 7-9, 2014**  
Ensign Intermediate School Gym  
2000 Cliff Dr., Newport Beach, CA.

Presenting Master Teachers  
**Steve Kotansky**  
dances of Hungary and the Balkans  
**George & Irina Arabagi**  
dances of Moldavia and Ukraine

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[www.lagunafolkdancers.org](http://www.lagunafolkdancers.org)  
numbers to call:  
Bob: (714) 313-2933  
Ted: (714) 893-8888  
Steve: (949) 646-7082

**Coming to the West Valley Folk Dancers**

AWARD WINNING CHOREOGRAPHER  
**IRA WEISBURD**  
 TEACHING INTERNATIONAL FOLK DANCES

Friday, November 8, 2013  
 7:00 to 9:30 pm

Canoga Park Senior Center  
 7326 Jordan Avenue  
 Canoga Park, CA 91305

Admission (before Nov. 5) \$10 - at the door \$15.

Space is limited, advance reservations are advised

Send checks to:

West Valley Folk Dancers  
 23428 Canzonet Street  
 Woodland Hills CA 91367

For information, Contact Lila:

Phone: 818~348~6133  
 e-mail: [lila@aurich.com](mailto:lila@aurich.com)

Canoga Park Senior center is located 2 blocks east of Topanga  
 Cyn and 2 blocks north of Sherman Way - Ample parking  
 adjacent to facility



**NEW YEAR'S WEEKEND**  
**CAMP HESS KRAMER'S REGULAR LOCATION**  
Last year's attendees said they want another New Year's  
weekend like last year - SO WE ARE DOING IT AGAIN

**DEC. 29 - 30 - 31, 2013 - JAN. 1, 2014**  
**FLEXIBLE STAY**  
**3 days/2 nights "OR" 4 days/3 nights**

INCLUDES YOUR CHOICE: 2 nights lodging, 6 outstanding meals, or 3 nights lodging, 9 outstanding meals, endless snacks, fresh fruit, coffee, tea, hot chocolate 24/7, some dance teaching, evening dance parties, musicians jamming, and or playing dance music, sing-alongs, and if you can find the time, hiking, beach strolling and other outdoor activities. Do you have a talent to share? You may also go home with something to treasure from the silent auction. A flexible & exciting, yet relaxing weekend enjoying new friends and surprises.

A HUGE EXTRAVAGANZA NEW YEARS' EVE "HAPPY HOUR PARTY" "OUTSTANDING DINNER", MUSIC - DANCING - ICE CREAM SOCIAL - MIDNIGHT NEW YEARS' TOAST  
 Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon in Malibu, California, one mile north of the Ventura County Line.

THERE ARE 4 LEVELS OF ACCOMMODATIONS FROM DORMS TO THE DELUXE ROOMS  
 IN THE CONFERENCE CENTER. PRICES FOR 3 DAYS 2 NIGHTS: \$160 - \$190 - \$240 - \$270  
 PRICES FOR 4 DAYS 3 NIGHTS: \$215 - \$245 - \$295 - \$355

FOR INFORMATION CALL:

BEVERLY or IRWIN - 310-202-6166 or 310-478-4659 or [dancingbarrs@yahoo.com](mailto:dancingbarrs@yahoo.com)

Mail Applications to: IRWIN BARR, 3200 S. Sepulveda Blvd., # K29, Los Angeles, CA 90034

Registration on a first come first serve basis

Please make check payable to IRWIN BARR

Dorms with Bathrooms 2 to 5 people - Bring bedding & towels.

Name \_\_\_\_\_ \$160 Per person - 3 days, 2 nights.....\$ \_\_\_\_\_  
 \$215 Per person - 4 day, 3 nights.....\$ \_\_\_\_\_  
 Address \_\_\_\_\_ Room in Redwood Bldg., Semi or private bath, Sleeps 2 or 3  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_ \$190 Per person-3 days, 2 nights Bring bedding & towels \_\_\_\_\_  
 \$245 Per person-4 days, 3 nights .Bring bedding & towels \_\_\_\_\_  
 Home # \_\_\_\_\_ Work # \_\_\_\_\_ Room under dining hall, semi private bath, sleeps 2-maid service  
 \$240 Per person-3 days, 2 nights, with bedding & towels \_\_\_\_\_  
 \$295 Per Person - 4 day, 3 nights.....\$ \_\_\_\_\_  
 E-Mail \_\_\_\_\_ Deluxe room in the Conference Center, with maid service  
 Bedding & towel rental \$25 per bed \$ \_\_\_\_\_ \$270 Per person-3days, 2 nights with bedding & towels \_\_\_\_\_  
 \$355 Per person-4 days, 3 nights .....\$ \_\_\_\_\_

Roommate \_\_\_\_\_ Single Supplement \$40.00 .....\$ \_\_\_\_\_

Smoker \_\_\_\_\_ Non Smoker \_\_\_\_\_ Vegetarian \_\_\_\_\_ TOTAL \$ \_\_\_\_\_

Emergency Contact \_\_\_\_\_ Phone # \_\_\_\_\_

**Another memorable weekend camp experience is planned**

FOLK DANCE FEDERATION OF CALIFORNIA,  
SOUTH, INC.

COUNCIL MEETING SEPTEMBER 29, 2013,  
BALBOA PARK, SAN DIEGO, CA

\*\*\*\*\*

NOTE: Committee reports are condensed in these minutes. Complete written reports are included with the official record of the minutes and are available on request.

\*\*\*\*\*

The meeting was called to order at 11:00 A.M. A quorum was present. In the absence of the President, due to temporary disability, the Vice-President presided.

MINUTES: Minutes of the Council Meeting on June 22, 2013 were approved.

#### VICE PRESIDENT

A written application has been received from Pasadena Folk Dance Co-op for a Winter Festival on January 19, 2014, 1:30 - 5:30 P.M., at Scottish Rite Temple, Pasadena. The application was approved. This will be the last festival at the Scottish Rite Temple; a site for future festivals is being sought.

A written application has been received from Cerritos Folk Dancers for a Chinese New Year's Festival/Workshop on February 1, 2014, 1:00 P.M., at Holy Family Catholic Church Parish Hall, Artesia. The application was approved.

#### TREASURER

From 6/22/13 to 9/29/13 the Federation received \$783.80 and expended \$1,349.06. Total funds of \$56,973.86 consist of \$38,457.89 in General Funds and \$17,515.97 in Memorial Funds. It appears that the Federation will net around \$2,000 from Statewide 2013.

#### MEMBERSHIP

The Membership Chair provided a written report to be read in his absence. Membership renewal packets were sent about 9/11. RENEWALS ARE DUE BY 10/24. Renewal and insurance fees remain the same. All forms are available on the Federation website.

#### HISTORIAN

The historian reported that she and her camera were ready to do their duty this afternoon.

#### PRESIDENT

In absentia, the President reported that she had attended a meeting of the Federation North while at Stockton Camp and been impressed by their creativity. Good things are happening in Federation

South as well, most notably at Cerritos Folk Dancers and Pasadena Co-op.

#### INSURANCE

The requesting and receiving of insurance certificates by email has facilitated the process. Initial enrollment is time consuming because paperwork has to be carefully checked and the forms must be sent by U.S. Mail since a check is enclosed. Clubs are encouraged to send the Insurance Chair a copy of the contract with their facility to ensure that certificate requests get filled out correctly. (Juliith Neff, 16910 Judy Way, Cerritos, CA 90703; email juliithilona@gmail.com. Dancers who dance with more than one club only have to be paid for once, so it is important that clubs know who they're paying insurance for. A person must be on a club membership list in order to file a medical claim.

#### NOMINATING

At present there is no Chair for this committee. The President, Vice-President, and Secretary will not stand for office next year, so new blood is urgently needed. If you or someone you know would be willing to serve in one of these offices, please let the President know (Valerie Daley, email dancing.valerie@gmail.com).

#### SCHOLARSHIP

A thank-you and report from John Chittum and Dori Lehner relating to their partially subsidized attendance at Norrlandia Swedish Dance Camp was circulated.

#### CAMP HESS-KRAMER

Camp Hess-Kramer is scheduled for October 18-20.

A New Year's Weekend Camp will again be held at Camp Hess-Kramer. Details are available in Folk Dance Scene.

#### ANNOUNCEMENTS

Cabrillo International Folk Dancers are exploring the possibility of hosting Statewide 2015 on Memorial Day Weekend in conjunction with the 100th birthday of Balboa Park in San Diego.

Ira Weisburd will be teaching in West Los Angeles on November 3 and in Canoga Park on November 8. See Folk Dance Scene for details.

NEXT MEETING: Sunday, January 19, 2014, 11:00 A.M. at Scottish Rite Temple, Pasadena, in conjunction with the Pasadena Co-op Winter Festival. Lunch will be provided.

Meeting adjourned at 12:01 P.M.



Travel  
broadens  
one!



## Jim Gold Folk Tours :2014

Travel with International Folk Dance Specialists:  
Jim Gold, Lee Otterholt, Adam Molnar, Joe  
Freedman, Richard Schmidt, and Tineke van Geel

Exciting adventures in fascinating cultures.  
Meet the people. Folk dance with local groups. And more!



**ISRAEL!** . . . March 8-21, 2014. Led by Jim Gold and Joe Freedman

**ARMENIA!** . . . May 4-15, 2014. Led by Tineke van Geel.

**POLAND and UKRAINE!** . . . July, 2014.

Led by Richard Schmidt.

**SCOTLAND! (New!).** . . August, 2014. Led by Richard Schmidt

**NORWAY!** . . . June 14-24, 2014. Led by Lee Otterholt.

**IRELAND! (New!).** . . . July 25-August 6, 2014.

Led by Jim Gold

**GREECE and GREEK ISLANDS!** . . . June 29-July 11, 2014.

Led by Lee Otterholt.

**HUNGARY!** . . . July 31-August 11, 2014. Led by Adam Molnar.

**BALKAN SPLENDOR! (New!).** . . . Oct 7-22, 2014.

Jim Gold and Lee Otterholt

Serbia, Croatia, Bosnia/Herzegovina, Montenegro:

Visit [www.jimgold.com](http://www.jimgold.com) for itineraries, details, Youtube videos.

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# On the Scene

## VESELO SELO

Veselo Selo is excited about our move to a new location, because we now have a beautiful wooden dance floor! On September 21, we started dancing at the Downtown Anaheim Community Center (ACC) in the Fine Arts Room. 250 E. Center St., Anaheim Ca. 92805, (Between Anaheim Blvd. and Philadelphia St.) ACC Center Phone Number (714) 765-4510 For more details, please see us online at: <http://www.veseloselofolkdancers.org>

Our hours of dancing are changing too, so please make a note of the new hours: Saturday nights from 8 p.m. – 11 p.m. (that's 3 hours).

Dates for the remainder of 2013 are Nov. 16 and 30, Dec. 7, 21 and 28. Beginner dances and teaching 8 p.m.-9 p.m.; intermediate/advanced dances 9 p.m.-11 p.m. Cost - a \$5.00 donation at the door. First time visitors sign in free.

## November

16 – (8 p.m. – 11 p.m.) Nostalgia Night with teacher, **Pauline Klak**, who will teach the Bulgarian dance, **Melnik**. **Kathy Molga** will team up with **Lu Perry** as DJs, programming many of your favorite dances from the 60s and 70s (International Folk) to recorded music. We will be happy to take your requests! It is a great opportunity to dance to old favorites and learn from Pauline Klak, a fantastic teacher!

30 – (8 p.m. – 11 p.m.) Veselo celebrates Hanukkah with Israeli music! **Henrietta Bemis** will team up with **Ralph Kuttner** as DJs for an evening dedicated to the wonderful dances and music of Israel. We will still take your requests for dances from other countries, with the emphasis on Israeli dancing. If you own an Israeli costume please wear it, or just come just as you are to celebrate Hanukkah with music and dance!

## December

7 - (8 p.m. – 11 p.m.) Open Requests - **Kathy Molga** will review *Maricensko Pravo Oro*, a Bulgarian dance, recently taught by **Dick Oakes**. Open request dancing so bring your favorite requests.

21 - (8 p.m. – 11 p.m.) Veselo Selo's Christmas Party - dancing and celebrating the holidays with friends. See our website for details.

28 - (8 p.m. – 11 p.m.) Veselo celebrates with an early New Year's Party! Come celebrate the New Year with music and dance!

*Please see our website for more information and look for our 2014 schedule of folk dance events coming later this year.* <http://www.veseloselofolkdancers.org/>

*Kathy Molga*

## IRA WEISBURD AT THE WEST VALLEY FOLK DANCERS

Popular choreographer and teacher Ira Weisburd is coming to the West Valley Folk Dancers on November 8 @ 7 p.m. to teach his latest international folk dances. Reserve your place immediately! Space is limited, don't risk being turned away! The Center is easy to find - two blocks east of Topanga Canyon Blvd., one and a half blocks north of Sherman Way. See flier in this issue for the address and directions. For additional information: (818) 348-6133 or email [lila@aurich.com](mailto:lila@aurich.com).

*Joan Waller*

## WEST L. A. FOLK DANCERS MEET EVERY MONDAY & SOME FRIDAYS

Mondays: 7:45 – 10:15 p.m.

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. Beverly will also be teaching and reviewing dances from the recent folk dance camps.

Join us for our wonderful upcoming party nights and enjoy a great fun and friendly evening.

## Mondays

Dec. 23 – Christmas Party – Enjoy the holiday dancing with good friends.

Jan 6 – Welcoming 2014 Party – It's our opening night of the New Year.

## Fridays

Nov. 29 – Thanksgiving and Chanukah Party – This combination celebration will only happen once. Let's celebrate the unusual and the holidays.

*dance career as a high school student in the San Francisco Bay Area. In the early years he danced with the Westwind Folk Ensemble and the San Francisco Russian Dance group before becoming a dance major at UCLA and joining the Aman Ensemble and Vincent Evanchuck's Ukrainian dance group, while continuing his study and teaching of Balkan and Central European dance culture. He made his first research trip in 1970.... I'll skip the next 40 years of Steve's dance history in this article for Scene. The Texas camp brochure concludes with these notes about*

*Steve's current interests: Recently Steve has been researching Albanian and Roma dance from the Diaspora, and continues his work and research in Balkan and Central European countries. He is particularly interested in dance culture as it has evolved since the "fall of the Wall" in these countries.*

Mark February 7-9, 2014 on your calendars for the Laguna Festival. Details about music, concert, schedules and registration will be posted soon on the website, [LagunaFolkDancers.org](http://LagunaFolkDancers.org).

*Diane Baker*

# Ethnic Food

## BULGARIAN BANITZA

*Banitzia is a filled puff pastry that can either be sweet or savory. The following recipes are adapted from recipes found at About.com-Eastern European Food. They are made much simpler with the use of frozen puff pastry dough, such as you can find at Trader Joe.*

## Sweet Pumpkin Banitzia

*The original recipe made a lot of filling. Either make half a recipe or enjoy the left-over filling on toast.*

1 15 oz can of pumpkin puree

4 oz of butter

¾ cup sugar

1 cup chopped walnuts

½ teaspoon cinnamon

two sheets of frozen puff pastry

Preheat oven to 400 degrees and line two baking sheets with parchment paper.

Defrost the puff pastry per package instructions.

Mix melted butter, pumpkin and sugar in a large bowl.

Add walnuts and cinnamon and mix well.

Cut the pastry sheets in thirds and then the thirds into thirds, to make squares. Place a good sized amount of the pumpkin mixture in the center of each square, bringing the corners together and pinching them to seal. Some filling may be visible. Bake until the edges of the pastry are browned. Cool on cookie sheets. Serve warm or at room temperature.

## Apple Walnut Banitzia

1 cup finely chopped walnuts

¾ cup sugar

1 teaspoon cinnamon

3 tablespoons bread crumbs

2 apples, peeled, cored and finely chopped

two sheets of frozen puff pastry

Preheat oven to 400 degrees and line two baking sheets with parchment paper.

Defrost the puff pastry per package instructions. Mix the walnuts, sugar, cinnamon, bread crumbs, and apples. Cut the pastry sheets in thirds and cut the thirds into thirds, making squares

Place a good sized amount of apple mixture in the center of each square and bring the corners together, pinching to seal. Bake until the pastry sheets are browned at the edges. Cool on the cookie sheets. Serve warm or at room temperature.

## Savory Cheese Banitzia

1 cup crumbled, well drained Bulgarian feta cheese

3 tablespoons plain yogurt

1 large egg, beaten

two sheets of puff pastry

sea salt

Preheat oven to 400 degrees and line two baking sheets with parchment paper.

Defrost the puff pastry per package instructions.

Mix the feta, yogurt, and egg.

Cut the defrosted puff pastry sheets in thirds and cut the thirds into thirds to make squares. Place a good sized amount of the feta mixture on each square and bring the corners together, pinching to seal. Sprinkle with sea salt and bake until the pastry are browned at the edges. Cool slightly on the cookie sheets. Serve warm.

*Note: These recipes can be assembled ahead of time, refrigerated and then brought to room temperature before baking. They are all best served the day they are made. If you have leftovers, reheat them in a hot oven before serving to improve the crispness.*

*Sandy Helperin*

# Laguna Teachers

The Laguna Folkdancers welcome **Steve Kotansky** and **George and Irina Arabagi** as featured teachers for our 44th Annual Festival. The location again is Ensign School in Newport Beach. You're invited to the party February 7-9, 2014! Now, read about our vibrant workshop teachers.

George and Irina, who will be teaching dances from their home countries, Moldova and the Ukraine, are making their Laguna Festival debut this year. In California they have recently taught at the Camellia Festival and Stockton Camp. In June of 2013 George and Irina had nine Ukrainian and Moldavian Dance workshops in Japan. In Europe they danced professionally and were honored with numerous awards for artistic achievement by the government of the Republic of Moldova.

Irina had already danced whenever and wherever she could, and pleaded with her mom to go to ballet school, when her mom enrolled her at the age of 6! She studied both ballet and folk dance. Recognizing Irina's potential her teacher encouraged her to audition at Kiev State College of Performing Arts. She was accepted, and after graduation, danced with the Theater of Opera and Ballet in Kiev. Irina continued her studies at the Moldavian State Pedagogical University, where she earned a degree in choreography, and was a principal dancer of the Moldavian State Dance Company, JOC. During her youth Irina also excelled at gymnastics and enjoyed knitting and sewing with her mom, who was a professional dressmaker.

George began dancing in his village, Giurgiurleshti, when he was in 7<sup>th</sup> grade. He played various sports and joined a local folk dance ensemble as their youngest dancer. After graduating high school he left the village to study at the Moldavian Choreographic College in Kishinev. Like Irina, George was a principal dancer with JOC. He continues to play basketball, volleyball and tennis, and currently coaches his school volleyball team. George reports that his mother sang beautifully and his father played the harmonica but both he and Irina were the first in their families to make a career in dance.

And what a successful career they have achieved! While dancing with JOC they had the opportunity to work with acclaimed choreographers from Bulgaria, Hungary, Czech and Slovak Republics, Croatia,

Serbia, Romania, Macedonia and Russia. As soloists with a touring company they performed in more than 25 countries and within 15 Republics of the former Soviet Union. (Whew!) They write, "Our dance company always performed at the prestigious assemblies and important celebrations in Moscow in front of the leaders of the Soviet Union!" View clips of lavishly staged performances of JOC at <http://www.youtube.com/user/georgejoc/videos>. But dance in Moldova and the Ukraine is not just for the stage. People enjoy doing traditional dances when celebrating weddings, birthdays, children's baptisms, and on other festive occasions.

George and Irina are pleased to have a role in preserving the rich folk dance traditions of Ukraine and Moldova. They established the Arabagi Dance School in Sacramento and are artistic directors of Sonechko and Veselka, ensembles for both youth and adult dancers. They are also proud to be citizens of the US. They came to Sacramento in 2000 when they won a lottery Green Card, which permitted entry to the US for work and study. When not working they enjoy getting together with friends from Ukraine and Moldova to enjoy a relaxed evening of camaraderie, good wine and tasty dishes from their home countries. The occasion is even more special when son, Slava, visits from Boston. He is a research scientist at Harvard University.

Irina and George are delighted that recreational folk dancers attend their workshops and embrace Ukrainian and Moldavian folk dance.

**Steve Kotansky** needs no introduction to Southern California dancers. He's returning to his "roots" to again present dances of the Balkans and Hungary at the Laguna Festival 2014. So far just in the 21<sup>st</sup> century he has taught at Laguna Festival in 2001, 2003, 2006 and 2008. Other recent workshops in California include SF Kolo Festival 2011, Mendocino Folklore Camp 2013, California Statewide Festival 2012, Stockton Camp 2010, among others. For any "newbies" who haven't experienced a high octane workshop with Steve, here's how the Texas International Folk Dancers introduce him in their 2013 Camp Brochure:

*Stephen Kotansky has been active in international folk dance for over four decades as a teacher, researcher, performer, and choreographer throughout North America and Europe. He began his*

Come and enjoy our happy group and enjoy dancing on a great wood floor in our beautiful auditorium at Brockton School, 1309 Armacost Ave. in W.L.A. (Between Barrington & Bundy and between Santa Monica & Wilshire.

On party nights we begin at 7:30 p.m. and end when you get too tired to dance. Party night dance programs are all request. We love holidays and we are so happy that we get to celebrate and dance together with those of you who join us in these joyful evenings. Bringing snacks for our pot-luck table is appreciated by all who attend. It is really fun to have the variety.

If you are new to our group or have not been there for a while, it would be a good idea to call us and check to see if there is a special event happening or maybe we are on vacation, or we can let you know if and when we will not be dancing. We hope to see you soon.

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

*Beverly Barr*

## TEXAS INTERNATIONAL FOLKDANCERS CAMP

If you haven't yet made plans for Thanksgiving weekend, it's not too late to register for the Texas International Folkdancers 66th annual camp November 28 – December 1st, 2013 in central Texas, which features a workshop with **Steve Kotansky**. Information and registration: [http://tiffd.org/Camp2013/2013-brochure\\_3.pdf](http://tiffd.org/Camp2013/2013-brochure_3.pdf)

## NARODNI INTERNATIONAL FOLKDANCERS

We have decided to celebrate birthdays once a month since we like parties and special occasions so much. We will be honoring people with November birthdays on November 21 and those with December birthdays on December 26. Come and we'll be singing "Happy Birthday" and we may even have a cake to share.

Our Holiday Party will be on December 19 and we are hoping to have live music with **Zimzala**. Wear something red, green, and/or sparkly and bring some festive food to share.

Our regular meeting night is Thursday at the Bellflower Woman's Club from 7:30 to 10:30. We haven't confirmed our teaching schedule but if you want to get on the mailing list to receive our weekly email announcements, you can sign up at [narodni@callicomp.info](mailto:narodni@callicomp.info)

For more information contact Julith Neff at (562) 404-4383 or visit our website at [www.narodni.org](http://www.narodni.org).

*Julith Neff*

## CELEBRATE THANKSGIVING AND WORK IT OFF AT THE CALIFORNIA KOLO FESTIVAL

Every year the Friday and Saturday after Thanksgiving the California Kolo Festival comes to town. It is our opportunity to work off all the food and trimmings and the Kolo Festival is the way to do it.

With live music in two halls playing from 8:00 p.m. to midnight the calories will burn away! But that isn't all—we have a full schedule of teachers. Dance classes will feature **Yves Moreau** teaching Bulgarian dances, **Lee Otterholt** teaching Balkan, **John Filcich** teaching Kolos, **France Bourque-Moreau** teaching dances of Breton, and **Jerry Duke** teaching Greek. There will also be singing and music instrument classes, plus performances and Culture Corners.

This may be your last chance to take in an Yves Moreau dance class since he will no longer teach at Stockton Folk Dance Camp. He will still be active, but closer to home and on his cruises.

There will be lots going on, from the dances of Breton with France Bourque-Moreau to the kolos of John Filcich, from singing classes to the wonderful Tam Jam (a delightful performance of all the musicians in the hall playing acoustically in the center of the room, with the dancers dancing around them, a great introduction to the evening party. I still remember the night that the players in the center of the floor ended with a note that was picked up by the first musicians on the stage. It was seamless, from one to another. Truly wonderful.)

The 62nd Annual Kolo Festival will be Friday and Saturday, November 29 and 30 at the Croatian-American Hall at Onandaga and Alemany. It is four blocks from the Balboa Bart Station and we recommend that you use public transportation if possible. For more information see the website <http://balkantunes.org/kolofestival>.

We have in the past exceeded the occupancy limit (as I remember, around 299) allowed by San Francisco fire department and consequently some people were delayed entry, so advanced registration is strongly suggested—all advanced registrants are assured quick entry.

*Gary Anderson*

**TIME ALERT - READ THIS NOW - DON'T MISS THIS ONE ON NOV. 3, 2013**

A special workshop with Ira Weisburd is being held at Brockton School in West. L. A., Nov. 3, 2013.

It is this coming Sunday, Nov. 3. Ira will be teaching some new dances from his latest CD and will review some others.

The day will begin at 12:00 noon with a pot-luck lunch (do not bring anything that needs to be heated). We will enjoy each other's company for lunch with Ira and Diane.

Teaching and dancing from 1:00-6:00 p.m. We can stay and dance some more if desired. This wonderful afternoon will be at Brockton School, 1309 Armacost Ave., West L. A. 90025. It is one and one half blocks north of Santa Monica Blvd., between Barrington & Bundy. The school has a great wood floor and lots of free parking on the school grounds. Come and enjoy an exciting and enjoyable afternoon. For information call Beverly & Irwin Barr at (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com.

**PASADENA CO-OP**

**November 1** will be a special **Erica Goldman** evening starting at 8 p.m. One of her dances will be *Jungle*, a very easy and exceptionally fun dance, suitable for children and light-hearted adults. The rest of her teaching has not been decided yet, but check the Upcoming Events page of our website for more specific information. Our program will also contain a number of Israeli favorites such as *Adama Veshamayim*, *Debka Dor*, and *Tarbouka*. Parking may be a bit of a challenge this evening, so plan on arriving early or possibly walking several blocks.

We will follow our normal schedule on the second, third, and fourth Fridays in November. **Linda Ryan** will teach introductory dances at 7:45. We will have an intermediate dance taught at 8:30. Check our website, listed below, to see not only what dances will be taught but also the program for each evening.

On **November 22** we will have our 15 minute **And Now For Something Completely Different** session. This month it will be a Tai Chi demonstration by a Tai Chi teacher.

On **November 29**, Throop Church will be closed, so we will dance at Pointe by Pointe Dance Studio, 1315 Fair Oaks Ave. South Pasadena, 91030. We will have an all-request program. For directions and more information, visit our website.

We dance most Friday evenings at Throop Memorial Church, 300 S. Los Robles (at Del Mar). We are a 10-minute walk from the Del Mar Metro Station. 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.

*Jan Rayman*

**NEW YEAR'S WEEKEND – DEC. 29, 2013 – JAN. 1, 2014 AT CAMP HESS KRAMER IN MALIBU, CA.**

We are back at the wonderful place we were for the last two New Year's Weekends and the outstanding Folk Dance Workshop weekend every October. This is the third consecutive year for the New Year's Weekend. We plan to make it an annual event.

We wish everyone a wonderful New Year and look forward to our third New Year's Camp Hess Kramer Weekend. We also look forward to being together with the attendees who enjoyed the last two New Year's weekends and hope that a lot of folk dancers, contra dancers, any and all dancers, musicians, singers, hikers, joke tellers, story tellers, board game enthusiasts, puzzle experts, exercisers, and if I missed you, we want you too. We hope lots of you come. The last two year's attendees said they want another New Year's Weekend Camp. It's here and we are ready for another great time.

Flexible stay will be available, Sunday, Monday, Tuesday nights, going home on Wednesday afternoon (New Year's Day). The weekend includes: 4 days, 3 nights lodging, 9 outstanding meals or 3 days, 2 nights lodging, 6 outstanding meals, endless snacks, lots of choices, some dance teaching, lots of dancing, evening dance parties, musicians jamming, and or playing dance music, singing, bring your favorite board games to share with those interested, and if you can find the time, hiking, beach strolling and other outdoor activities. Maybe you have a talent or a game or a joke or a dance you can share.

A huge New Year's Eve party with a Happy Hour, outstanding dinner, music, dancing, ice cream social, midnight New Year's champagne toast. An exciting, yet relaxing weekend enjoying new friends and surprises.

Children are welcome. Arrangements can be made for children to stay in the same room or adjoining room with their parents or grandparents. We have had wonderful experiences with the children who have attended in the past. They have a great time doing their own things together.

There are 4 levels of accommodations, priced accordingly.

A flyer with all of the information on prices and accommodations is in this issue of Let's Dance and the Folk Dance Scene.

We look forward to spending the New Year's Weekend with you.

To receive flyers now or any other information and to request the accommodation of your choice, contact Beverly & Irwin Barr (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

**SUNDAY EVENING DANCING IN LAGUNA BEACH**

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

**November 2013 Teaching Schedule**

November 3 **Richard Duree** teaches *Perniska Kopanica*, a Bulgarian dance introduced by **Yves Moreau** at Stockton camp 2013.

November 10 **John Filcich** presents "Old-Tyme Kolos" from Serbia and Croatia as collected by **Dick Crum**. These classic dances of the immigrants will include *Veliko Kolo* and other favorites of John. Experienced and novice dancers are welcome to attend. Admission cost is \$5.00 for those not registered for the class with Laguna Community Services.

November 17 Reviews of recently taught dances. Teacher TBA

November 24 **Steve Himel** teaches *Hora din Campie*, a classic Romanian dance presented by *Theodor Vasilescu* in 1993.


Note that Laguna Folkdancers will **not** meet on Sunday December 1<sup>st</sup>. Susi Q studio is closed for Thanksgiving Weekend.

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

*Diane Baker*



*Winter Dreams*  
**English Country Ball**  
in  
**Santa Barbara**  
Dance Master  
**Brad Foster**  
Music by  
**Jacqueline Schwab**  
**Shira Kamen Bonnie Insull**  
Saturday, February 15, 2014  
(Presidents' Day Weekend)  
At the Carrillo Ballroom  
on its legendary sprung floor  
Santa Barbara, California  
www.sbcds.org/wd/ ecd@sbcds.org 805 682-5523  
Event supported in part by the Country Dance & Song Society Gadd/Merrill Fund.



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