

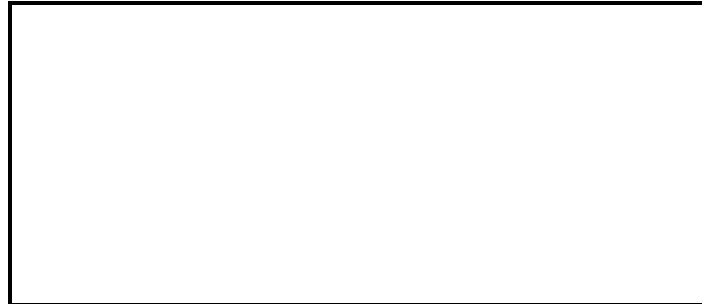
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Folk Dance Scene

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On the cover: Residents in World Heritage village of Holloko, Hungary carry out traditional Easter water pouring.

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1309 Armacost Ave.

WEST VALLEY FOLK DANCERS

Fri 7:15-10:00
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7326 Jordan Ave

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Mon 3:30-8:30
(310) 625-9962 Nickie Burrell
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Methodist Church, 8065 Emerson

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*BEVERLY HILLS, La Cienega Park
Community Cntr, 8400 Gregory Way
Tue 10:45am-12:30*
CULVER CITY, Culver City Senior
Center, northwest corner Culver &
Overland, Wed 12:30-2:00

CAFE AMAN

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

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PASADENA, Cal Tech Campus,
Dabney Hall, parking off Del Mar

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Thu 7:15-9:30 (International)
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RIDGECREST, Hi Desert Dance
Center 725 S. Gateway St.

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

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Every Evening. For schedule: (619)
466-4043, www.folkdancecenter.org
SAN DIEGO, 4569 30th Street

FOLK DANCE CLASS

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LOS ANGELES, Robertson Rec Ctr.
1641 Preuss Mon 10:00-11:30am.
*L.A., Fairfax Senior Citizen Center,
7929 Melrose Ave
Wed 10:30am-noon*

FRIDAY NIGHT L.I.F.E.

Fri 8:00-11:00
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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(619) 469-7133 Evelyn George
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St

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(858) 571-2730 Kin Ho
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.

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BALKAN FOLK DANCERS
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(805) 682-4511 Luis Goena
SANTA BARBARA, Oak Park Stage,
corner Junipero and Calle Real

SANTA MONICA COLLEGE INT'L DANCE CLUB

Tue, Thu 11:15am-12:35
(310) 284-3638 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 FOLKDANCERS

Mon 7:00-9:00 (ballroom dance)
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

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

CAFE ASTERIA
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
(626) 500-5035 Wen Chiang
CERRITOS, Cerritos Senior Center, 12340 South St.

CONEJO VALLEY FOLK DANCERS
Wed 7:30-9:30
(206) 849-1190 Marie Montes
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.

FANTASY FOLK DANCE CLUB
Sun 3:00 - 6:30
(626) 458-8851 Sophie Chen
ARCADIA, Milly Frank Arts Studio, 120 E. Live Oak Ave.
Fri 7:30-10:30
(323) 599-6688 Michelle Chang
S. EL MONTE, CSM Trading Inc., 9640 Klingerman St.

INT'L FOLK DANCE CLUB - LAGUNA WOODS
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(949) 454-0837 Frieda Gorlick
LAGUNA WOODS, Clubhouse 1, 24232 Calle Aragon

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(714) 893-8888 Ted Martin
LAGUNA BEACH, Susi Q Community Center, 380 3rd St.

LAGUNA WOODS FD
Wed 5:30-8:00. Some Sat 6:00-9:00
(949) 770-7026 Miriam Kahn
LAGUNA WOODS, (Wed) Clubhouse 2, 24112 Moulton Pkwy.
(Sat) Clubhouse 2 or 7, 24111 Moulton Pkwy.

MOUNTAIN DANCERS
1st & 3rd Tue 1:30-3:30
(626) 355-9220 John Meursing
S. PASADENA, Woman's Club, 1424 Fremont Ave.

NARODNI INT'L FOLK DANCERS
Thu 7:30-10:30
(562) 404-4383 Julith Neff
BELLFLOWER, Woman's Club of Bellflower, 9402 Oak St.

PASADENA FOLK DANCE CO-OP
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(323) 255-3809 Pat Cross
PASADENA, Throop Mem. Church 300 S. Los Robles (at Del Mar)

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PRESCOTT: Granite Peak Unitarian Church, 882 Sunset Ave.

RAINBOW SENIOR CLUB
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(626) 456-1900 Kevin Sun
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
(805) 604-9608 Madeleine
2nd & 4th Sat 2:00-5:00
SANTA PAULA, Briggs Elementary School 14438 W. Telegraph
1st Sun 5:30-7:30
SANTA BARBARA, Carillo Rec Center Studio 1, 100 E. Carillo Street

SIERRA FOLKDANCERS
Mon 7:15
(626) 358-5942 Ann Armstrong
TEMPLE CITY, Temple City Christian Church, 9723 Garibaldi Ave

SKANDIA DANCE CLASSES
Mon 7:00-10:00 Wed 7:30-10:00; Sat 7:00 - 10:00(once a month)
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(310) 827-3618 Sparky Sotcher
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
Sat 6:00-9:00 except 3rd Sat 1:00-3
(805) 688-3397 David Heald
SOLVANG, Bethania Lutheran, 603 Atterdag Rd.; (3rd Sat) Corner Alisal & Copenhagen

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

VESELO SELO FOLKDANCERS
Sat 8:00-11:00
(949) 573-1585 Kathy Molga
ANAHEIM, Community Center, 250 E. Center Street.

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



Folk Dance Scene

Volume 50, No. 3
April 2014

Editors' Corner

HpAPY SRnpIg. As you can see form the ceovr, stmohneig's afoot (not a hnad). We binrg you the Aripl FoLos Isuse. We have a Few Ohetr sripsuers in sOrte for you. No pizre if you fnid tehm, jsut smoe AiprL Fool Fun.

On the cveor, rSdinetes in Wrlod Htagiree valagie of Holloko, Hungary, pforrem ttionradal Easter wtear pruniog ceremony.

Be of good cheer!

Tap dna Nod

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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



I was first introduced to dancing by my older brother Arnie. Up until the age of 12 or so, I was his practice partner as he perfected his Swing/Lindy steps. The first time I asked a girl to dance, she informed me that I was holding her the "wrong way" and I was introduced to the wonders of leading and following.

My first exposures to folk dancing occurred on summer evenings in Brooklyn, New York, watching dozens of adults, dressed in colorful outfits, dancing to "strange" music on the handball courts of my neighborhood park. I was one of those lucky New York kids that benefited from the Settlement House movement. During my adolescent and young adult years, the Educational Alliance and its summer Camp Salomon became my second home and folk dancing part of my daily diet.

Folk dancing was not part of my life during college, graduate school or starting my family and career. It came back into my life one weekend when my family attended a Sierra Club outing at Harwood Lodge, on Mount Baldy. The weekend was filled with folk dancing and my love affair with these special dances was rekindled. Like many other people, folk dancing became an addiction. My week was structured around attending classes with Sam Mednick and Beverly and Irwin Barr, dancing at the Intersection and Cafe Dansa, and attending various clubs like the Westwood Folk Dancers. The next important event in my folk dance odyssey was Jill and Jay Michtom introducing me to the Mendocino Folklore Camp. For me Mendocino was pure magic!

In 1996, my wife Anne and I moved to Los Osos, California. Sam and Shirley Mednick, who had started a folk dance group in Los Osos, asked Anne and me to take over leadership of the group. The group is still going strong under Anne's leadership.

In 2004, we were asked to teach a folk dance course for the Theatre and Dance Department at Cal Poly, San Luis Obispo and this has continued for over a decade. About this time I fell in love with the

Continued on page 13

Easter Customs

The following article was excerpted from the web-sites: Wikipedia, and <http://www.Easterbunnys.net>. The latter reprinted with permission.

Since its origins, Easter has been a time of celebration and feasting. Many traditional Easter games and customs have been developed, such as egg rolling, egg tapping, Pace egging and egg decorating. The Easter egg hunt is a tradition that originated with pagan spring festivals that celebrated fertility. Like many pagan traditions, Christians intertwined the practice with religious significance. Easter egg hunts feature eggs hidden by the mythical Easter bunny, which may contain candy or other prizes. Hard-boiled eggs may also be used. The children will go looking for eggs to put in their Easter egg basket. On the day before Easter, many families decorate hard-boiled eggs with paint to use for the hunt. Eggs are also part of the tradition because of the ban on eggs during lent in Medieval Europe, meaning they were often included in the Sunday feast.

Churches are often decorated with flowers. A significant theme for Easter is rebirth, which flowers symbolize. Traditional Easter flowers include Easter lilies, which are believed to have grown in the Garden of Gethsemane, the site of Jesus' arrest. Other Easter flowers include pussy willows, daffodils, narcissuses, and red tulips, which symbolize Jesus' shed blood.

Including the candy hidden inside of Easter eggs, many children are given a basket of goodies at the day's beginning. A common gift is a chocolate bunny.

CUSTOMS AROUND THE WORLD

The Czech Republic and Slovakia: a tradition of spanking or whipping is carried out on Easter Monday. In the morning, men spank women with a special handmade whip called a *pomlázka* (in Czech) or *korbáč* (in Slovak), or, in eastern Moravia and Slovakia, throw cold water on them. The spanking is not painful or intended to cause suffering. A legend says that women should be spanked with a whip in order to keep their health and beauty during the whole next year. An additional purpose can be for men to exhibit their attraction to women; unvisited

women can even feel offended. Traditionally, the spanked woman gives a colored egg and sometimes a small amount of money to the man as a sign of her thanks. In some regions, the women can get revenge in the afternoon or the following day when they can pour a bucket of cold water on any man. The habit varies slightly across Slovakia and the Czech Republic.

Cyprus: In Cyprus it is customary for people to light great fires in school or church yards. The fires are made up of scrap wood, gathered usually by over-enthusiastic young boys who scour their neighborhoods for them, in order to make their fire as great as it can be (and bigger than the neighboring one). Often this competition leads to fights over scraps of wood and the police or fire department being called. It is customary for a small doll representing Judas Iscariot to be burned.

Bulgaria: A widespread tradition consists of an "egg fight" with the last surviving egg being known as a *borak*. Another tradition is to display the decorated eggs on the Easter table together with the Easter dinner consisting of roasted lamb, a salad called *Easter salad* (lettuce with cucumbers) and sweet bread called *kozunak*.

Poland: A similar tradition existed in Poland, but it is now little more than an all-day water fight. *Dyngus* or *Smingus Dyngus* is celebrated on the first Monday after Easter. On this day boys lie in wait to sprinkle girls with water or perfume. It is said that girls who get caught and soaked with water will marry within the year. This may be the very reason why some girls make feeble attempts to escape the dousing. This custom of dousing may be of pagan origin since the pouring of water is an ancient spring symbol of cleansing and purification. Another theory is that this represents the renewal of the sacrament of baptism after Christ has risen. Also, according to legend, the Polish ruler, Prince Mieszko the First was baptized in 966 on Easter Monday.

The butter lamb (*Baranek wielkanocny*) is a traditional addition to the Easter meal for many Polish Catholics. Butter is shaped into a lamb either

MAINEWOODS DANCE CAMP 2014 In Freyburg, Maine



SESSION ONE, Aug 17-23

**Erica Goldman ISRAELI,
France Borque-Moreau FRENCH CANADIAN,
Yves Moreau BULGARIAN,
Barbara Pixton/Julia Poirier FOLK MUSICIANS**

SESSION TWO, Aug 24-30

**Sonia Dion & Cristian Florescu ROMANIAN,
Kay Munn SCOTTISH,
Christos Papakostos GREEK,
Susan Anderson/Carol and Bill Wadlinger
FOLK MUSICIANS**

AT BOTH SESSIONS

**Sandy Starkman INTERNATIONAL,
George Fogg ENGLISH COUNTRY**

Poetry Corner

Even without 'winter weather' actually happening here, it is nice to feel spring in the air.

Out Stepping

Walking in spring-song of solos, duets – riffing!
 Birds twittering, fluttering, soaring, singing:
 It's spring! It's spring!
 Calla lilies calmly peering at lavish clivia,
 kalanchoe calling out with cascades of color --
 geraniums, nasturtiums nodding in agreement,
 It's spring! It's spring!
 Walking becomes dancing with daffodils,
 Swaying with palm trees, quaking with aspens,
 Stepping fine with stately pines. Walking becomes
 Skipping, twirling, dashing, leaping free
 to harness the invisible wind... and fly.

Camille Dull

LIMERICK

For years it had been his prime mission,
 And now he'd achieved his ambition!
 As he basked in his glory
 His medal told the great story:
 "First Prize, County Fair Chicken Dance Competition."
Carl Pilsecker



by hand or in a lamb-shaped mould. In Poland, white sausage and mazurek are typical Easter breakfast dishes.

The celebration also includes the *Blessing Basket*. A basket is prepared the Saturday before Easter. Inside the basket are placed beautifully colored eggs, bread, cake, salt, paper and white sausages. The basket is then taken to church to be blessed. It is believed that *Great Lent* which is the forty day fast before Easter is not over until the basket has been blessed hence it is called Blessing Basket. All that is contained in the basket has meaning: the colored eggs mean the risen Christ, the bread and salt are for good health and a prosperous life; the sausages are a wish for enough food and fertility for the coming spring. The basket also may hold cheese.

For over 800 years Easter Monday has been "Switching Day". On this day boys swat their girlfriends with a small willow branch. On Easter Tuesday the girls get even by swatting the boys.

Bosnia, Herzegovina, Croatia and Slovenia: A basket of food is prepared and covered with a handmade cloth, and brought to the church to be blessed. A typical Easter basket includes bread, colored eggs, ham, horseradish, and a type of nut cake called "potica".

Hungary, Transylvania, Southern Slovakia, Kárpátalja, Northern Serbia - Vojvodina: The day following Easter is called *Locsoló Hétfő*, "Watering Monday". Men usually visit families with girls and women. Water, perfume or perfumed water is sprinkled on the women and girls of the house by the visiting men, who are given the Easter egg in exchange.

Louisiana, USA: Egg tapping is known as egg knocking. Marksville, Louisiana claims to host the oldest egg-knocking competition in the US, dating back to the 1950s. Competitors pair up on the steps of the courthouse on Easter Sunday and knock the tips of two eggs together. If the shell of your egg cracks you have to forfeit it, a process that continues until just one egg remains.

Bermuda: Historically famous for growing and exporting the Easter lily, the most notable feature of the Easter celebration is the flying of kites to

symbolize Christ's ascent. Traditional Bermuda kites are constructed by Bermudians of all ages as Easter approaches, and are normally only flown at Easter. In addition to hot cross buns and Easter eggs, fish cakes are traditionally eaten in Bermuda at this time.

Jamaica: Easter buns are customarily eaten in Jamaica and by Jamaicans worldwide. They are spiced, have raisins, and are baked. The buns are sliced and eaten with a slice of cheese. It is a common practice for employers to make gifts of bun and cheese or a single loaf of bun to staff members. According to the Jamaica Gleaner, "The basic Easter bun recipe requires wheat flour, brown sugar, molasses, baking powder or yeast and dried fruits." <http://jamaica-gleaner.com/gleaner/20130327/health/health3.html>

Easter egg traditions and the Easter Bunny activities are not widespread in Jamaica.

The Netherlands, Belgium and France: Church bells are silent as a sign of mourning for one or more days before Easter. This has led to an Easter tradition that says the bells fly out of their steeples to go to Rome (explaining their silence), and return on Easter morning bringing both colored eggs and hollow chocolate shaped like eggs or rabbits.

In the northern and eastern parts of the Netherlands (Twente and Achterhoek), Easter Fires (in Dutch: "Paasvuur") are lit on Easter Day at sunset. Easter fires also take place on the same day in large portions of Northern Germany ("Osterfeuer").



People watch the Easter fire (April 16, 2006) in Eibergen, Achterhoek and The Netherlands



DANCE ON THE WATER 2014 CRUISES

JUNE 20 – JULY 5: Slovenia, Croatia and the Adriatic Coast
 ONLY 6 CABINS LEFT!

See Ljubljana, Bled, Opatija, Split, Korcula, Trogir, Brac, Omis & Dubrovnik. Explore the Postojna Caves, Plitvice Lakes and Mljet Nat'l Parks, swim in the splendid Adriatic Sea, and meet history! Dancing led by Marija Hillis, a native of Slovenia. (From \$3198 dbl occ + air)

OCT 5 – 16: Madrid, Moorish Spain & Portugal

Tour Madrid, Toledo, Sevilla, Granada, Faro, Cadiz and Jerez. Visit the Prado museum, see an equestrian show & experience the Alhambra! Optional trip to Gibraltar and extension to Barcelona. (From \$3198 dbl occ + air)

For more information and registration forms:

Website: www.folkdanceonthewater.org Email: folkdanceonthewater@gmail.com

(510) 459-0092 2147 Parker Street, Berkeley CA 94704

A joint production of Mel Mann and new owners David & Marija Hillis

Norway: In addition to staying at mountain cabins, cross-country skiing and painting eggs, a contemporary tradition is to read or watch murder mysteries at Easter. All the major television channels run crime and detective stories (such as *Agatha Christie's Poirot*), magazines print stories where the readers can try to figure out "Whodunnit", and new detective novels are scheduled for publishing before Easter. Even the milk cartons are altered for a couple of weeks. Each Easter a new short mystery story is printed on their sides.

Stores and businesses close for five straight days at Easter, with the exception of grocery stores, which re-open for a single day on the Saturday before Easter Sunday.

Finland and Denmark: Traditions include egg painting and small children dressing as witches collecting candy door-to-door, in exchange for decorated pussy willows. This is a result of the mixing of an old Orthodox tradition (blessing houses with willow branches) and the Scandinavian Easter witch tradition. Brightly colored feathers and little decorations are also attached to birch branches in a vase. It is common to plant rye grass in a pot as a symbol of spring and new life. After the grass has grown, many people put chick decorations on it. Children busy themselves painting eggs and making paper bunnies.

For lunch or dinner on Holy Saturday, families in Sweden and Denmark traditionally feast on a smörgåsbord of herring, salmon, potatoes, eggs, and other kinds of food. In Finland, it is common to eat roasted lamb with potatoes and other vegetables. In Finland, the Lutheran majority enjoys mämmi as another traditional Easter treat, while the Orthodox minority's traditions include eating pasha (also spelled paskha) instead.

Ukraine: Ukrainians decorate eggs in a special way called Pysanky. They make beautiful designs with beeswax on eggs. The wax design is painted onto the egg with the stylus and then the egg is dipped in the dye. The dyed egg is carefully held over a candle flame and the wax is melted off. Now, there is a beautiful white pattern on the dyed egg. The egg designs are very delicate and complicated. The patterns for the designs are passed down from parents to children over the years.

Pysanky eggs defy the law of gravity!



During the pre-Easter period, the spring cleaning is done. The houses are plastered and whitewashed; everything is taken out of the house and washed or wiped; and all the rubbish is taken and burned outside the village.

Palm Sunday is called Willow Sunday, and willow boughs are blessed in the church. Holy Week is called white or pure week. People try to finish all their work in the fields before Thursday, because from then on work is forbidden. On the evening of Holy Thursday, a special Passion service is held at the church, and people leave with lighted candles. They try to get home without letting the candle go out. This candle is kept until next year. On Good Friday nobody does any work. Until Easter Sunday the ringing of the church bells is replaced by the beating of wooden clappers or the striking of a mallet on a board. On Easter Day known as the Great Day, the church bells are rung at short intervals all day to remind people that this is the greatest feast of the year.

Easter Sunday begins with a church service where the Easter cakes and Easter eggs are blessed. Butter, lard, cheese, roast suckling pigs, sausage, smoked meat, and little napkins with poppy seeds, millet, salt, pepper and horseradish wrapped in them are also blessed. After the service, people exchange Easter greetings and eggs, and then they hurry home with their "holy food".

Sweden: Easter week starts with Palm Sunday, commemorating Christ's triumphant entry into

Statewide 2014 🌿 SCHEDULE

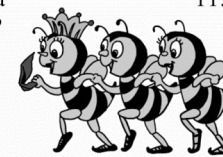
Friday Party with recorded music, including your requests! 7:30 p.m. (7:00 doors open)

Saturday

doors open at 9:00
 9:30-3:30 Three teaching institutes
 (with break for lunch)
 3:30 Workshop or dancing TBA
 5:30 Catered dinner (pay at event)
 7:00 p.m. Recorded music/requests
 7:30 p.m. Party with Chubritza
 11:00 p.m. After-party until ??

Sunday

doors open at 9:15
 9:30-3:30 Three teaching institutes
 (with break for lunch)
 3:30 Reception & Refreshments
 7:00 p.m. Recorded music/requests
 7:30 p.m. Party with Chubritza
 11:00 p.m. After-party until ??



Monday

9:15 doors open
 9:30-12:15 institutes/review
 12:30 Installation Luncheon (registration does not include cost of luncheon, pay at event)

WHERE IS PALO CEDRO?

Palo Cedro is a small town with a great dance hall, located 10 minutes east of Redding, in far northern California, just off of I-5. Spring is a lovely time to visit the Redding area, with average temperatures around 70 degrees, green hills, and views of Mount Shasta and Mount Lassen in the distance.

Location: IOOF/Rebekah Hall off of Highway 44 at 22551 Silverlode Lane, Palo Cedro, CA 96073.

HOTELS: HOW DOES \$71 a NIGHT SOUND TO YOU?

There are many hotels in Redding (or Anderson, if you want to go small-town for accommodations. Check out the Gaia Hotel & Spa for an interesting place.), but our host hotel for Statewide 2014 is the **Baymont Inn & Suites** at 1600 Larkspur Lane in Redding. The rate is \$71.20 for 2 double beds or \$75.20 for 2 Queens or 1 King. A complete hot breakfast is included (waffles, fruit, yogurt, eggs, etc.) Dancers need to mention "Statewide Folk Dancing" to get this rate. While supplies last, and it is Memorial Day Weekend, so book early at (530)-722-9100.

OTHER ACTIVITIES in the AREA In case you bring non-dancing family members, or if you just want to explore yourself, there are plenty of other things to do including:

- Shasta Dam • Shasta Caverns • Mount Shasta • Shasta Lake (boating, fishing, hiking, picnics)
- Shasta State Historical Park and Courthouse Museum • Sundial Bridge and Turtle Bay Exploration Park & Museum • Sacramento River Walking Trails • Burney Falls •
- **Olives on the way:** If you are driving up I-5, don't miss free olive sampling (and other goodies!) at Granzella's in Williams or the Olive Pit in Corning

Statewide 2014

Friday through Monday, May 23-26

Honey Bee Bash in Palo Cedro, Honey Bee Capitol of the World!

Pre-Register to Save Time & Money!



Name: _____

Address: _____

Telephone: _____ Email _____

How do you wish confirmation of registration? phone email

PRE-REGISTERED PACKAGE for ALL EVENTS (Paid by May 1, 2014)...\$100

(Does not include Installation Lunch) Package price will be **\$120 at the door**
 Under 18 admitted free – pre-high school students must be accompanied by an adult

\$100 x ____ = _____

Per-Day Pricing

Friday Night Party \$10 (or free with Saturday and/or Sunday registration)
 (with recorded music, including your requests!) \$10 x ____ = _____

Saturday Only \$70 \$70 x ____ = _____
 (Institutes and party see other page for schedule)

Sunday Only \$70 \$70 x ____ = _____
 (Institutes and party see other page for schedule)

Monday \$25 (or free with Saturday and/or Sunday registration)
 (see other page for schedule) \$25 x ____ = _____

Installation Luncheon on Monday

Pay for luncheon at the door, but please check here if you plan to attend.

DVD \$20 \$20 x ____ = _____

Syllabus (hard copy) \$6 (or free PDF check here
 to be emailed to your address above)

\$6 x ____ = _____

T-Shirt (design based on the event advertisement)
 Women's: M L XL 2X \$20 x ____ = _____
 Men's: M L XL 2X

TOTAL _____

Mail this form and your check made payable to Folk Dance Federation to
 Sabine Zappe, Treasurer, 153 Race Street, San Jose, CA 95126|

Need a scholarship? Contact Connie Hull at CPalm67@aol.com

Jerusalem. This is a day of joyous processions of people carrying branches of early budding willows to lie before the images of Christ. There are certain superstitions attached to Easter. People believed that witches were especially active and their black magic especially powerful during this week. On Maundy Thursday they were thought to fly off on brooms to consort with the devil at some place called *blåkulla*, returning the following Saturday.

On Maundy Thursday or Easter Eve Swedish girls and boys dress up as hags and pay visits to their neighbors. Some leave a small decorated card, an "Easter letter", hoping for a sweet or coin in return. The custom of making "Easter letters" is especially widespread in western Sweden. This is where it is also the custom to slip the letter into a person's mailbox or under his door without being seen. The identity of the sender is a secret.

Easter bonfires are also especially the custom in the western provinces, where villages vie to see who can make the biggest one. The custom of shooting fireworks. On the Wednesday before Easter known as *Dymmelsdagen* it was common practice to fasten some kind of object, something which would make the bearer silly, on the back of some poor unsuspecting victim. The whole point was that the victim shouldn't notice the object and walk around with it the whole day.

South America: Festivals are held with a blend of Inca practices, customs of African cults and native religions all mixed up with Christian beliefs. In Rio de Janeiro one of the world's most famous carnivals is held before Lent. Carnival means goodbye to meat. This is due to the fact that people don't eat meat at Lent. In Brazil groups of people spend most of the year preparing for the carnival. They make costumes, practice music and dances for the parades. Other people make floats for the parade. It is a time for dancing, eating and drinking before the fasting of Lent. In some parts there are parades held each day of the last week of Lent. The parade held on Good Friday is the saddest. The parade winds through the dark streets early in the morning. Drums beat and church bells ring slowly. They carry large statues of Jesus and his mother, Mary. There are crowds of people watching the procession go by. They sing sad

songs. They sometimes carry candles to brighten the darkness. Everyone is sad on this day, but in two days it will be Easter Sunday, a time to be happy again.

Peru: Easter is the most important time of the year and is celebrated every day of the Holy Week. Statues of Jesus are paraded through the streets. People dress in their best clothes. Celebrations are held outdoor with dancing, feasting and drinking of *Chicha*, a beer made from corn. Sweets called *Besitos*, a mixture of condensed milk and desiccated coconut, are sold on the streets.

Ireland: People dance in the streets on Easter Sunday. The dancers compete for the prize of a cake. On Easter Saturday at church hundreds of small candles are lit off the Paschal candle that has been blessed by the priest. On Easter Sunday a quiet meal is eaten at home. The traditional Easter meal is leek soup and roasted spring lamb. Good Friday was an extremely solemn day in Ireland. Most people ate nothing at all until midday, and went about barefoot. No one killed animals, no wood was burned or made into things, and no nail was driven. No one is allowed to move house, or begin any important enterprise. No one fishes. Eggs that are laid on Good Friday were marked with a cross, and everybody ate at least one of these eggs on Easter Sunday. On Easter Saturday herring processions were held. These were mock funerals of herrings, and were held because people became so tired of eating herring during Lent. The processions were often organized by butchers, because they have very little business during Lent.

Germany: Easter begins with the covering the cross on Good Friday. On this day they eat dishes which have fish in them. Another tradition is the Easter Fire which is where all the old Christmas trees are gathered up and burnt in a special place; this is done so as to clean away the last signs of winter and move into spring. A town in Germany, Oberammergau, performs a passion play at Easter time. A passion play tells the story of the suffering, crucifixion and death of Jesus. Approximately 1200 villagers perform in this six-hour play. In some villages people hold an Easter walk or ride in memory of the walk Jesus took to His death. On Easter

Saturday night children light huge bonfires. They have an egg tree. This is a small tree branch put in a vase about two weeks before Easter. Real eggs that have been painted and decorated are hung from the branches. Other small, highly decorated eggs the family has collected are also hung on the tree. Also in Germany, eggs used for cooking are not broken but are emptied by blowing the contents into a bowl through pinholes at either end of the hen's egg. The hollow eggs are then dyed and hung from shrubs and trees during Easter week.

Britain: In many parts of England dancers called "Morris dancers" perform on Easter Sunday. These dances are very old spring dances to frighten away the evil spirits of winter. The dancers wear white shorts, red sashes, black trousers and straw hats with lots of flowers and streamers. Red and green ribbons and little bells are tied onto the dancers. As the dancers move quickly the bells ring and the ribbons wave.

Australia: Australians prefer the Bilby as the symbol for Easter as it is native to Australia and also because of the fact that the rabbit has destroyed land, crops, vegetation and burrows of other native Australian species. They enjoy the Easter holidays, which is the end of summer. They play a game called Egg Knocking.



Bilbies NOT bunnies

Stockton Folk Dance Camp

July 20-27 & July 27-August 3, 2014

Faculty

 George & Irina Arabagi Ukraine/Moldovia	 Roberto Bagnoli International Non-partner	 Miroslav "Bata" Marcetic Serbia	 Ercument Kilic Turkey	 Cesar Garfiaz Salsa Rueda	 Jan Pumpř & Jitka Bonusova Czech Republic
 Susan Worland & Friends SFDC Band	 Erik Hoffman Squares & Contras	<p>More surprises are being planned, including the party themes. Stay informed by visiting our website www.folkdancecamp.org</p>		 Susan Petrick Squares & Contras	 Ziva Emtiyaz Belly Dance Workshop

The Honeybee Bash

Statewide Festival 2014



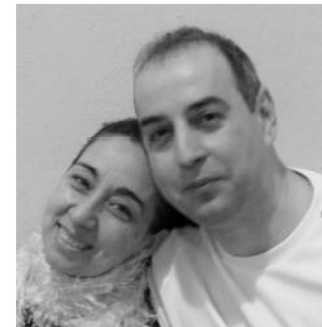
Redding, California

Memorial Day Weekend
Friday, May 23 through Monday, May 26

Cristian Florescu & Sonia Dion
Dances of Romania

Teaching

Roberto Bagnoli
International Dances for Couples



IIOF/Rebekah Hall
22551 Silverload Lane
Palo Cedro, Ca 96073



Friday Night Party.
Both Saturday & Sunday :
Dance Institutes during the day & Dance Parties at night.
Monday Reviews.

For more info contact Julie : (530) 547-4071 or tazeast@frontiernet.net

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assemble and have a small get together to celebrate with her. I was happy to be there and meet four of her five children, spouses and two of the grand girls. It was fun to meet some of those children she has talked about in our to-and-from Pasadena Folk Dancing. They do have quite a lot of imagination and are as lively and full of fun as their mom.

My relationship with Marietta began when I used to listen to folk music on radio station KPFK with Mario Cassetta. He often mentioned where folk dancing and music was being held and I ventured to Whittier where I met Carl and Marietta. That was back in the '80s. Later she helped me find an apartment near where she lives and then we began to share rides to folk dancing regularly. Her husband came down with Parkinson's disease and was not able to dance on his own. But as long as he could get to the car, the three of us would take the short hop from Alhambra, where Marietta has lived for many years and raised those children of theirs, to the Co-op in Pasadena for an evening of folk dance. Often Carl was able to dance 'Ma Navu' with a couple of us on either side assisting. Carl passed in April of 2002 and Marietta has carried on ever since. It has been a great joy and a marvelous learning experience getting to know Marietta over these few years.

So my friend Marietta, here's to folk dancing, friendship, love, and learning more each day.

Sylvia Stachura

FLORIDA FESTIVAL

When the Laguna Festival winds up, the party moves across the country to Florida.

Chin Yu and Diane Baker had just enough time to do their laundry and practice dances learned at La-

guna festival before flying east to Kissimmee, Florida where Mihai David and Steve Kotanksy were the featured teachers at Balkan Veselie, the President's Weekend Workshop February 14 – 17, 2014.

Steve reprised some of the dances taught in Laguna, and added the charming Turkish dance, *Temir Aga*, and the playful Bulgarian racenica, *Serbezi Donka*.

Mihai was delayed by the "ice storm" at LAX but arrived (sleepily) on Saturday to teach several village dances, including *Hora Ploii* and other horas, *Sirba Calusarilor* and *Sirba Dracilor*. During the weekend he re-taught Hot Cheese, saying, "I taught this a long time ago, but you didn't learn it!" and several other tricky and enjoyable gypsy dances. At Culture Hours, Steve led us to re-tell a myth through dance, and Mihai told stories of his childhood. He learned to dance and repair engines at the Peoples Palace classes for children in Bucharest.

The Veselie featured parties with recorded music all 3 evenings and delectable meals and snacks. The Florida President's Weekend Workshop is the place to be if you like to eat and dance. Folks from all across the USA and Canada attend. See you there next year!

Diane Baker



The Yaqui Easter

Americans are familiar with the Yaqui Deer Dancer through Amalia Hernandez' brilliant choreography for Ballet Folklorico de Mexico. A muscular young man wearing a loincloth, his head crowned with the head of a stag, is pursued by two hunters. The dancer's athletic and powerful performance transforms the dancer into the deer as he frantically flees his pursuers until he is eventually and dramatically slain. The deer's death throes are countered by the reverence shown him by the victorious hunters, for whom the deer's body and spirit mean life - a dramatic and spellbinding masterpiece.

In reality, the deer dancer is one of several characters who enact the Yaqui version of the Christian Easter, a colorful mix of Christian and pre-Christian storytelling. He is a remnant of ancient rituals in which he represented the deer upon which the people depended for food and shelter, just as did the American Bison to the American Indians. In the Easter ceremony, he represents the forces of good against evil.

Inside a three-sided *ramada*, the deer dancer is indeed a muscular young man, bare to the waist, wearing a black shawl wrapped skirt-like around the waist, belted with a wide leather belt from which hang hundreds of tiny deer hoofs on short leather thongs. His ankles are wrapped with strings of cocoon rattles and he carries a large red gourd rattle in each hand. His head is covered to the eyes by a white cloth tied behind his head and surmounted by a real or imitation buck deer's head. The antlers are decorated with red ribbon forming a cross and representing flowers. He crouches slightly, his body imitating the deer's alert, wary movements seeking predators; he virtually becomes the deer, the white scarf shielding his eyes and human features.

He dances in place with short, fast vibrations, turning and twisting as he listens and watches for the evil about him. His quivering arms and body activate the red gourds, the deer hoof belt and the cocoons into the dry sounds of an ancient irresistible rhythm. Accompanying musicians play a primitive wooden flute and beat a gourd floating in a pan of water; a third sets the tempo with a loud wood rasp.

There is tension in the air. Evil threatens in an age-old morality story.



Next to the deer dancer dances the "pascola," an old man who acts as the official host. Though on the side of the church, he is a mischievous character, often interfering with and teasing the deer dancer. He wears a black wooden mask with white hair, sometimes on the side of his head, is bare to the waist with a

blanket wrapped around his legs and belted similar to the deer dancer. His rattle is a wooden board with holes in which metal disks are mounted. His dance is similar to the deer dancer, except that the deer-like gestures are absent as he joins the ancient rhythm.

The church supporters include the "maestro," who directs the rituals, and a variety of flag bearers, singers, alter women and angels.

The "Fariseos" are the society that represents those who persecuted Christ – therefore evil, through the roles of several different characters: the captain, who is "Pilate," "caballeros" and the "chapayekas."

The "chapayekas" are most visible, masked with hideous likenesses of evil spirits (politicians and hippies have been observed). Their upper body is artfully wrapped in a blanket and each carries a wooden dagger and sword, painted white with red and black designs, which are beaten together to create an ever-present harsh, evil rattle, a vivid reminder that evil lurks everywhere. A deer-hoof belt like the deer dancer's is effectively used to communicate. Each man carries a small crucifix in his mouth during his time as a chapayeka to protect him from the evil he portrays.

The caballeros, dressed in black, begin the ceremonies with the chapayekas, but abandon the

Fariseos on Ash Wednesday for the church. They become the "cavalry" that protects the Christ child from evil.

"Matachinis" are the society that protects the Virgin Mary and escorts her image in all processions. Generally they are young men and boys, many dressed as the Virgin. In a tight formation, their dance is a complex stamping rhythm, raising a cloud of dust from the dry ground.

The whole Easter ceremony tells the story of ever-present evil and the constant need to defend against it, a story well taken by the intended audience of children. It lasts all week from Palm Sunday to Easter Sunday in the plaza in front of the church. It is a wonderful example of how "folk dance" is used as a storytelling medium to pass along social history and mores – and to instill traditions of belief and behavior, a gentle form of social control.

Yaqui churches are built with a large opening facing onto the plaza to accommodate the many processions that enter. On Saturday night before Palm Sunday, an all-night fiesta is held at the church with the matachinis and their musicians in attendance. Soft gentle music wafts through the plaza, blending with the fragrance of food from the community kitchen. The deer dancer and pascola are in their ramada to the side of the church, the pascola fulfilling his role as host and storyteller.

The chapayekas appear nearby, mimicking the dancers. Evil has arrived and the children shiver with real fear.

Palm Sunday rituals are a colorful introduction of the characters with much music, singing and dancing. Each society has their own unique musicians and singers. During the week several rituals occur, including processions visiting the Stations of the Cross, Chasing the Old Man (the Yaquis envision Christ as an old man), the Capture of the Nazarene, the Crucifixion, and the Resurrection, all with prescribed ritual and ceremony performed in perfect solemnity.

The week climaxes on Easter Saturday with the "Gloria." The deer dancer, pascola, maestro, matachinis and caballeros, gather in front of the church. They are armed with an enormous mound of flowers with which to ward off the Fariseos who are preparing to attack. It is high drama, indeed, as the chapayekas attack again and again, repulsed in a

shower of flowers thrown by the defenders as the deer dancer and pascola dance frantically in the fore front, musicians' drums and flutes urging them on.

Finally, the chapayekas break through the defenders and enter the church. Suddenly, it's over. With the entrance into the church, the chapayekas are "saved" and it is time to shed the identity of evil. With great ceremony, the chapayekas' masks and swords, along with props from other characters are gathered in a pile in the plaza to be ceremoniously burned.

Members of the tribe are dedicated by their parents to the various societies as a form of gratitude for health or recovery from illness or any other event for which thanks are appropriate. Some are for life, while others may be for a certain period during the young person's life.

Yaqui society revolves around nearly 200 religious rituals each year, of which Easter is the most important. The tribe living in and around Tucson, Arizona has separated from the tribe in Mexico, who has never settled a long-standing war with Mexico. They are an integral part of Tucson society, though generally in the lower socioeconomic levels. Their Easter is a fascinating and honest example of dance as religious ritual, theater and storytelling and can be observed to this day in the plaza in front of the church.

Visitors need to understand both the seriousness of the ceremony and the casual attitude toward any kind of schedule. Frequently the participants are delayed by their jobs and everyone patiently waits for them to arrive. Though the most visible and dramatic events take place on the Saturday and Sunday of Easter, Wednesday is a good time to arrive to see the preliminary events. Most take place at night (it's cold!) and one must be patient. It's worth the wait.

Richard Duree

Painter, Muriel T.; *A Yaqui Easter*, University of Arizona Press, Tucson.

Thompson, Sue Ellen, *Holidays, Symbols & Customs 3rd Edition*, Omnigraphics, Inc, 2003

one who is going to camp, let me know.

For more info on Stockton Folk Dance Camp: www.folkdancecamp.org

For more "guard dog" photos, check out my Facebook page: Margarita Tapia Gajicki

Marge Gajicki

ON DANCING

I Remember Going to the Intersection as a newbie, meeting people who danced to these interesting and complicated meters that transformed me to another place outside myself. The place was like a friendly cave - a candle-like luminescence that barely divulged faces, only shadows of fun and joy moving to these undulating tunes. The dance circle was a completeness, a village even though I was a new nobody, I was still in union - connected to many souls and hearts. I found my emotional and moving heart - I found peace and I found problems to solve.

How do you do that dance!?!? I had to learn with a yearning to know - to move with the line, to discover the nuances of style and syncopation.

The people knew I was new and most helped and others told me to get behind the line, and some guided me quietly with what foot to move, ... and a few glared at me ... well, because I got in the leader's spot!

I was absolutely 'hooked' like a heroin addict. I couldn't get enough of folk dancing. I had to learn every new dance as it came - I had to stop pointing my feet with my ballet training. But I learned, and learned, and to this day, after some 50 years - I still have that drive, that urge to learn a new dance - like surmounting Everest. The brain is working. One is alive and living again - All the problems that I may or do have - have subsided...

Marie Montes

INTERVIEW WITH MARIETTA SCHUG MAY 16, 2012

Marietta Schug and I have been going to Pasadena International Folk Dancing for quite a while. Sometimes as we drive to Throop Church, where we dance most of the time, she begins to give me a little picture into the 'early' years of dancing that she remembers. Here are some of the things she shared with me.

Marietta remembers going to school in Gardena during the depression. Often times, when her family

went to PTA meetings, students from the Japanese and Mexican cultures living in her community had fully costumed groups come to dance for these meetings. This is how Marietta got bitten by the 'Folk Dance' bug. She told herself she wanted to learn more about these dances and those costumes.

Her family rented a home in Whittier while she was in intermediate school, grades 7 to 9. Here is where she learned how to play the cello and played in the orchestra as did her sister, Elizabeth, who played the violin.

Her family attended the local Methodist Church in Whittier and eventually the 'Play Party' groups they started joined the 'Friends' group and began to have folk dance parties. Many times the groups did square dancing and after a while some of the groups broke away from each other because some dancers only wanted to do square dancing. This was a break that occurred with a teacher/caller named Margerie Stout. She was a part of the 'Folk Dance Fellowship'.

It was around this time, as she became a high school student and a young adult, that she met Carl Schug. When WW II started, many of the 'Friends' community were against war and became conscientious objectors. Carl was at a CO camp and when the young men from the camp came to some of the Folk Dance Fellowship, she got to meet him and was attracted. Carl was the kind of person who was respectful of her as an individual and did not take anything for granted. He always addressed her by her name. This aspect of Carl's character really intrigued Marietta.

It was around this time that the group began to dance at the Women's Club dancing area. She remembers the first Federation Dance, which was held at a venue at Figueroa and Riverside in the Los Feliz area of Los Angeles. This was an attempt to get groups together that had begun to form all over the Los Angeles area. It was also the beginning of an attempt to standardize how dances were done. This became an issue when a dancer, Virginia Anderson, was kicked in the shins while doing a partner dance across from her male partner.

Marietta has seen many changes over the years and has had many adventures in her life. She has five children and remembers the days when they too came with her and Carl to dance in Pasadena. March 6, 2014 was Marietta's 90th birthday. Four of her five children and some of her grandchildren were able to

Dancers Speak

SAM MEDNICK ARTICLE

Reading about Sam Mednick in the March issue of *Folk Dance Scene* brought back many pleasant memories for me. I discovered folk dancing in 1948 at the UCLA club and soon began dating one of the dancers, Patricia Cowan. It turned out she also danced on Friday nights at Griffith Park, so of course I started taking her there myself.

Terry MacDonald was the wonderful, friendly leader of the group and I met many dancers there who became friends. One black-haired man spinning around on the floor was Wes Perkins. He and Beth were married the same weekend in 1951 that Patti and I were.

Vyts Beliajus had just recovered or was in remission from a dangerous illness, and was being honored all around town; he taught us some dances and styling (remember styling?). The unassuming Vyts became a life-long friend.

Sam Mednick was there, too, and over the years I ran into him from time to time wherever there was dancing. I don't know that he would remember me, but my present wife (of forty-one years) Judy and I demonstrated some Scottish dance styling one night where he was teaching.

The article also mentions the remarkable John Filcich and the ever-charming and generous Anne Tiber. Folk dancing has introduced me to many wonderful people. I feel blessed. Sam, *Lang may your lum reek!* (Long may your chimney smoke, indicating a comfy and snug abode).

Bill Campbell

I have just read the new *Folk Dance Scene* and would like to correct something in the article about Sam Mednick. He was the third person to teach the beginners' hour at Griffith Park. The first one was Alice Scott and I was the second. I taught it for a year; but left to go on a long trip. Sam then took over.

The beginners' class was the first hour. Terry MacDonald was the main teacher. She was a great teacher, giving us much of the cultural background as she could. I think it important that Terry was the most important force at Griffith Park.

Isabelle Perch

MARGE @ LARGE – STOCKTON FDC SCHOLARSHIP

Several years ago, upon arrival at UOP for folk dance camp, Anna and I missed our dog, so we found a couple of plush dogs to "guard" our dorm door. Other campers soon started putting out little plush animals to "guard" their doors. To encourage folk dancers at camp, we established an Adopt-a-Pet program by offering plush toys for sale or lease – All proceeds going to the Bora Gajicki Scholarship Fund.



Upon arrival at UOP, the dorm hallways seem endless and lifeless. Once the "guard dogs" (be they bears, monkeys, rabbits, or whatever)

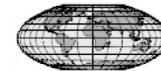
are on duty, they provide a fun at-home atmosphere and also make it easier for you to find your room. However, if someone is playing a prank, it is possible that your "guard dog" may end up around the corner guarding someone else's door.

During the past few years, several scholarships have been awarded to deserving folk dancers. And, since all proceeds realized from the "guard dog" program go to the BG Scholarship Fund, we are offering a one-week scholarship and possibly also a half scholarship. First week is July 20-27, and second week is July 27 - August 3, 2014.

The applicant should be 40 or under, be an avid folk dancer, be willing to share his/her experience either by teaching at local clubs or be active in promoting folk dancing. He/she should have potential for contributing to the folk dance movement.

If you or anyone you know qualifies send your nomination by May 1st to: M. Gajicki, 2424 E. Third St., Long Beach, CA 90814 or via e-mail folkmotif@aol.com

If you wish to make a donation to the BG Scholarship Fund, send a check made out to Bora Gajicki Scholarship Fund. I will forward it to the Stockton FDC Director. If you wish to Adopt-a-Pet for some-



Travel broadens one!



Jim Gold Folk Tours :2014

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

Exciting adventures in fascinating cultures.
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2014 Tours

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

Yerevan, Lake Sevan, Zvartnots, Edsmiadzin, Mt. Aragats!

NORWAY! June 7-17, 2014. Led by Lee Otterholt.

Oslo, Bergen, Hovin (Telemark), Fjord Cruise, Voss!

GREECE & its ISLANDS! June 29-July 11, 2014. Led by Otterholt.

Athens, Olympia, Delphi, Meteora, Mycenae, Epidaurus. Greek cruise to Mykonos, Crete, Rhodes, Patmos, Santorini, Kusadasi, and Ephesus!

IRELAND! (New!): July 25-August 6, 2014. Led by Jim Gold.

Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Belfast, Dublin!

HUNGARY! July 29-August 11, 2014. Led by Adam Molnar

Budapest, Eger, Mezokovesd Folk Festival, Jászberény Folk Dance Camp!

FRENCH CANADA! (New!) Sept. 10-20, 2014. Led by Richard Schmidt

Montreal, Quebec, Mont Tremblant!

BALKAN SPLENDOR! (New!) Oct 7-21, 2014.

Led by Jim Gold and Lee Otterholt

Serbia, Croatia, Bosnia/Herzegovina, Montenegro:

Belgrade, Novi Sad, Osijek, Djakovo, Sarajevo, Mostar, Kotor, Budva, Dubrovnik ext Oct 21-24!

2015 Tours

POLAND! June 14-29, 2015: Led by Richard Schmidt.

BULGARIA! August 1-15, 2015: Led by Jim Gold. Big Koprivshitsa Festival!

ALBANIA! October 4-17, 2015: Led by Jim Gold and Lee Otterholt

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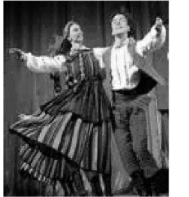
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Calendar

Note: Federation Dance Events are in Bold.

CALL TO CONFIRM ALL EVENTS

APRIL

- 3 & 10** *Richard Duree* teaching *Pridi Janik*, a Slavic Moravian Czardas, 7:30 p.m., Thursday, Narodni Int'l Folkdancers, at Woman's Club of Bellflower, 9402 Oak St., Bellflower. Info: Julith (562) 404-4383 or www.narodni.org
- 5** *Israeli Dance Workshop*, Teacher: Loui Tucker, Saturday, Israeli Dance Workshop 3-5:30 p.m., Potluck Dinner 5:30-6:30 p.m., Review & Party 6:30-8:30 at Ethnic Express, Charleston Heights Art Center, 800 S. Brush St. Las Vegas, NV 89107. Info: Dick Killian (702) 732-4871, rpkillian@gmail.com or ethnicexpresslasvegas.org
- 6** *Westwood Co-op's Annual Spring Festival*, Sunday 1:30-5:30 p.m. PLEASE NOTE NEW LOCATION Brockton School 1309 Armacost Ave., West L.A. Info: Beverly Barr (310) 202- 6166, (310) 478-4659 or dancingbarrs@yahoo.com
- 9** *Zhena Folk Chorus at Pasadena Presbyterian Church/Concerts at Noon*, Wednesday, 12:10 p.m., 585 E. Colorado Blvd., Pasadena 91101. (Free) Info: www.ppcmusic.org
- 13** *Culver City English Country Dance*, Caller: Annie Laskey, Sunday 4-7:00 p.m. at Lindberg Park, 5041 Rhoda Way, Culver City. Info: Annie Laskey (310) 895-1571 or caldancecoop.org
- 26** *FolkWorks Benefit Concert and Party*, Saturday, 8:00 p.m. featuring Nevenka, The Swing Riots Quirkette, Sausage Grinder, Tracy Newman & others, at Santa Monica Women's Club, 1210 Fourth St., Santa Monica, CA. Info: www.folkWorks.org

MAY

- 3** *May Faire Ball, Dance Master Erik Weberg with music by Roguery* hosted by San Diego English Country Dancers. Info: www.thesandiegoball.org

JUNE

- 7** *Annual Admiral Nelson Ball* with Orange County English Country Dancers, Fullerton, CA. Info: www.admiralnelsonball.com
- 8** *Cerritos Festival. At Cerritos Senior Center, 12340 South Street, Cerritos, CA 90703. See OTS. Info: chiangwenli@yahoo.com , CerritosFolkDancers@gmail.com*

NORTHERN CALIFORNIA

- 4/27** *Festival of the Silk Road*. Workshops, dancing, art. Info: festivalsilkroad.com, (800) 838-3006.
- 5/23-26** *Statewide Festival, Redding*. Sonia Dion and Cristian Florescu and Roberto Bagnoli. Music by Chubritza. At IOOF Hall, Palo Cedro. Info: See ad, or contact Julie, (530) 547-4071, tzeast@frontiernet.net
- 6/6-8** *Razzmatazz Folk Dance Weekend*. Ahmet Luleci teaching, music by Edessa. Info: razzmatazzfolkdanceclub@gmail.com
- 6/14-21** *Scandia Camp Mendocino*, Mendocino Woodlands. Note: One week later than prior years. Info: www.ScandiaCampMendocino.org
- 6/28-7/5** *Mendocino Balkan Camp*, presented by EEFC. See OTS, or http://www/eefc.org/mendoCampshtml
- 7/5-12** *Mendocino Folklore Camp*, Mendocino Woodlands. Teachers: Marty Koenig – Bulgarian/Macedonian; Rebecca Stout – Appalachian flat-foot; & Istvan Szabo (Kovacs) and Deanne Hendricks – Hungarian. Info: (818) 261-9691 or www.mendocinofolkloreecamp.com
- 7/20-27 & 7/27-8/3** *Stockton Folk Dance Camp*, two identical weeks with many master teachers. See ad for details, or visit folkdancecamp.org

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

COLORADO

- 6/13-15** *20th Anniversary Weekend of American Federation of German Folk Dance Groups*. Hosted by T.E.V Edelweiss Folk Dancers, Denver. Info: Ron or Roseanne Gehauf, (303) 232- 5542, rgehauf@comcast.net.

MAINE

- 8/17-23 & 8/24-30** *Mainewoods Dance Camp*. Freiburg. Two different weeks of classes and parties. See ad, or www.mainewoodsdancecamp

MASSACHUSETTS

- 7/3-7** *July 4th Weekend at Pinewoods Camp*. English Country, Contra, Square dances. Info: july4@cds-boston.org

Westwood Co-operative Folk Dancers

presents

Spring Festival

Sunday, April 6, 2014 1:30 - 5:30 pm

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

Brockton School

1309 Armacost Ave. Los Angeles, CA 90025

Between Santa Monica & Wilshire Blvds.

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

After Party Dinner and Dancing

immediately following the festival at 6:00pm

Union Buffet

11819 Wilshire Blvd. W. Los Angeles, CA 90025

4 blocks from the festival

Please reserve in advance \$17

Asian & American food (includes beverage, tax & tip)

for info & reservations call Irwin Barr (310)202-6166

dancingbarrs@yahoo.com

Westwood Co-op Folk Dancers.

Members of the Folk Dance Federation of California. South

Absaroka

CHOREOGEOGRAPHY, ABSAROKA

Located in the mountainous region along the western edge of Kadjukistan, Absaroka is lovely, remote and would have been a fine model for the storied, mythical Shangri La. Lofty, great shouldered mountains, some topped by year-round caps of snow, rival the most picturesque in the world. Their lower slopes spread out in broad green meadows and dark pine forests, well watered with snow run off, and deep canyons filled with frothy waterfalls and alpine lakes create a wonderland few outsiders have discovered. It is a clean and idealistic, almost unreal place.

As in any alpine topography, the inhabitants are either woodsmen, harvesting the trees from their dense forests, or herders raising sheep, goats and a unique breed of cattle that subsist on the lush meadows. Their isolation has resulted in an almost untouched and unaltered folk culture, though their nearness to the ancient Silk Road is evident in some of their unique customs and folk art, showing obvious influences of both China and southern Europe.

The Absarokans are an attractive, olive-complexioned people with faintly Asian features, though noses are frequently larger and more aquiline. High cheekbones are prominent. Few are more than 5' 10" and almost none reach six feet in height. They are deep chested and strong limbed from a life of physical labor at the relatively high altitude of their homeland.

Though Absarokans have access to modern clothing, indeed western jeans, T-shirts and Nikes are common, there is a great fondness for the traditional dress and it's not unusual to see both men and women wearing the traditional upper garments, embroidered with intricate designs in red and green, with a leather sleeveless vest adorned with colorful leather appliqué. In cold weather – and winters can be cold and snowy – a hip-length sheepskin cloak is worn by both men and women. A sturdy leather moccasin-type shoe, tied around the ankle with leather strips is worn in summer and a fur-lined boot not too unlike the mukluk of the Alaskan Eskimo is worn.

Traditional dances take several forms; couple dances feature both close and extended dance positions, spins, lifts and separations; women dance a variety of circle and solo dances, many obviously depicting fertility and women's chores, with bouncy steps moving to the sides and in and out of the circle, hands joined low, frequently dancing to their own singing and the rhythms of the wood beads of their multiple necklaces. Men's dances feature amazing displays of strength with high leaps often beginning from a deep squat, all the while twirling a shepherd's staff or a sharp-bitted axe.

Music is provided by a variety of primitive instruments, including a gently played goatskin drum similar to an Irish *boran*, wooden flutes of various sizes and lengths, a few small gourd rattles, a curious horizontal five-stringed instrument both plucked and bowed and, most curious of all, a vertically-held, hammered series of different size metal bells held in a frame made of what appear to be willow branches. The origin of the bells is mystery, as the Absarokans have not the industry to manufacture them and it is unclear with whom they were traded.

Regrettably, there are no photographs available of the people, their folk dress or their dance, since the only published account was void of all but photographs of the Absarokan Mountains.

Absarokans appear to be perfectly content with their isolated, well-regulated and apparently stress-free world and are not anxious to assimilate themselves into the modern world. As such, they are a wonderful example of an innocent, non-commercialized and basically democratic way of life. Let's hope they can remain that way.

Martin, Sir Timothy Wordsworth Longview;
Absaroka: Land of Innocence and Beauty; National Geographic Magazine; September 1962

The above description is brought to you in the spirit of April 1 by Richard Duree.

NEW MEXICO

7/31-8/3 *New Mexico Folk Dance Camp*. Teachers: Petur Iliev – Bulgarian; Glenn Laigast & Lori Bertaut – Cajun/Zydeco. Info: Karen Walker (505) 344-1387, Regine Dubay at danceinnewmexico@gmail.com or Website: SWIFDI.org

NORTH CAROLINA

The following are parts of The Swannanoa Gathering at Warren Wilson College, P.O. Box 9000, Asheville, NC 28815-9000, phone/fax (828) 298-3434, gathering@warren-wilson.edu & www.swangathering.com

7/6-12 *Traditional Song Week*

7/13-19 *Celtic Week*

7/20-26 *Old-Time Music & Dance Week I*

7/27-8/2 *Contemporary Folk Week*

WASHINGTON

5/26-29 *Folk Life Festival*. Seattle. Info: www.nwfolklife.org

6/29 *Skandia Midsommarfest*, Sunday 11:00 a.m. - 6:00 p.m., at St. Edward State Park, 14445 Juanita Dr. NE, Kenmore, WA. Info: (206) 784-7470 or skandia-folkdance.org

8/3-7 *Ti Ti Tabor Hungarian Folk Camp*. Raft Island. Info: tititabor.org

FOREIGN

ARMENIA

5/4-15 *Folk Tour to Armenia* led by Tineke van Geel. Info: jimgold@jimgold.com or (201) 836-0362

BALKANS

10/4-16 *Balkan Splendor Folk Tour*, with Lee Otterholt and Jim Gold. Info: jimgold@jimgold.com or (201) 836-0362.

CANADA

4/25-27 *Lyrids 2014 Folk Dance Festival* in Burnaby, British Columbia, (replacing Salt Spring Island Festival). Teachers: Ahmet Luleci (Turkey) and

Bata Marcetic (Serbia). Info: info@lyridsfolkdancefestival.org

9/10-20 *Folk Tour to French Canada*. Led by Richard Schmidt. Info: jimgold@jimgold.com or (201) 836-0362

GREECE

6/29-7/11 *Folk Tour to Greece and the Greek Islands* led by Lee Otterholt. Info: jimgold@jimgold.com or (201) 836-0362

HUNGARY

7/31-8/11 *Folk Tour to Hungary* led by Adam Molnar. Info: jimgold@jimgold.com or (201) 836-0362

IRELAND

7/10-23 *Folk Tour to Ireland* led by Jim Gold. Info: jimgold@jimgold.com or (201) 836-0362

NEW ZEALAND AND AUSTRALIA

11/15-27 *Cruise to New Zealand and Australia*, with France and Yves Moreau. Info: www.folkdancecruise.com, info@bourque-moreau.com, (450) 659-9271.

NORWAY

6/14-24 *Folk Tour to Norway* led by Lee Otterholt. Info: jimgold@jimgold.com or (201) 836-0362

SLOVENIA

6/20-7/5 *Dance on the Water Tour*, Slovenia, Croatia, Adriatic Coast. Led by Marija Hills, a native of Slovenia. See ad. Info: folkdanceonthewater@gmail.com, (510) 459-0092.

SPAIN

10/5-16 *Dance on the Water tour to Madrid, Moorish Spain & Portugal*. See ad. Info: folkdanceonthewater@gmail.com, (510) 459-0092.

TURKEY

4/15-24 *Music, Dance & Cultural Tour to Istanbul*, with Helene Eriksen and Sinan Erdemsel. Info: www.helene-eriksen.de/istanbul.htm

Continued from page 3

Argentine Tango and this has been my main focus for many years. Trying to master the music and structure of this fascinating dance has been a real challenge and joy. In 2009, I initiated an Argentine Tango class at Cal Poly and I look forward to teaching this course each year. Most gratifying has been the establishment of an Argentine Tango club by students that attended my classes.

The folk dance community has certainly added a great deal to my life and a few years ago I had an opportunity to "pay back" a little of what I have received. Anne was attending a Federation South meeting and people were talking about converting the annual albums to digital form. I offered to take on this task and to date I have converted a dozen or so albums. One of the first books that I was given was compiled by Gerri Alexander. It was clear to me that if I tried to convert this album I could not capture Gerri's artistic presentation. Therefore, I have been selective and have only converted albums where the conversion presentation is, hopefully, at least as good as the original. In 2013, Anne and I attended the Statewide Festival in Santa Barbara and I was delighted to see a table with three computers showing slide shows of the converted material.

This is an ongoing project and I hope it meets with the approval of the folk dance community at large and especially the creators of the original albums.

Norm Tiber

On the Scene

MENDOCINO FOLKLORE CAMP 2014

We are very proud of our teaching staff this summer at Mendocino Folklore Camp 2014. Come spend the week with us at Folklore Camp and learn to dance, sing and play music from incredible teachers - material from the Balkans, Appalachia and the Americas, Hungary and more. Plus join in the celebration as we explore the diverse cultures through their customs, traditions, food and drink at our happy-hour parties, evening dances and late night Kafana. Also available while at camp is the opportunity to explore the natural Redwood forest setting of The Mendocino Woodlands Park and Mendocino coastline with scheduled hikes, tide pooling, bird watching, and excursions to the swimming hole with the Woodlands naturalists. All in all, there's plenty to look forward to this summer, Join us! Register today at: <http://www.mendocinofolklore.com/registration-overview.html>, or visit - www.mendocinofolklore.com to join our mailing list and/or for more information about the wonderful program being offered this summer at Folklore Camp.

The MFC Staff and Crew

CERRITOS FESTIVAL

Our next important event is the Cerritos Festival on Sunday, June 8, 2014. The location is changed back to Cerritos Senior Center, 12340 South Street, Cerritos, CA 90703. There will be no teaching at this festival. We will have fun dancing together. This year, we will expand our celebration for our fifth anniversary. We want to make it special. You are welcome to wear the traditional or special costume to the party. Each group is encouraged to present a dance, by either doing a performance or leading a dance. There will be scheduled dances. But each individual may request dances he/she likes. Request earlier to have a better chance of being accepted. The donation at the door is set at \$5 as before. Those who pay by June 1, 2014, will have a 20% discount. See you there. Let's dance together.

Info: chiangwenli@yahoo.com ,
CerritosFolkDancers@gmail.com
Have a wonderful Year of Horse!

Wen-Li Chiang

MENDOCINO BALKAN CAMP

I'm happy to announce that the 2014 Mendocino Balkan Music & Dance Workshop is now open for registration! Get ready for some serious summer Balkan boogie! Read all about the gorgeous redwood forest Woodlands facilities, exciting workshop programs and the stellar teaching staff on our website, then sign up securely using our new easy-to-use Shopping Cart system or the equally new 4-month Installment Plan option! You also have the option of downloading and printing out a registration pdf form and paying by check if you prefer.

Info: <http://www.eefc.org/mendoCamp.shtml>.
Cheers, see you at camp, and *woo hoo!*

Rachel MacFarlane
EEFC Workshop Manager

FOLKWORKS BENEFIT CONCERT AND PARTY

On Saturday, April 26th, 2014, 8:00 p.m. join Nevenka, The Swing Riots Quirkette, Sausage Grinder, Tracy Newman and others in a benefit performance for FolkWorks at the Santa Monica Women's Club, 1210 Fourth St, Santa Monica, CA 90401. Donation \$20.00. Get tickets at Brown Paper Tickets; for more information visit www.folkworks.org

NARODNI INTERNATIONAL FOLKDANCERS

April 3 & 10 Richard Duree will be teaching *Pridi Janik* – a Slavic Moravian Czardas
April 17 Spring Fling Party – an all request evening
April 24 This is our review night for recently taught dances.

Our regular meeting night is Thursday at the Bellflower Woman's Club from 7:30 to 10:30. If you want to get on the mailing list to receive our weekly email announcements, you can sign up at narodni@callicomp.info

For more information contact Julith Neff at (562) 404-4383 (home) or (562) 881-9504 (cell). You can also visit our website at www.narodni.org for basic information.

Julith Neff

This album features four Georgian songs, and all of them are beautiful, and generally more intimate than their male counterparts: *Mival Guriashi*, *Lalos*, and *P'irimze* are particular standouts.

The Rom songs, solos, duets, and small vocal groups are particularly arresting. Full of authentic passion and intensity, yet performed with restraint and elegance, with the guitar and solo voice of Leslie Yeseta standing out, these songs round out the album.

Two songs that particularly delighted this reviewer because they had two totally different effects: *Selo Moje*, a stark, piercing Bosnian song, in which the ensemble demonstrates their vocal techniques that have a true village quality, and the joyful *Vo Naše Selo*, a Kosovar Serbian piece that serves as the finale of the album and will delight every listener and make both old and young feet itch to dance, completes a carefully curated musical journey.

And for those of us who began this journey a half century ago, this album and its talented, well-trained ensemble gives us the strong feeling that every step of that journey was worth it.

Anthony Shay

Anthony Shay is associate professor of dance and cultural studies at Pomona College in Claremont, CA. He is the author of seven books, including Choreographic Politics: State Folk Dance Companies, Representation, and Power, which earned the Outstanding Scholarly Dance Publication in 2003.

CHOCOLATE EASTER EGGS

Makes 12 eggs

Eggs:

1/2 cup, butter
1 (5 1/2 ounce) package, chocolate pudding and pie filling [not instant]
1/2 cup, milk
1 (1-pound) box, powdered sugar, sifted
1 teaspoon, vanilla extract
1 cup, chopped walnuts (or other nuts)

Chocolate coating:

5 (1-ounce) squares, unsweetened chocolate, gently melted and cooled

Flower decorations:

20 miniature marshmallows
Assorted colored sugars. as desired for decoration

In a 3-quart heavy saucepan, melt the butter. Stir in the pudding mix, blending until smooth. Gradually whisk in the milk. Cook this mixture over medium heat, stirring constantly, until it becomes very thick and begins to boil. Continue cooking and stirring until the mixture becomes a thick mass which begins to pull away from the sides of the pan. Remove from heat.

Stir in the sifted powdered sugar (add it in incre-

ments to maintain smoothness) and the vanilla. Stir in the chopped walnuts. Allow the mixture to cool until it has become stiff enough to hold its shape.

Shape the mixture into 12 eggs, using about 2 table-spoons of mixture for each egg. Place the shaped eggs on a waxed paper- or parchment-lined baking sheet. Refrigerate for at least 30 minutes.

Dip each chilled egg into the melted, cooled chocolate. Place the dipped eggs on a rack (such as a cookie-cooling rack or cake rack) over waxed paper. Place the flower decorations on the eggs before the chocolate coating sets!

To Make Flower Decorations: Cut the miniature marshmallows into thirds, cross-wise. Dip the cut side of each marshmallow piece into colored sugar. Arrange 5 pieces, sugared side up, on each egg to resemble flowers. Allow to stand until the chocolate sets. [20 miniature marshmallows will provide enough pieces to decorate each egg with one flower, using this design.]

Store completed eggs in the refrigerator.

Variation: Decorate eggs by drawing pastel flowers or other shapes onto chocolate-coated eggs with your favorite colored frosting or gel, using a pastry tube fitted with a fine point.

From www.melindalee.com

Ethnic Music and Food

WHEN MARIGOLDS SING: NEVENKA VOLUME 4

The roots of this outstanding album lie in the 1950s when those of us then alive and in our late teens and 20s attended hootnannies with Pete Seeger and Sam Hinton and others—folk was in the air. At the same time, *Tanec* of Macedonia and *Kolo* of Serbia toured the United States in 1956 giving us a taste of the musical and choreographic wonders the Balkan nations could provide, and at the same time the appearance of the Monitor albums featuring *Lado*, the Croatian State Ensemble of Folk Dances and Songs, and the Philip Koutev chorus all combined to create a heady time for young Americans who had never heard these sounds before. The first attempts to recreate those songs and dances resulted in the formation of a number of ensembles in the United States, largely peopled with young non-native Anglo Americans eager and thirsty for this activity. I remember several attempts to replicate Lado's signature arrangement of *Ladarke*; we spent hours attempting to sing in that vocal styling that Lado so masterfully performed.

Three quarters of a century later, and the next two generations of this movement, under the musical and artistic direction of Trudy Israel, have produced a dazzling musical album: *When Marigolds Sing: Nevenka Volume 4*. Nevenka's new album reflects all of these developments and that history in some way remaining faithful to what drew us to this music, most reflected in their Bulgarian songs over which they have absolute control, while on the other hand, Nevenka has entered new territory: Georgian, Rom, Sephardic, and other challenging musical genres.

Many of the vocalists who appear on this album danced and sang in the AMAN Folk Ensemble, while others are the daughters of former members of AMAN. This bodes well for the future of Eastern European music, because a new generation is as excited to learn and perform this music as those of us who began in the mists of time. For those of us who were attracted to this music through the edgy vocal timbres, the rich harmonic textures, and the driving rhythms, this album will not disappoint.

Trudy Israel, as musical and artistic director has always had high standards seeking interesting music,

demanding accuracy and excellence in the musical production. She has, over the years, shown that she has the ability to grow, and reach for ever-increasing vocal challenges for her ensemble.

Overall the entire album is interesting on a number of levels: the variety of musical genres—Russian, Ukrainian, Bulgarian, Macedonian, Bosnian, Rom, Serbian, and Georgian—give the listener a breadth of vocal and musical styles. Also, Israel demonstrates her musical savvy in her selection of a variety of outstanding solo voices, and she groups the selections that feature solos, duets, trios, and larger groups. When the full ensemble sings they match the best in Bulgaria. The musicians who accompany the selections play with authority and provide interesting musical arrangements to enhance the vocal music. But, it is the vocal music that dazzles.

Another of Israel's strengths is that through the years, she has not hesitated to reach out and bring in native artists to teach and train the company. In this album, for example, she and her ensemble clearly benefitted from the expertise of Tzvetanka Varimezova and the late Mirjana Laušević.

Perhaps because our earliest experiments and performances were out of the Koutev repertoire, as well as receiving training by artists like Varimezova, Nevenka shines in the Bulgarian selections in the album: the glorious harmonies, interesting instrumental arrangements, and a command over the vocal techniques, set the Bulgarian selections in a class by themselves. *Jujnak se Vikna*, *Pilentse Pe*, *Rano Ranila* both in vocal production and when they use instrumental accompaniment, the result is radiant.

Another genre of music that Israel has featured on the album are Russian songs, in which the company demonstrates true authority, matching many of the vocal timbres that one can hear on the JVC World Music Collection's Soviet Union section. Susie North, the soloist in the song, *Pod Jablonju*, sounds as if she stepped out of a Russian village.

Two other genres stand out in this collection: Georgian and Rom. Fans of Eastern European music generally find Georgian music startlingly beautiful, but we tend to hear large male choruses perform it.

LAST CALL FOR OUR SCENIC ALASKA CRUISE PLUS NORTHWEST FOLK-LIFE FESTIVAL

You are invited to join Beverly and Irwin Barr May 17 – 26, 2014 for 10 days of fun on land and sea!

We will be cruising for 8 days/7 nights on the beautiful, elegant m/s *Westerdam* of the famous Holland America Line, sailing round-trip from Seattle. Ports of Call will include historic Victoria, B.C., incredible Glacier Bay and also some of the best and most interesting towns in Alaska! And, of course, we'll be folk dancing everyday on-board the ship!

At the end of our cruise in Seattle, we have hotel accommodations for 3 days/2 nights so you can visit the wonderful (*and free*) Folk-Life Festival. Of course, if you have friends or family to stay with in Seattle, that's fine too. We can also help you with your airline reservations.

For information and reservations please call Beverly or Irwin Barr at: (310)202-6166 or (310)478-4659. See the full-page ad in this issue of the Scene.

Beverly Barr

PASADENA COOP

Introductory teaching will be by Marc and Jan Rayman. Our group gets new participants almost every week, so some of the introductory teaching will be geared for them. Marshall Cates will teach an intermediate dance. Check our website after April Fool's Day to see what dances are being taught as well as the entire program for each Friday.

For our monthly special And Now for Something Completely Different activity, Betchen Barber will give a brief presentation on the background of different hand holds in dances from different cultures.

We will have a party on May 1. It will be an all-request program (with no teaching). The Fifth Friday Band will play the music for some dances too.

We dance every Friday evening at Throop Unitarian 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

DIKI SHIELDS

I don't know whether or not you have received this very sad message, but my dear friend and the friend of so many of us in the folk dance community, Diki Shields, passed away on March 13. Her daughter Katina said that she died peacefully in her sleep at home. A memorial gathering is being planned for Saturday, April 12 from 3 to 7 p.m. at the Mission Viejo Community and Senior Center, 24932 Veterans Way. RSVP to daughter Katina at katinanita@gmail.com or (818) 901-0804

Elaine Muir

WESTWOOD COOPERATIVE FOLKDANCERS SPRING FESTIVAL, APRIL 6, 2014 – 1:30-5:30PM

Please join us for our exciting Folk Dance Festival! This entire great day is free, including the parking. Our annual festival will be at Brockton School, which has a wonderful wooden floor. This is a new location for our festival and it is located on Armacost St. just south of Wilshire in West Los Angeles.

The party continues after the festival with dinner at the Union Buffet on Wilshire Blvd. It features Asian and American cuisine, plus sushi.

Call Beverly Barr at: (310)202-6166 or (310)478-4659 or dancingbarrs@yahoo.com for dinner reservations.

Westwood Co-Op Folk Dancers meet and dance every Thursday at 7:30 p.m. at Felicia Mahood Senior Center.

Gary Francesconi

WOULD YOU LIKE TO DANCE DURING THE DAYTIME?

Beverly Barr teaches 3 weekly daytime classes. Monday 1:30-3:00 p.m. in Sherman Oaks at the Sherman Oaks Senior Center, 5056 Van Nuys Blvd-\$5.00, - (No class April 14)

Tuesday 10:45 a.m.-12:30 p.m. in Beverly Hills at the La Cienega Community Center, Corner of La Cienega & Gregory Way- \$2.00

Wednesday 12:30-2:00 p.m. in Culver City at the Culver City Senior Center-North West Corner of Overland Ave. & Culver Blvd.-\$4.00.

Daytime classes are approximately one and a half hours of international folk dance and individual line dancing.

Dancing has many benefits: beautiful music from many countries, good exercise, brain training and

new friendships. Enjoy dancing without a partner. Contact Beverly Barr for information; (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, 7:00 – 9:45 p.m.

April 2014 Teaching Schedule

April 6 Diane Baker teaches *Lunica*, a gentle Croatian dance researched by Zeljko Jergan who taught it at the Kolo Festival among other workshops

April 13 Shana Winokur teaches *Kalesh Kate*, a Bulgarian dance introduced by Iliana Bozhanova during her "Magic" teaching tour

April 20 Susi Q Center is dark

April 27 Dr. Christos Papakostas teaches a special workshop of Greek dances

Christos is a percussionist, scholar, choreographer, dance instructor and "fun loving guy". His doctoral research focused on traditional dances of Greece, and dance in the community as a reflection of the peoples' history, geography, archaeology and values.

Dances on the teaching program this evening include *Pashaliatikos*, *Tapinos*, *Siri-Siri* and *Sightir Havasi*. None were taught at the Laguna Festival in 2013. There will be extended instruction but still time for warm up dances and your requests. Class fee for those not pre-registered is \$5.00.

Info: (714) 893-8888 www.LagunaFolkDancers.org
Diane Baker

NEW DAYTIME BEGINNERS INTERNATIONAL FOLK DANCE CLASS.

Day: Thursdays

Time: 10:00 am - 11:30

Where: Pan Pacific Senior Activity Center

141 So. Gardner Street, L.A. 90036

Phone for more info: (323) 939-8874 or (323) 935-5705

Instructor: Tikva Mason

No charge for seniors. Partners not necessary.

WEST L. A. FOLK DANCERS

We meet every Monday evening 7:45–10:15 p.m. at Brockton School 1309 Armacost Ave. in West L. A., Between Santa Monica & Wilshire Blvds. This is a fun and friendly class at an intermediate level. Everyone is invited to join us. You will enjoy it.

Join us for a fun April Fool's Day Party on Monday, March 31.

We will not meet on Monday April 14

VESELO SELO

For the year 2014 every 1st, 3rd and 5th Saturday Veselo Selo will be dancing at the Unitarian Church - UUCA located at: 511 S Harbor Blvd. Anaheim. Every 4th Saturday we will be dancing at the Anaheim Community Center Downtown Anaheim at 250 E. Center St. (corner of Philadelphia & Center). Every 2nd Saturday, Veselo Selo will be closed. Please see our Website at: www.veseloselofolkdancers.org for more information, hours and directions to each location.

April Calendar

April 5 Teaching Review of Lee Otterholt's dances from his workshop on March 22 - at the UUCA - Unitarian Church on Harbor Blvd. 7:30 - 10:30 p.m. Darlene Wheeler is our DJ to play your favorites.

April 12 Closed every 2nd Saturday in 2014.

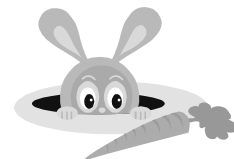
April 19 Easter Celebration - Wear your favorite Easter Bonnet - with a special Easter Bonnet/Hat Contest and dance to "The Easter Parade" - at the UUCA - Unitarian Church on Harbor Blvd. 7:30 - 10:30pm. Nancy Atwood is our DJ to play your favorites.

April 26 ACC - Anaheim Community Center (8 p.m. – 11 p.m.) Dancing to live music with Zimzala performing Balkan and international folk dance tunes with a modern twist that will make you want to dance! Pauline and Ed Klak to DJ for dancing between sets. Anaheim Community Center Downtown Anaheim at 250 E. Center St. (corner of Philadelphia & Center).

Kathy Molga

CAMP HESS KRAMER OCTOBER DATES

Save the date - Oct. 17-18-19, 2014 - Celebrating the 30th Anniversary of the Camp Hess Kramer Folk Dance Workshop Weekend. All the teachers that taught in the past will be invited. For information Contact: Beverly Barr (310) 202-6166 or dancingbarrs@yahoo.com



*Alaska Cruise on Holland America
and
Folk-Life Festival in Seattle
with
Beverly & Irwin Barr*

10 days, May 17 – 26, 2014

**HOLLAND AMERICA CRUISE LINE IS HAVING A PROMOTION
WHICH IS TO OUR GREAT ADVANTAGE!!**

ITINERARY: 7 Days on Holland America's "Westerdam".
Cruise Glacier Bay, Visit Juneau, Sitka, Ketchikan, Victoria, British Columbia, and Seattle Washington.
Plus - 3 days in Seattle for the Folk-Life Festival, the largest and most exciting folk festival in the U.S.A. The Festival is free.

*Price includes the special price reduction, Port and Government taxes and fees,
All food, fun, & entertainment on board the ship, including a cocktail party
for our group and of course **FOLK DANCING!!***

Inside Stateroom - \$999 ~~~ Outside Stateroom (obstructed view)- \$1,099
Full Ocean View Stateroom - \$1,299 ~~~~ Balcony Stateroom - \$1,399
Prices are per person, double occupancy for the cruise portion. We have a group reservation for Air from Los Angeles and hotel and transfers in Seattle.

**STATEROOMS SUBJECT TO AVAILABILITY
CHECK TO SEE IF PRICES ARE STILL THE SAME
Contact us ASAP if you are interested**

**To reserve your Stateroom or for information, CALL NOW
310-202-6166 or 310-478-4659 or dancingbarrs@yahoo.com,**