

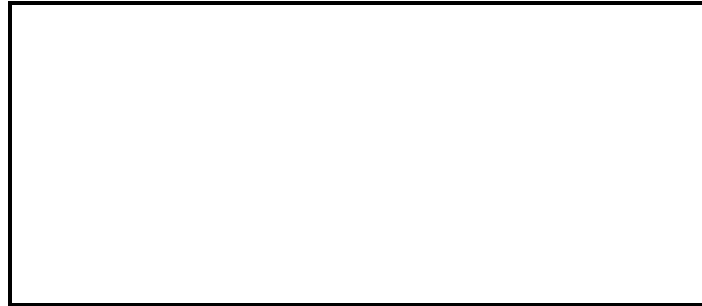
FOLK DANCE SCENE
19 Village Park Way
Santa Monica, CA 90405

First Class Mail
U.S. POSTAGE

PAID

Los Angeles, CA
Permit No. 573

First Class Mail



Dated Material

ORDER FORM

Please enter my subscription to FOLK DANCE SCENE for one year beginning with the next published issue.
Subscription rate: \$18/year U.S.A., \$20/year Canada or Mexico, \$25/year other countries, \$10 pdf via email
Published monthly except for June/July and December/January issues.

NAME _____
E-MAIL _____ PHONE _____
ADDRESS _____ STATE _____
CITY _____ ZIP _____ - _____

Please mail subscription orders to the address at the top left corner of this page.
(Allow 6-8 weeks for subscription to start if order is mailed after the 10th of the month.)



Published by the Folkdance Federation of California, South

Volume 50, No. 6

August 2014

Folk Dance Scene Committee

Coordinator	Jay Michtom	editor@FolkDanceScene.org	(818) 368-1957
Calendar	Gerri Alexander	calendar@FolkDanceScene.org	(818) 363-3761
On the Scene	Jill Michtom	ots@FolkDanceScene.org	(818) 368-1957
Club Directory	Steve Himel	directory@FolkDanceScene.org	(949) 646-7082
Dancers Speak	Sandy Helperin	ds@FolkDanceScene.org	(310) 391-7382
Federation Corner	Beverly Barr	fedcorner@FolkDanceScene.org	(310) 202-6166
Proofreading Editor	H. Barbara Cutler	proof@FolkDanceScene.org	(818) 782-6715
Design and Layout Editors	Pat Cross, Don Krotser	design@FolkDanceScene.org	(323) 255-3809
Business Managers	Gerda Ben-Zeev	business@FolkDanceScene.org	(310) 399-2321
	Nancy Bott		(310) 475-6112
Circulation	Sandy Helperin	circulation@FolkDanceScene.org	(310) 391-7382
Subscriptions	Gerda Ben-Zeev	subscriptions@FolkDanceScene.org	(310) 399 2321
Advertising	Steve Himel	ads@FolkDanceScene.org	(949) 646-7082
Printing Coordinator	Irwin Barr		(310) 202-6166
Marketing	Bob, Gerri Alexander	marketing@FolkDanceScene.org	(818) 363-3761
Contributing Editor	Richard Duree	richard.duree@sbcglobal.net	(949) 981-3273
Contributing Editor	Marge Gajicki	folkmotif@aol.com	(562) 439-7380
Jill and Jay Michtom 10824 Crebs Ave. Northridge, CA 91326	Gerda Ben-Zeev 19 Village Park Way Santa Monica, CA 90405	Steve Himel 11520 297th Dr NE Granite Falls, WA 98252	Sandy Helperin 4362 Coolidge Ave. Los Angeles, CA 90066

Folk Dance Scene

Copyright 2014 by the Folk Dance Federation of California, South, Inc., of which this is the official publication. All rights reserved. *Folk Dance Scene* is published ten times per year on a monthly basis except for combined issues in June/July and December/January. First class postage is paid in Los Angeles, CA, ISSN 0430-8751.

Folk Dance Scene is published to educate its readers concerning the folk dance, music, costumes, lore and culture of the peoples of the world. It is designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere.

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

SUBSCRIPTIONS: Subscription orders and renewals should be addressed to Gerda Ben-Zeev. The subscription rate is \$18 per year, USA, \$20 for Canada or Mexico, \$25 for other foreign countries, \$10 for pdf via email. Change of address or circulation problems should be addressed to Gerda Ben-Zeev; see table above.

ADVERTISING: Ads must be consistent with the purposes of the magazine, accompanied by full payment, and either camera-ready on bright white paper or 300 dpi electronic format (TIF, JPG, or PDF). Ads that are not camera-ready will be returned, or an additional fee will be charged to make the ad camera-ready.

Size (width x length)	Federation Club	Others	To: ads@FolkDanceScene.org
1/4 page (3" x 3 1/2")	\$10	\$15	Folk Dance Scene Ads
1/2 page (6" x 3 1/2" or 3" x 7")	\$15	\$25	11520 297th Dr NE
Full page (6" x 7 1/2")	\$25	\$40	Granite Falls, WA 98252

On the cover: Wen-Li and Sue Chiang with folkdance friends at Cerritos Festival

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

Beginners' Classes

CABRILLO FOLK DANCERS

Tue 7:00-8:00
(858) 459-1336 Georgina
SAN DIEGO, Balboa Park Club
Balboa Park

CONEJO VALLEY FD

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

ETHNIC EXPRESS

Wed 6:30-7:30 closed holidays
(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights Art
Center, 800 S. Brush St.

FOLK DANCE CLASS

(310) 652-8706 Tikva Mason
L.A., Pan Pacific Senior Center, 141 S.
Gardner St, Thu 10:00-11:30am

ISRAELI DANCING-Natalie Stern

(818) 343-8009 Natalie Stern
L.A., American Jewish Univ. Dance
Studio, 15600 Mulholland. Mon noon-
1:00 Wed 7:00-8:00 Thu 12:05-1:05

KAYSO FOLK DANCERS

Fri 9:30am-10:30
(619) 469-7133 Evelyn George
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St.

LAGUNA WOODS FD

(949) 770-7026 Miriam Kahn
Wed 5:30-6:00.
LAGUNA WOODS, (Wed) Clubhouse
2, 24112 Moulton Pkwy.

PASADENA CO-OP

Fri 7:45-8:30 janrayman@charter.net
(818) 790-8523 Jan Rayman
PASADENA, Throop Mem. Church
300 S. Los Robles (at Del Mar)

SAN DIEGO INTL FD

Wed 7:00-9:30
(858) 571-2730 Kin Ho
SAN DIEGO, Balboa Park Club,
Presidents Way off Park, Balboa Park

SKANDIA FOLK DANCE

Mon 7:00-7:30 Wed 7:30
(714) 893-8888 Ted Martin
(310) 827-3618 Sparky Sotcher
ANAHEIM, Community Ctr,
250 E Center (Mon)
CULVER CITY, Lindberg Park,
5041 Rhoda Way (Wed)

WEST L. A. FOLK DANCERS

Mon 7:30-8:30
(310) 202-6166 Beverly Barr
WEST L.A., Brockton School
1309 Armacost Ave

Exhibition Groups

CLAN MACLEOD DANCERS

Mon 7:30-9:30
(818) 761-4750 Deanna St Amand
EAGLE ROCK, Women's 20th
Century Club, 5105 Hermosa Ave.

KARPATOK HUNGARIAN FOLK ENSEMBLE

Wed 8:00
(310) 350-1135 Livia Schachinger
LOS ANGELES, United Magyarhaz,
1975 Washington

KRAKUSY POLISH FOLK DANCE ENSEMBLE

Fri 7:30-10:30 Sat 2:00-4:15
(626) 827-7338 Ela Romuzga
LOS ANGELES, Polish
Parish Hall, 3424 W Adams Blvd.

SCANDIA DANCERS

(714) 840-8293 Stefanie Holzman
BELLFLOWER, Woman's Club

SYRTAKI INT'L PERFORMING GROUP

Wed evening
(949) 715-9788 Lee Otterholt
LAGUNA WOODS, Clubhouse 2

UCSB MIDDLE EAST ENSEMBLE

Tue 7:00 - 10:00
(805) 967-7125 Scott
(805) 687-8823 Alexandra
SANTA BARBARA, Gehringer
Music Bldg., UCSB Campus

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.

**WEST LOS ANGELES
FOLK DANCERS**
Mon 7:45-10:30
(310) 202-6166 Beverly Barr
WEST L.A., Brockton School
1309 Armacost Ave.

**WEST VALLEY
FOLK DANCERS**
Fri 7:15-10:00
(818) 348-6133 Lila Aurich
CANOGA PARK, Senior Center
7326 Jordan Ave

WESTCHESTER LARIATS
Mon 3:30-8:30
(310) 625-9962 Nickie Burrell
LOS ANGELES, Westchester
Methodist Church, 8065 Emerson

WESTWOOD CO-OP
Thu 7:30
(310) 202-6166 Beverly Barr
WEST L.A., F. Mahood Senior Center,
11338 Santa Monica Blvd.

Non-Federation Clubs

**ANAHEIM INT'L
FOLKDANCERS**
Wed 7:30-9:30
(562) 941-0069 Nancy Atwood
ANAHEIM, Unitarian Church,
511 S Harbor

**BEVERLY BARR DAYTIME
CLASSES**
(310) 202-6166 or (310) 478-4659
SHERMAN OAKS, Senior Center,
5056 Van Nuys Blvd. Mon 1:30-3:00
*BEVERLY HILLS, Roxbury Park Rec.
Center 471 So. Roxbury
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.~~ EMAIL FOR INFO.

CAL TECH FOLKDANCERS
Tue 7:30
(626) 797-5157 Nancy Mulligan
PASADENA, Cal Tech Campus,
Dabney Hall, parking off Del Mar

DESERT DANCERS
Tue 7:00-9:00 (Scottish)
Thu 7:15-9:30 (International)
(760) 446-6752 Nora Nuckles
RIDGECREST, Hi Desert Dance
Center 725 S. Gateway St.

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

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

FOLK DANCE CLASS
(310) 652-8706 Tikva Mason
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

ISRAELI DANCING-Yoni Carr
(619) 227-0110 Yoni
NEWPORT BEACH, Avant Garde
Ballroom, 4220 Scott Dr Sun 7:00-12
*SAN DIEGO, Infinity Sport Dance
Center, 4428 Convoy St Thu 7:00*

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

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

SAN PEDRO KOLO DANCERS
Mon 7:30-9:30
(310) 832-1074 Pauline Klak
SAN PEDRO, Dalmatian-American
Club, 1639 S Palos Verdes St.

**SANTA BARBARA
BALKAN FOLK DANCERS**
Wed 8:00-10:30
(805) 682-4511 Luis Goena
SANTA BARBARA, Oak Park Stage,
corner Junipero and Calle Real



Folk Dance Scene

Volume 50, No. 6
August 2014

Editors' Corner

A pretty diverse issue this peak of summer month: we report on a wedding festival, a birthday party, and Statewide, with a choreography article and other more usual features too.

Be sure to notice a new way to get your Scene, announced in On the Scene. Also your newly elected Federation president is asking for your suggestions. See Federation Corner.

Our thanks to the photographers who contributed; Dean Chiang and Carol Wall for the wedding pictures and Valerie Daley and Marie Montes for John Filcich photos.

Be of good cheer!

Pat Cross and Don Krotser

Table of Contents

Federation Corner	3
Wen-Li and Sue	4
Calendar	6
On the Scene.....	8
Dancers Speak.....	10
Poetry Corner	12
Statewide 2014.....	14
Choreography.....	16
Happy 90th, John.....	20
Club Directory.....	21

Federation South Officers

President	Marshall Cates	(626) 792-9118
Vice-President	Kathy Molga	(949) 573-1585
Treasurer	Rick Bingle	(626) 914-4006
Secretary	Pauline Klak	(310) 832-1074
Membership	Steve Himel	(949) 646-7082
Historian	Wen-Li Chang	(626) 500-5035
Publicity	Leslie Halberg	(661) 296-0481

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

Federation Corner



I have been dancing all of my life. My mother said that I went to my first dance at age 3 days, and I can easily remember dancing couple dances at age 5. Grange dancing in Washington State was a type of folk dancing, consisting of

Scandinavian, German and American ballroom and squares. All couples and no instruction; you learned by doing. During college I took up ballroom. Later in the late 70's in Southern California, I went looking for grange dancing and did not find it, but I found folk dancing (and my wife Cheryl) and have been dancing with the Pasadena Folkdance Coop ever since. In the early 80's I became involved with the Federation and served as president from 1985 to 1987. Since then I have served on the Finance committee and have chaired this committee the last few years. Of special note (at least it was special for me) in the last 25 years, I have chaired four Statewides, the last one in 2013.

The new officers for the Federation are a mix of experience and promise. I will serve as the new President and the Treasurer-Rick Bingle and Director of Membership-Steve Himel will continue in their role. We have two new officers; Vice President-Kathy Molga and Secretary-Pauline Klak. I have also asked Betchen Barber to be chair of the Costume Committee and for Wen-Li Chiang to be Historian.

Serving a second time as president prompts me to consider how the Federation has changed over the last 27 years, and how we might want it to change. We have seen many changes for the good: digital music, professional looking publications, instantaneous transmissions of data, and electronic communications. Also some changes for the worse: fewer clubs, fewer dancers, and fewer camps.

In the June/July issue of the Scene Jay Michtom made a proposal that we increase our commitment to funding festivals.

Federation Corner continued on page 7...

Wen-Li and Sue

A RARE FOLK DANCE WEDDING

As the folk dance community ages, things like weddings come few and far between. But we had a lovely one on June 8 as Sue Chen and Wen-Li Chiang shared their wedding with a couple of hundred folk dancers as the highlight of the Cerritos Folk Dancers Festival.

The Cerritos Folk Dancers members are primarily from the Chinese community in Cerritos and it was a delightful time as "East meets West", with traditional Chinese / Taiwanese dances alternating with popular dances from International Folk Dance repertoire. Members of Narodni and Laguna Folkdancers, as well as Cerritos Folk Dancers, shared their favorite, more challenging dances.

Sue and Wen-Li are much-loved members of Narodni, as well as the Cerritos Folk Dancers, and their wedding was indeed a joyous thing for all of us. Amidst all the dancing, Wen-Li suddenly appeared in a tuxedo, a startling reminder of the main reason we were there. An archway of pastel-colored balloons appeared in the center of the floor and friends of the bride and groom created a pathway to the arch with candles on the floor. Our own Loui Tucker, who traveled from San Jose to conduct the ceremony, took her place under the arch with Wen-Li standing shyly beside her. Then came the bridesmaids escorted by friends of the groom, all taking their place alongside Loui, all awaiting the arrival of the bride.



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
Tue 9:00am-11:10
(949) 454-0837 Frieda Gorlick
LAGUNA WOODS, Clubhouse 1, 24232 Calle Aragon

KYPSELI GREEK FOLK DANCING
Fri 8:30-11:30
(818) 990-5542 Dalia Miller
SHERMAN OAKS, The Tango Room, 4346 Woodman Avenue

LAGUNA FOLKDANCERS
Sun 7:00-9:45
(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
Fri 7:45-11:00
(323) 255-3809 Pat Cross
PASADENA, Throop Mem. Church 300 S. Los Robles (at Del Mar)

PRESCOTT INT'L FOLKDANCERS
Wed 6:00 (928) 925-8995 Dick Weston
PRESCOTT: Granite Peak Unitarian Church, 882 Sunset Ave.

RAINBOW SENIOR CLUB
Sun 3:00 - 6:00
(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)
(714) 893-8888 Ted Martin
(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*

TUESDAY GYPSIES
Tue 7:30-10:30
(310) 390-1069 Millicent Stein
CULVER CITY, Masonic Lodge 9635 Venice Blvd.

Happy 90th, John



Yeseta Brothers Band



Sue is such a lovely young lady and she simply charmed everyone as she appeared in her beautiful white bridal gown, confidently approaching Wen-Li. The bride and groom happily repeated their wedding vows and suddenly it was done. Sue and Wen-Li were man and wife and we all experienced the joy of a wedding that is all too rare of late.

We must not forget the wonderful buffet that kept everyone happily munching on delicacies from both East and West. Folk dancers from throughout Los Angeles and Orange County were there, many of whom we haven't seen for some time, adding to the joy of the festival.

We were told that the reason we haven't seen either of them – one of the reasons, anyhow, was that they were entertaining the many family members from Taiwan who had come for the wedding and were staying a while. OK – I'll buy that, but I'm waiting for them to come back to Narodni so I can get a waltz with the bride.

Richard Duree



Calendar

Note: Federation events are in bold.

CALL TO CONFIRM ALL EVENTS

AUGUST

10 *Ercüment Kılıç* presents an evening of Turkish dances at Laguna Folkdancers. Sunday evening at 7:00 p.m. Susi Q Community Center, 380 Third Street, Laguna Beach, CA 92651. Fee for those not pre-registered is \$5.00. Parking below the studio is free. Let the parking valet know that you are attending the folk dance class.

30-31 & 9/1 *Greek Festival* at Assumption of the Virgin Mary Church, 5761 E. Colorado, Long Beach, CA 96814. Sat., Sun. & Mon. 12-9:00 p.m. Info: (562) 494-8929.

SEPTEMBER

5-6-7 *Greek Festival* at St. Sophia Church, 1324 S. Normandie, Los Angeles, CA 90006. Fri. 5-10:00 p.m. Sat. 12-11:00 p.m., Sun. 1-10:00 p.m. Info: (323) 737-2424.

6-7 *Greek Festival* at SS Constantine & Helen, 3459 Manchester Ave. #32, Cardiff-by-the-Sea, CA 92007. Sat. 10-10:00 p.m., Sun. Info: (760) 942-0920.

11 *Homecoming Party with live music by Zimzala 7:30-10:30, Narodni Int'l Folkdancers, Woman's Club of Bellflower, 9402 Oak St., Bellflower, CA Info: Julith Neff (562) 404-4383 (home), (562) 881-9504 (cell) or www.narodni.org*

19-20-21 *Greek Festival* at St. Anthony Church, 778 S. Rosemead Blvd., Pasadena, CA 91107. Fri. 5-10:00 p.m., Sat. 12-10:00 p.m., Sun. 12-9:00 p.m. Info: (626) 449-6945.

25-27 *Greek Festival* at St. John Church, 5300 S. El Camino, Las Vegas, NV 89101. Thurs. 5-10:00 p.m., Fri. & Sat. 3-11:00 p.m., Sun. 12-10:00 p.m. Info: (702) 221-8245.

26-27 Oktoberfest in San Diego. Save the date; details to follow.

27 *So. California Playford-to-the-Present English Country Dance Ball.* Dance Mistress: Kalia Kliban with music by Persons of Quality. Info: ccecd@aol.com

OCTOBER

17-19 *30th Anniversary of Camp Hess Kramer Workshop Weekend* with many of the teachers who have taught in the past. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com

NORTHERN CALIFORNIA

8/10 *Little Festival of the Redwoods.* Potluck picnic 12:00 and 5:00 at Armstrong Redwoods State Park. Request dancing 1:45 – 4:15 at Guerneville Elementary School, 14630 Armstrong Woods Rd. Donation: \$5. Info: Elsa, (707) 546-8877, bacherelsa@comcast.net.

8/23 *Moveable Feet – Hot Dances of the Summer Camps/Workshops.* 7:00-11:00 at St. Bede's Church, Sand Hill Road, Menlo Park. Info: LucySChang@gmail.com, Alicia@LaFetra.com

MAINE

8/17-23 & 8/24-30 *Mainewoods Dance Camp.* Freiburg. Two different weeks of classes and parties. Info: www.mainewoodsdancecamp.org

MISSOURI

Early May "Branson Plus" Trip with Beverly and Irwin Barr. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com

NEW MEXICO

9/19-21 *Southwest Regional Organizers Conference (SWROC)* in Albuquerque. Co-sponsored by Country Dance & Song Society. Info: www.cdss.org/swroc for early info contact Annie at coecd@aol.com

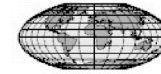
NEW YORK

8/9-16 *2014 Iroquois Springs Balkan Music & Dance Workshop Camp* in the Catskill Mountains. Info: Rachel MacFarlane, Workshop Manager (510) 219-5462 or Rachel@eefc.org

NORTH CAROLINA

9/12-14 *Mountain Playshop* Black Mountain near Asheville. Sonia Dion and Cristian Florescu teaching Romanian dances; Megg Mabbs, singing classes. Info: mountainplayshop.org

Jim Gold International Folk Tours: 2014-15



Travel broadens one!



Travel with Folk Dance Specialists:

Jim Gold, Lee Otterholt, Adam Molnar, and Richard Schmidt

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

Visit www.jimgold.com for tour itineraries!

2014 Tours

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 extension: Oct 21-24!



2015 Tours

CUBA! February 13-20, 2015:

Led by Jim Gold

Havana, Mantanzas, Varadero



CHINA! (New) March 20-31, 2015. Led by Lee Otterholt

Beijing, Xian, Guilin, Yunnan, Shanghai, Hong Kong ext.

ITALY Ecotour! (New) May 10-23, 2015. Led by Dan Botkin.

Venice, Padua, Belluna, Magenta, Lake Como, Dolomitic Alps!

NORWAY, SWEDEN, DENMARK! (New) June 13-23, 2015. Led by Lee Otterholt.

Oslo, Swedish West Coast, Hamlet's Castle, Copenhagen, Jutland peninsula, cruise of Oslo Fjord!

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

Kraków, Zakopane, Wrocław, Berlin, Gdansk, Olsztyn, Warsaw!

BULGARIA! (Koprivshitsa Folk Festival). August 1-15, 2015. Led by Jim Gold.

Sofia, Plovdiv, Bansko, Veliko Turnovo!

FRENCH CANADA! September 9-19, 2015. Led by Richard Schmidt.

Montreal, Quebec, Mont Tremblant!

ALBANIA! October 4-17, 2015. Led by Jim Gold and Lee Otterholt. Dance with Albanian

master teacher Genc Kastrioti! Tirana, Durrës, Vlora, Kruja, Saranda, Berat, and Shkoder!

TOUR REGISTRATION: Can't wait to go? Reserve your place. Mail your \$200 per person deposit. Or register with credit card at: www.jimgold.com

Tour(s) desired _____
Name _____ Address _____
No. of people _____ Phone(_____) _____ Email _____

Jim Gold International, Inc. 497 Cumberland Avenue, Teaneck, NJ 07666 U.S.A.
(201) 836-0362 www.jimgold.com Email: jimgold@jimgold.com

music and put a series of typical Israeli dance steps together to fit the music. He taught his dance to dancers in Israel and it was later taught to the international dance community. This dance *is* done by Israelis. For some dancers, the litmus test for a "real" dance is being able to dance it with the natives. Israeli dances pass that test. In spite of all that, Israeli dances are not considered by many to be folk dances because they are choreographed.

So now what?

Perhaps we need to have an even larger discussion about what makes a dance Bulgarian, or Greek, or Macedonian, or Russian. Is it the music? The dance steps? The teacher? The source of the dance? The age of the dance? Who dances it? And do we need to be consistent in our criteria?

Are there "real" folk dances in our repertoires today? Of course. Are there some dances besides the Israeli dances that, were we to go to the country of origin, we might be able to dance with the natives at a party or festival? Yes, absolutely. Those dances are

just not in the majority, they are not the ones we tend to do in our dance clubs and classes, and they are not the ones we dance in performance groups to show the public what we do.

Don't misunderstand me: I am not trying to minimize or disparage what we all enjoy. International folk dancing has been a source of joy in my life for over forty years. I'm saying we should be honest with ourselves, and our dance teachers need to be honest with us. We don't need be afraid of the word "choreography" when describing our dances. I'd like to see us accept the reality about the dances we love and enjoy.

Author's note: Many thanks to the dancers who read and commented on this article before publication, and most specifically to Bonnie LeMat and Karen Bennett for the editing skills.

Loui Tucker

Ed. Note: This article first appeared in the May/June issue of Let's Dance, and is re-printed here with permission.

WASHINGTON

8/3-10 *Ti Ti Tabor Hungarian Folk Camp*. Raft Island. Info: tititabor.org

FOREIGN

BALKANS

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

CANADA

9/10-20 *Folk Tour to French Canada*. Led by Richard Schmidt. 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.

SPAIN

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

Federation Corner continued from page 3.

Each year the Finance Committee considers the many needs and responsibilities of the Federation when they create a budget for the coming year. The resources of the Federation are finite and we have many competing responsibilities such as Scene, festivals support, Camp Hess Kramer, camp scholarships, web sites, phone contact points, and Statewide. For the past several years we have had a deficit budget, spending more than we take in.

I thank Jay for his suggestion and along with that suggestion I will ask that the Finance Committee consider several ways that the Federation might better serve the folk dance community, even if it means some prudent use of our reserves.

In the past, some folkdance leaders have told me what is wrong with the Federation, but have not told me what they think should be done to make it better. Here is my invitation: Complete the following sentence:

The Folkdance Federation of California, South should (or should not) do the following:

_____ (fill in the blank).

Send your response to marshallcates@gmail.com

(1) Jay has started by asking for an increase in festival support.

I will add two more items.

(2) **Create and maintain an index of online dance syllabi.**

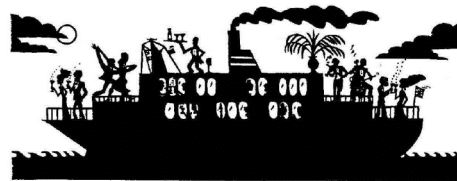
Stockton Camp has a large data base, The Northern Federation has a large file and there are several smaller ones around. Our Federation has around 25 thousand in hard copy form, but only about 5,000 in digital form. For many dances, a central index would just contain a pointer to where to find the syllabus online, for others we may need to set up a scanning process and maintain a section of our web site for syllabi.

(3) **Create and maintain an index of demonstration dance videos**

These are not teacher videos, but rather a one time through demonstration by competent dancers. Again there are lots of videos available on YouTube, many of which are dreadful. There are also examples of carefully thought out, clearly presented videos. We could create an index of good videos and create some demonstration videos ourselves.

OK we have a list of three, now send me additional ideas.

Marshall Cates



**DANCE ON THE WATER
2014 CRUISES**

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!

4-Star centrally located hotel in Madrid.

The modern *Belle de Cadix* has 89 cabins and a pool.

Optional trip to Gibraltar and extension to Barcelona.

Dancing led by Marija Hillis.

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

On the Scene

SPECIAL NOTICE

Folk Dance Scene in pdf form is now available via email. You can save \$8 a year by choosing to receive your copy online. For only \$10 a year you can get your Scene before the mail goes out and the photographs in your copy online will be in color! And you will be helping the environment! To take advantage of this offer just choose the online version when you renew your subscription.

ENJOY "Branson PLUS" IN SPRING, 2015 WITH BEVERLY & IRWIN BARR

Beverly and Irwin Barr will again lead a group on an enjoyable trip to Branson in the spring of 2015. We have experience taking groups to Branson and know how to make this trip a real vacation of pure enjoyment and entertainment. "Branson plus more" is the addition of more than just Branson.

We postponed this group trip thus allowing us to be able to include new areas of interest. The date of our trip will be very early May, 2015. We go to Branson at this time of year so that we can include a day at the World Fest in Silver Dollar City.

Call Beverly & Irwin for information and updates on this and other plans. (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

PASADENA COOP

Our teaching program for August will probably include something new from Stockton. Check the *Dances/This Month* page of our website, PasadenaFolkDanceCoop.org, for more information about teaching, programs, and our *And Now for Something Completely Different*. Also, if you scroll down to near the bottom of that page you can see a complete list of our dances, many with links to dance videos.

On August 22, we will explore *I Gerakina* for our 15 minute *And Now for Something Completely Different*. Betchen Barber will explain what the song says vs. what actually happened, and the Raymans will quickly review the dance, before we all dance it. The song, incidentally, includes her shaking her

bracelets - "*droun droun*" - to attract attention to her plight.

On August 29, we will have a 5th Friday party, with an all request program except for when our famous *Fifth Friday Band* provides live music.

Jan Rayman

DANCING WITH BEVERLY BARR

We are happy to be back home again at Roxbury Park Recreation Center on Tuesday mornings, 10:45 a.m. – 12:30 p.m. Beverly Barr has been teaching international folk and line dancing with the same class at La Cienega Senior Center for one year, while waiting for the completion of the major remodeling of Roxbury Recreation Center. They actually finished in one year, ahead of schedule. It is worth going to see this beautiful facility. All new wood floors are a big asset to our dancers. This is an intermediate class learning international folk & line dances. You are welcome to join us at our Tuesday class at 471 S. Roxbury Dr., between Olympic & Pico Blvds. in Beverly Hills.

Beverly's other daytime classes: At Culver City Senior Center on the northwest corner of Overland Ave. & Culver Blvd. in Culver City on Wednesdays, 12:30 – 2:00 p.m. This is an excellent class for those who are newer to folk dancing and/or need more teaching.

At the Sherman Oaks Senior Center at 5056 Van Nuys Blvd. in Sherman Oaks, Mondays, 1:30--3:00 p.m.

If you prefer an evening class, with a very friendly group of people, we would welcome you to the group that dances on Mondays, 7:45 - 10:00 p.m. at Brockton Ave. School, 1309 Armacost Ave. in West L.A., 1 ½ blocks north of Santa Monica Blvd. between Barrington & Bundy.

Have questions? Contact Beverly at (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

NARODNI INTERNATIONAL FOLKDANCERS

August 7 & 14 Julith Neff will be teaching *Boanopstecker* from the Netherlands & the couple mixer *Donetskii Kozachok* from this year's Laguna Festival.

August 21 & 28 Richard Duree will be teaching dances from this year's Stockton camp. Come and be surprised.

knows Carla and Michael choreographed the dances, but prefers to avoid mentioning it.

You'll also see these code words: "A dance in the *Blah-de-Blah* style," or "A dance typical of the dances in the *Blah-de-Blah* region." These dances were choreographed by arranging dance movements that are common to the region.

Some dance notations attribute the *Blah-De-Blah State Dance Ensemble*. In other words, they were choreographed for the stage and later became part of our folk dance repertoire.

I heard an interesting story from a prominent teacher about how a dance was quickly choreographed to meet the needs of a visiting researcher who wanted to film a local dance. A leader gathered some dancers and said something like, "Okay, we want our dance to look good for this visiting American. Here's what we're going to do: We'll do this step 8 times to the left, then this other step 8 times to the left, then we'll do three stamps to change direction and we'll do the same steps going the other way. Let's practice it once and then we will do it for their camera." That's the dance that was filmed, that's the dance that was taught, and that's the way we still dance it. Of course, no mention was made of this on-the-spot choreography when it was taught. We have many similar dances that are like insects trapped in amber, or sepia photographs of how a dance was done once by a single group of people for a camera.

If you want to add Scottish, English, Welsh and contra dances into the mix, they are said to be "devised," yet another code word for choreographed.

Many teachers help to perpetuate the taboo.

One dance teacher told his students that he did not need to choreograph new dances, with a subtext that choreography would somehow taint his product. He said he had enough material from his many seasons as a performer and, if he divided the various suites into its individual dances, he would have enough material to teach for many years. Of course he didn't choreograph these dances, but if they were performed on a stage, somebody else clearly did.

One well-known teacher organizes a festival every couple of years and invites groups from all over the country to come and perform their best material before a panel of judges. The entrance fees are collected and bundled into prizes for the groups that garner the most votes from the judges. The teacher

then packages the best of those dances, teaching them on a tour of the United States. I recall watching a video during a lecture by this teacher where the video clips included a performance of the dance we had learned that morning.

Another teacher once told me that dancers didn't seem to like the dances he taught when he first came to the United States. They told him the dances were too simple and the music all sounded the same. He realized that if he hoped to make any money as a dance teacher, he was going to have to make the dances more accepted and popular. He told me he started first by combining dances from the same region, alternating Dance A with Dance B. He then experimented with some less traditional but still valid music. Finally, he admitted, he resorted to choreography.

As a final example, another teacher, after confessing the dances being taught were choreographies, responded to my question "So, why don't you tell dancers they are your choreography?" thus: "Because the dancers want to believe they are folk dances."

Are all choreographies equal?

Andor Czompo, a prominent Hungarian dance teacher, found a piece of music and put a series of typical Hungarian dance steps together to fit the music. He taught this dance to the dancers in the international dance community and it was accepted as a folk dance. This dance is not done by Hungarians.

An American dance teacher, Steve Kotansky, who specializes in dances of the Balkans, found Albanian music and put a series of typical Albanian dance steps together to fit the music. He taught his dance to the international dance community and it was accepted as a folk dance. This dance is not done by Albanians.

I can provide similar scenarios for every prominent teacher in the international dance community, from Ahmet Luleci to Yves Moreau. These dances are like the elephant in the living room with its hind legs propped on the coffee table. We either pretend they are not choreographed, or we acknowledge it quietly and privately, but never in public. Either way, they are accepted by most to be full-fledged folk dances in our repertoire.

Compare those scenarios to this one: Gadi Biton, a prominent Israeli dance teacher, found a piece of

WHY, SOME OF MY FAVORITE DANCES ARE CHOREOGRAPHED!

Those of you who know me know I am passionate about international folk dance and promote it whenever and wherever I can. From time to time I read articles in which the author laments the lack of "real" dances being presented at workshops, and the proliferation of choreographed dances. At dance events, I often banter with others about the word "choreography" and the evident taboo associated with it. As an advocate for dances of all cultures and also as someone who specializes in the dances of Israel, it is painful to hear someone say that many of our dances, including Israeli dances, are not "real" folk dances because they are choreographed. I believe that the dances of Israel are folk dances and that choreographed dances have outnumbered "real" dances for decades. I also believe there never were a lot of "real" dances in our repertoire.

Which dances are the "real" folk dances?

Most of the people who use the term "real" also call them village dances. I've occasionally heard dancers planning a trip to Europe say they look forward to dancing some of their favorite dances with the natives. Unless they ask for a *čoček*, a *syrtos*, a *čačak*, a *hambo*, a *kolo*, a *horo*, a *pravo*, or a few others, they may be disappointed.

I call them *foundation* dances, the seeds from which choreographed dances are grown. With some exceptions, certain characteristics are shared:

- They have a basic figure or pattern that is done over and over, with a few ornaments, embellishments, or variations permitted, frequently allowing the dancers to converse while dancing.
- They are relatively simple dances that have been around for many decades, if not centuries, are easy to learn, easy to remember, and easy to pass down to the next generation.
- They can be danced to many different melodies, but require a specific rhythm.
- At dance events, bands play music for these dances, often for 10-20 minutes for one dance.

- They usually have a one-word name such as *čoček*, *sa*, *syrtos*, *čačak*, *halay*, *hambo*, *kolo*, *horo*, *pravo*, *csárdás*.

What about dances that don't share these characteristics? There is a high probability they were choreographed.

- A descriptor is added to the name of the "real" dance such as *godečki čačak*, *horehronsky csárdás*, *divčibarsko kolo*, *vidinsko horo*, *giuševska râčenica*.
- They have multiple figures.
- They are usually done to a specific piece of music.
- The pieces of music rarely last even five minutes and are usually around three minutes.
- The dance is repeated 2-5 times to that specific piece of music.
- They are generally too complex to be easily learned, by following another dancer, except by a more advanced dancer.

Choreographed dances wear many disguises.

The reluctance to use the word "choreographed" exists in part because our dance teachers have been disguising choreographies for many years. Some teachers are upfront about the history and background of the dances they teach. As part of the written description, and when introducing the dance, they will state: "This dance was choreographed by So-and-So in Such-and-Such year." Teachers of Israeli dances have always done this, and I'm happy to see that this openness is becoming more common.

Some teachers acknowledge their creation with phrases like, "From the many common steps, a few were chosen for this arrangement," or "This is an arrangement of dance steps," or "...original steps were arranged to fit this recording," or "... based on authentic folk material and arranged for recreational folk dancing in the United States." Why avoid using the word *choreographed*?

Other disguises for the word "choreography" are "Source: Carla Sepeda" or "Learned from Michael Morganstern." The writer of the dance description

Looking forward, Narodni will be having our homecoming party on September 11 with live music by Zimzala. Please come and join us and invite any former Narodni members you may know.

Our regular meeting night is Thursdays 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

SUNDAY EVENING DANCING IN LAGUNA BEACH

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

August 2014 Teaching Schedule

August 3 Shana Winokur teaches a classic Macedonian dance, *Dolgoto*

August 10 Ercüment Kılıç will teach some of the Turkish dances he will present at Stockton Camp 2014. Extended teaching this evening. Fee for those not pre-registered is \$5.00. Free parking below the studio. Please let the valet know that you are attending the folk dance class.

August 17 Bob Altman teaches the classic Macedonian dance, *Ovcepoljsko Oro*

August 24 Bob Altman teaches *Katia*, a classic Russian dance and reviews *Ovcepoljsko Oro*

September

Sept. 7 and 14 Plan ahead! Lee Otterholt will be teaching dances from his repertoire, and from Stockton camp.

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

Diane Baker

CELEBRATE THE 30th ANNIVERSARY OF CAMP HESS KRAMER CAMP'S REVIEW WORKSHOP

Don't miss this exiting weekend, Oct. 17-18-19, 2014. You will enjoy many of the teachers that have taught at this workshop weekend during the last 29 years. During these years many dancers and teachers have written and expressed how they love the October weekend camp, the teachers, the outstanding food, the friendly group of dancers and the camp staff. We can hardly wait to see our camp friends from year to year, and dance and dance and

dance. The flyer in the next issue of the Folk Dance Scene and Let's Dance magazines will include the names of all the teachers that will be with us for this special 30th anniversary celebration. You can also call Beverly with any questions (see information below).

This is a very special camp with its own personality. It is a beautiful place in Malibu, CA. If you have never attended, give yourself a treat and join us this year. Don't forget the fun and excitement of the Saturday night theme party, and the great bargains at the Silent Auction (we always go home with a treasure). The theme for this year will be announced at a later date.

Prices will include accommodations, dance workshops, all meals, snacks, happy hour, parties, a silent auction, and dancing, dancing, dancing.

For information or flyers, please call Irwin or Beverly at (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

Beverly & Irwin Barr

CAFÉ AMAN

Dear Friends of Café Aman,

Mady and I are very sorry to let you know that due to unforeseen circumstances, we had to be closed on Saturday, July 12 - coincidentally Cafe Aman's 10th anniversary!

PAC has, without any advance notice, changed the dance floor in the back studio, making it impossible for us to dance without possibility of injury. Special dance shoes are now required for this floor - no street shoes allowed - and no entry via the back door. We did not realize until now that our grand June Cafe Aman, with Sophie Poster's 95th birthday party would also be our farewell night at the Pacific Arts Center. We considered holding the July Café Aman in the front studio, but have decided that it is unsuitable for our needs. It has no sound system, no air-conditioning, & no patio access, and the 2 large pillars would seriously obstruct our dancing

Cafe AMAN is in the process of changing dance venues in West Los Angeles. We hope to resume our 10 year old monthly dance event by August 9th, but to be sure people should email Ian: ianpricebey@hotmail.com, or Mady: madelintaylor@hotmail.com.

We thank each of you for your encouragement, friendship and support for these past 10 years. Please keep in touch so we can update you on our future plans. We will be sending you emails as soon as things progress!

Mady and Ian

Dancers Speak

MARGE @ LARGE, REFLECTIONS AND IMPRESSIONS



Daniela Ionescu, Marge, Paul Petrescu

Did I die and go to Heaven? Well, no, but it seemed like it. On a Thursday afternoon, we went to an exhibit honoring the Universal Day of the Romanian Blouse. This exhibit, at the Julian Dixon Library in Culver City, was organized by Daniela Ionescu. Ms. Ionescu is an art historian working on a thesis on the continuing impact of the Romanian blouse on fashion and as a subject and inspiration for artists.

Even though the exhibit was only up for two and one-half hours, it was well-worth the trek across town. Many folks from the Romanian community were there as well as a representative from the Romanian Consulate. Quite a few folk dancers and other interested persons also came to admire the lovely handwork. Some library visitors also popped in to see what was going on.

Visitors were encouraged to wear a Romanian blouse or clothing depicting their own culture. I opted to wear a vintage beaded Romanian blouse. It almost became part of the exhibit. It was admired widely and appears in the video.

It was a joy to meet someone who is so passionate about costuming. We agreed to meet again and share the beauty of folk costumes and embroidery of Romania. I do hope there will be future exhibits of this type to showcase the beautiful handwork and folk handicrafts from Eastern Europe and the Balkans.

Vlad, Daniela's son, was the photographer/videographer for the event. Paul Petrescu also took quite a few photos which he posted on Facebook. I shared those photos on my Facebook timeline. Currently Vlad's video can be seen on YouTube. The background music, a Transylvanian song, is especially appropriate. You can access this four-minute video by going into YouTube and entering "Romanian Traditional Dress Exhibition in L.A." You will not be disappointed!

Marge Gajicki

SOMOGYI KÁRIKÁZO AND IFD MANHOOD

Andor Czompo was first brought into the International Folk Dance (IFD) world in about 1962 and I had the good fortune to be in some of his first west coast classes. *Somogyi Kárikázo* was one of his first offerings. I was immediately taken with the character of Hungarian dance and have studied extensively ever since, something like 52 years, including attendance at week-long workshops in both Hungary and the United States with some of Hungary's leading folk ethnologists and dancers.

Dick Crum had a term for the artificial evolution of folk dances; those to whom the dance did not originate "had their way with the dance." I love that term. It describes how the IFD repertoire has been altered, corrupted if you will, by those who have no concept of the dances' origins, purpose or character. Many of our most revered "ethnic" teachers have expressed similar opinions, perhaps too gently, since most of it goes unnoticed and ignored.

Somogyi Kárikázo is one of those dances that has evolved, I'll say "corrupted" into something that it is not. Not only has the character of the women's dance been lost long ago, the practice of the men trying to outdo the women at their own dance in a clumsy, graceless imitation has gone far away from Andor's original intent.

We have learned much in the last 50 years; at least I'd like to think so. In Hungarian dance tradition, the men, in their virility, would never think of trying to dance the women's dances. They might, as Andor suggested, playfully mimic the women with no thought of "outdoing" them. Unfortunately, Andor's words were misinterpreted by those who notated his

amazing diversity of talents with multiple instruments and voices, especially focused on providing familiar renditions of the exotic music we love to dance to.

Roberto Bagnoli presented international couple dances so gradually that we found it easy to learn the steps in simple circle, then were surprised by his easy conversion to male footwork mirroring the women's, and to the couples orientations. The dance that stands out as most fun in my memory was a Portuguese Repassado danced by two couples in independent squares – though the mixers were a lot of fun too.



Sonia, Roberto and Cristian being thanked at the end of the festival

Cristian and Sonia presented eight dances of their ten in the syllabus – with much attention to the regional styling, and their usual fun clowning and interactions. They were specific about which were women's and men's dances, and pointed out that in the villages one never saw men holding another man's hand in the line – but assured us that we weren't guided by the same norms.

The feeling of community was very strong – with crowd vocal responses (reminding me of Africa), and high general competence of the dancers allowing relaxed mutual enjoyment. It was nice to see so many that had come so far. Redding is a long drive from the Bay Area, and we counted 18 of us from Southern California (and Las Vegas). Everybody was committed to having a great time, having come so far.

The organizers, Redding International Folk Dancers, were beautifully led by Julie and Lenore. In one conversation with them I overheard that the cover photo of the bridge had been the tipping point for the speaker as she weighed the long trip, and was delighted – as I think we all were – with the feeling of successful togetherness that we enjoyed thanks to all the efforts coordinated by these "Queen Bees".

Don Krotser

Laguna Folkdancers
invite you to a
SPECIAL WORKSHOP
with Turkish Master Teacher
Ercüment Kiliç

Sunday, August 10. 7:00 PM
Susi Q Center
380 Third Street, Laguna Beach, CA 92651
free parking in the building - tell attendant that you are going to the folk dance class

It will be an evening of Turkish dance and Ercüment will reprise some of the dances he teaches at Stockton camp this summer

fee \$5.-

info@lagunafolkdancers.org www.lagunafolkdancers.org

Statewide 2014

STATEWIDE 2014

The blank page stares back at me and I am at a loss at how to convey the great time we had at Statewide 2014 in Palo Cedro. While place is important, the driving factor in this statewide was the people and the feeling of community generated by the Redding Folk Dancers.



Julie and Lenore

Home to the Honey Bee Festival, the theme, Honey Bee Bash, was carried out through the hand crafted bees decorating the walls, the bee antennae spotted around the hall and the presence of the queen bee, Julie East and her companion queen, Lenore Frigo. Julie was the source of all knowledge Palo Cedro and did extra duty as Roberto Bagnoli's dance partner. Both jobs were superbly done.

The teaching was just right, an interesting mix of dances, but not overwhelming. It was great to see the camaraderie between Cristian and

Roberto. Sonia looked great sporting a new hairdo with golden highlights. All three made the learning fun.

One of the attractions of Redding is the Sundial Bridge. On Sunday we had the chance to provide a flash mob at the bridge. We started with a delicious Italian ice provided gratis to make us look more like casual tourists. The boom box started and Julie began dancing *Hineh Ma Tov*. The rest of us joined as the dance progressed. It was a very hot day in Redding and the number of dancers surpassed the number of observers, but still it was a fun occasion. We had planned to dance *Setnya* on the bridge, but the weather drove us to the shade for the rest of our dancing.

So thanks to Julie, Lenore and the Redding Folk Dancers for putting on such a superb event! Are you sure you won't do it again?

Pat Cross

COMMUNITY

I was welcomed into the Pasadena Folk Dance Co-op when I re-started dancing at midlife, and found a group that encouraged and sustained me. In that continuing context I became acquainted with Pat Cross, among others, and we became partners. Growing within the group I was invited to share the duties that make a cooperative work. A few years ago, when Folk Dance Scene needed a replacement Layout Editor, I was asked: Pat and I took that job. The most fun is in choosing a cover photo – for the May issue, the Sundial Bridge of Redding seemed a good focus.

Pat and I drove to Redding to attend the Honey Bee Bash – Statewide Festival, and were joined there by my sister, whom we visited in Ashland, Oregon. On Friday night we had a bit of an adventure finding the venue in the dark – out in the country with no sign of the town. We later were directed to the market and a nice picnic spot marking the town entrance, and did pass through the center of Palo Cedro only as we were leaving to come back home to L.A.

The IOOF hall had a good wood floor, and separate kitchen and dining area with tables and chairs for the catered meals offered (and changing shoes). The size of the dance floor permitted a circle of about 100 dancers, with crowding leading to double circles.

The teachers each introduced one dance at the Friday party. Saturday and Sunday they had two (or one) hour and a quarter sessions (3 total per day), and were followed by a last session of contra (Saturday) and a flash mob dance at the Sundial Bridge (Sunday). Evening parties these two days featured live music by Chubritza – a band with



Flash dance at the north plaza of the sundial bridge

dance and the IFD version has now become a grotesque version of a perfectly charming dance-song.

And just because everyone dances it that way doesn't make it right; it simply illustrates the sorry state IFD has become. I wonder if any of those macho men stomping along behind the women have any idea what either Somogy or Kárikázó is. And I wonder if any one of them has what it takes to learn a real Hungarian men's dance.

Is it any wonder that most comments by women folk dancers regarding men folk dancers are not complimentary?

Rich Duree

ANOTHER POINT OF VIEW

It is always a plus to know the details of a dance we are doing – of course the country of origin, maybe the teacher who introduced the dance, the meaning of the name of the dance and maybe the translation of the words of the song. However, most of the dancers I know are not scholars of music ethnography. They are primarily dancing to dance. Many dances I do were taught well before I began dancing and I did not have the opportunity to learn them from a master teacher. So I learned many of them behind the line and did not learn the details I might have from the master teacher. I am certain that this is the case for many other dancers.

Somgyi Karikazo is the perfect example of this. It is easy enough to learn by following and a lovely dance that we do in an intimate circle of women. However, the taped music to which we dance *Somgyi Karikazo* combines women singing with instrumental backup. If we were being completely ethnographically correct, we would be dancing to an *a cappella* version. "Kárikázó dances are exclusively women's dances in Hungary. They even go so far as to be segregated by age and social status (girls, young brides, married women and widows) join in separate circles."* To be strictly correct, we would have to have separate circles as well.

As for men dancing it in a line behind the women, I had never thought of the men as trying to "outdo" the women, or even to "mimic" them. It seemed to me that the men were admiring the women and enjoying the dance with them. Since the men have always been behind me, I guess I have not seen the way they do the dance, so I could be wrong, but it just seemed as if the men were there supporting the women.

Somgyi is Hungarian for anyone from Somogy county.

Kárikázó is a Hungarian folk dance traditionally performed by women. It is a circle dance in 4/4 time, traditionally to *a cappella* rather than instrumental music.

I am including a translation found online. First the words in Hungarian and then the English version. It may not be perfect, but helps to get the idea of the nature of the song.

Somogy Karikazo

Timea szívem Timea, most érik a szilva, Terítve az alja felszedjük hajnalra. Bár csak ez a hajnal sokáig tartana, Hogy a szerelemnek vége ne szakadna. Szerelem, szerelem, átkozott gyötrelem, Mért memtermettél volt minden falevélen. Azért jöttem ide karikázni, Na a babám itt találna lenni, Keze lába ki talána törni, Nékem köllne arrol számot adni. Mit ér annak a legénynek élete, Kinek mindig nadrágzsebben a keze, Nem meri a lányokat megölelni, Mert azt hiszi hogy a fene megeszi. Piros alma bele-esett a sarba, Bele-esett a saros pocsoltyába, Piros almát kiveszem es megmosom, A babamat szaszor is megcsokolom, Piros almát kiveszem es megmosom, A babamat szaszor is megcsokolom.

Timea my heart Timea, the plum ripens now. It is stretched out we will pick it up till dawn. If only this dawn would last till long so that the love would never have an end. My love, my love, cursed distresses. Why weren't you born on a leaf? I came here because I might find my baby here. Her hand or legs might break. And I should be told about that. What does a guy's life mean who's hand is always in his pocket? He doesn't dare to hug the girls because he thinks he will be damned. The red apple fell in the mud. It fell in the muddy slop. I pick up the red apple and wash it. And I kiss my baby even 100 times. I pick up the red apple and wash it. And I kiss my baby even 100 times.

Taken from <http://lyricstranslate.com/en/somogy-karikazo-no-title.html#ixzz36Ka8qRrG>

*<http://evansvillefolkdancers.com>

Let us continue to learn and enjoy dances without the folk dance police watching our every move.

Sandy Helperin

Poetry Corner

MY DANCING SHOES TRILOGY

once I wore high heels
and waltzed under a glittering mirror ball
that showered silver coins
like giant raindrops
all around me
my feet floated
across the floor barely touching
its polished surface
I danced with a stranger
who held me within his stiff frame
while I melted into the music

~//~

once I wore black leather sandals
and danced the *Hasapico*
in a Greek restaurant open
to Santa Monica breezes
musicians played the oud and clarino
while we danced with abandon
like children at a fair
a ribbon of dancers
weaving in between the tables
and saluted by patrons' *OPAS!*
Zorba's calls echoing down the line
wine laughter dancing
until everyone else had disappeared
and we toasted the dawn

~//~

once I wore laced up gillies
and a plaid scarf across my shoulder
bagpipes started our *performance*
Scottish dancers changing *roles*
in sets of eight
long ago tales translated
by strathspeys and jigs
into complicated patterns
and I was part of the puzzle
reels and pas de basques
bagpipes fiddles drums
pointed toes and kilts bouncing
polite greetings whenever

dancers met
patterns completed
each couple in turn
bagpipes sighed fiddles faded
drumbeats echoed away
while I waited for the next dance

Lil Rodich

SATURDAY NIGHT HOP

Sleeping on curlers tightly wound
and dreaming of what to wear
Saturday night!

Happy hands fly through chores, 'cause,
gotta iron my skirt and lay out a sweater,
maybe a little neckerchief – no, a pin;
gotta brush my hair shiny, dust on perfume,
smile sassy into the little mirror
and run for the bus.. giddy to get to

Crowded church hall, and
light and music pouring out big doors,
and restless boys laughing too loud.
glancing sideways to see if *she* has arrived.

Feet fly to lindy-hop; hips sway cha-cha-cha;
then those oh-so-simmering slow dances,
...until Father Clancy walks by.

Sauntering home, starry-eyed, sated.
Renewed... at Resurrection Church...
where dancing embraces, erases
the spaces between us.

Camille Dull

LAME-RICK

Rick danced like a prince, his nose in the air,
Then became a peasant and hopped like a hare.
But he let out a roar
And limped from the floor!
No Masquerade - his foot really needed repair.

Carl Pilsecker

THE FOLK DANCE FEDERATION OF CALIFORNIA SOUTH PRESENTS CAMP HESS KRAMER WORKSHOP WEEKEND

Another memorable weekend experience is planned

October 17-18-19, 2014

CELEBRATING THE 30TH ANNIVERSARY OF THIS VERY ENJOYABLE CAMP

MANY OF THE TEACHERS THAT TAUGHT IN PAST YEARS WILL RETURN THIS YEAR TO HELP CELEBRATE

THE WEEKEND INCLUDES: 2 nights lodging, 6 meals, snacks, teaching sessions, review sessions, evening dance parties, happy hour, ice cream social, and if you can find the time, hiking, beach strolling and other outdoor activities.

Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon in Malibu, one mile north of the Ventura County Line.

THERE ARE 4 LEVELS OF ACCOMMODATIONS FROM DORMITORIES TO THE DELUXE ROOMS IN THE CONFERENCE CENTER

\$170 \$200 \$235 \$275

FOR INFORMATION CALL
BEVERLY or IRWIN - 310-202-6166 or 310-478-6600
dancingbarrs@yahoo.com

MAIL APPLICATION TO: GERRI ALEXANDER, 19137 Kenya St., Northridge, CA 91326
Registration on a first come first serve basis

Please make your check payable to **CAMP HESS KRAMER COMMITTEE**

Name _____ \$170 Per person\$ _____
Dorm: 2 to 5 persons - Bring bedding & towels
Address _____ \$200 Per person\$ _____
Room in Redwood Bldg., Semi-private bath,
City _____ State _____ Zip _____ Sleeps 2 or 3, bring bedding & towels
Home # _____ Work # _____ \$235 Per person\$ _____
Room under dining hall, semi-private bath
E Mail _____ sleeps 2, with bedding, towels & maid service
Roommate _____ \$275 Per person\$ _____
Deluxe room in the Conference Center, private
bath with bedding, towels, maid service
Smoker _____ Non Smoker _____ Vegetarian _____ *Single Supplement \$40.00\$ _____
Emergency Contact _____ Phone # _____ Syllabus: \$5 each \$ _____ Total \$ _____