



Folk Dance Scene



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

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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: Street dancers in Havana, courtesy of Google images



Folk Dance Scene

Volume 51, No. 5
June/July 2015

Teacher's Corner

Editors' Corner

This issue is one of the two-month issues that accompanies holidays, vacations - so we'll be sending you the next issue for August.

Otherwise unusual is the number of poems this time - you might find your friends to be the poets.

The cover story on Cuban dance has a detail you might find interesting on timing in Cha Cha Cha, amongst the many other forms, and invokes the power of the arts there in broader terms as well.

Enjoy this issue and your summer too!

Pat Cross and Don Krotser

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Cesar Garfiaz was born and raised in Hollywood, California. Raised close to his aunt, Cesar was, from the beginning, influenced by her affinity for Salsa. He began dancing Salsa at the age of seven, going on Sundays to Steven's Steakhouse (a famous Salsa spot in Los Angeles).

In high school he was part of a performing arts class for two years where he

learned of his passion for performing. In the spring of 2005, Cesar began working and collaborating with Ana Maria Alvarez and was a cast member of her original thesis concert "contra-tiempo." Cesar is a founding member of the Urban Latin Dance Theater *Contra-Tiempo*.

In 2004 Cesar joined UCLA's Department of World Arts and Cultures. As a part of UCLA's Repertory Tour Ensemble Cesar performed and inspired young people in high schools all over Los Angeles. Through his work with Repertory Tour, he became passionate about youth arts education.

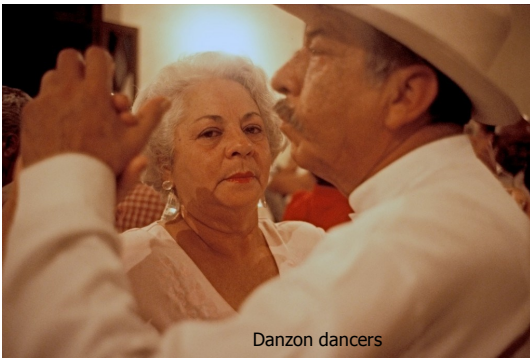
Cesar is continuing his work as an artist by working on his own ideas of movement and choreography. He is currently working on building a repertoire of duets that will eventually become a full-length show. The work will be reflective of his dance experience in partner dance and the idea of human connection and relationships. He uses social media as a platform, as well as in the live community performances in spaces not meant for performance. Cesar is currently also teaching at local dance studios around LA along with private parties and events.

Cesar will be teaching at Mendocino Folklore camp and Stockton Folk Dance Camp this summer. He is excited to share more of the dance form that he holds dear to his heart. He hopes to be able to continue teaching at camps like this that always are a joy and like teaching family.

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

CUBAN DANCE

In Cuba, dance and music are inseparable. To visitors, it seems as though every Cuban is born with an innate rhythm, impeccable footwork and endless energy for smooth, sensual and complex movements. Like Cuban music, the traditional dance forms are a combination of African and Spanish-European influences with strong roots in African religious rituals. Cuban dance is a distinctive style known throughout Latin America and the wider world. Traditional Cuban music has its roots in African culture. Cuba is the birthplace of multiple dance forms, including Cha-cha, Son, Danzón, Danzonete, Mambo, Rumba, Salsa, Bolero.



Danzon dancers

Danzón

Danzón is the official musical genre and dance of Cuba. In Cuba, these dances were influenced by African rhythmic and dance styles and so became a genuine fusion of European and African influences.

The European influence on Cuba's later musical development is most influentially represented by danzón, which is an elegant dance that became established in Cuba before being exported to popular acclaim throughout Latin America, especially Mexico. Its roots lay in European ballroom dances like the English country dance, French contredanse and Spanish contradanza. Danzon developed in the 1870s in the region of Matanzas, where African culture remained strong.

The danzón developed in 1879, and has been an important root for Cuban music up to today. Its precursor is the Habanera music, which is a creolized Cuban dance form. The form of danzón created by

Miguel Faílde, begins with an *introduction* and *paseo*, which are repeated and followed by a 16-bar melody. The introduction and paseo again repeat before a second melody is played. The dancers do not dance during these sections: they choose partners, stroll onto the dance floor, and begin to dance at precisely the same moment: the fourth beat of bar four of the paseo, which has a distinctive percussion pattern that's hard to miss. When the introduction is repeated the dancers stop, chat, flirt, greet their friends, and start again, right on time as the paseo finishes.

Early danzón was played by groups called *orquestas típicas*, which were based on wind instruments. They had several brass instruments (cornet, valve trombone, ophicleide), a clarinet or two, a violin or two and tympani (kettle drums). At the beginning of the 20th century, the lighter and somewhat more elegant sound of the *charanga* emerged. Initially, they were small orchestras of two violins, a cello, flute, timbales, güiro, and doublebass. Charanga and típicas competed with each other for years, but after 1930 it was clear that the days of the típica were over.



Orquesta de Antonio María Romeu, founded in 1910 (photo is later), one of the first charanga francesas.

Cha-cha-cha

The cha-cha-cha, or simply cha-cha, is the name of a dance of Cuban origin. It is danced to the music of the same name introduced by Cuban composer and violinist Enrique Jorrín in 1953. This rhythm was developed from the danzón by a syncopation of the fourth beat. The name is onomatopoeic, derived from the rhythm of the güiro (scraper) and the shuffling of the dancers' feet.

Styles of cha-cha-cha dance may differ in the place of the chasse in the rhythmical structure. The original Cuban and the ballroom cha-cha-cha count is "two, three, chachacha" or "four-and-one, two, three". The dance does not start on the first beat of a bar, though it can start with a transfer of weight to the lead's right. Nevertheless, many social dancers count "one, two, cha-cha-cha" and may find it difficult to make the adjustment to the "correct" timing of the dance.

Bolero

The Cuban bolero dance originated in Santiago de Cuba in the last quarter of the 19th century; it does *not* owe its origin to the Spanish music and song of the same name. In the 19th century there grew up in Santiago de Cuba a group of itinerant musicians who moved around earning their living by singing and playing the guitar.

Pepe Sanchez is known as the father of the *trova* style and the creator of the Cuban bolero. Untrained, but with remarkable natural talent, he composed numbers in his head and never wrote them down. As a result, most of these numbers are now lost, but two dozen or so survive because friends and disciples wrote them down. He was the model and teacher for the great trovadores who followed.

The Cuban bolero has traveled to Mexico and the rest of Latin America after its conception, where it became part of their repertoires. Some of the bolero's leading composers have come from nearby countries, most especially the prolific Puerto Rican composer Rafael Hernández; another example is Mexico's Agustín Lara.

Mambo

Mambo is a musical form and dance style that developed originally in Cuba, with further significant developments by Cuban musicians in Mexico and the USA. The word "mambo" means "conversation with the gods" in Kikongo, the language spoken by Central African slaves taken to Cuba. Modern mambo began with a song called "Mambo" written in 1938 by brothers Orestes and Cachao López. The song was a *danzón*, a dance form descended from European social dances like the English country dance, French contredanse, and Spanish contradanza. It was backed by rhythms derived from African folk music.

Rumba

Abroad, rumba is primarily thought of as a glitzy ballroom dance, but its origins are spontaneous, improvised and lively, coming from the dockworkers of Havana and Matanzas. Percussion (including quinto and tumbadoras drums and "palitos", or sticks, to play a *cáscara* rhythm) and vocal parts (including a leader and a chorus) are combined to make a danceable and popular form of music.

The word rumba is believed to stem from the verb *rumbar*, which means something like to have a good time, party. The rhythm is the most important part of rumba, which is always music primarily meant for dancing.

There are three kinds of rumba rhythms, with accompanying dances: *columbia*, *guaganco* and *yambú*. The *columbia*, played in 6/8 time, is danced by one man and is very swift, with aggressive and acrobatic moves. The *guagancó*, played in 2/4, is danced with one man and one woman, and is much slower. The dance simulates the man's pursuit of the woman, and is thus sexually charged. The *yambú*, known as "the old people's rumba", is a precursor to the *guagancó* and is played more slowly. *Yambú* has almost died-out and is played almost exclusively by folkloric ensembles.

Salsa

Salsa dancing originated in New York in the mid-1970s. It evolved from earlier dance forms such as *Son*, *Son Montuno*, *Cuban Cha cha cha* and *Cuban Mambo* which were popular in Cuba and other parts of Latin America at the time. Salsa, like most music genres has gone through a lot of changes through the years and incorporated elements of *Swing* dancing and *Hustle*, as well as elements of *Afro-Cuban* and *Afro-Caribbean* dances such as *Guaguanco* and *Pachanga*. The latest form of salsa being *Timba*, which is a form that has a stronger percussive content and at times incorporates rap as a way to give the song a different feel and is only popular for the most part in Cuba.

In many styles of salsa dancing, as a dancer changes weight by stepping, the upper body remains level and nearly unaffected by the weight changes. Weight shifts cause the hips to move. Arm and shoulder movements are also incorporated. The Cuban Casino style of salsa dancing involves significant movement above the waist, with up-and-down shoulder movements and shifting of the

ribcage.

The arms are used by the "lead" dancer to communicate or signal the "follower," either in "open" or "closed" position. The open position requires the two dancers to hold one or both hands, especially for moves that involve turns, putting arms behind the back, or moving around each other, to name a few examples. In the closed position, the leader puts the right hand on the follower's back, while the follower puts the left hand on the leader's shoulder.

There is some controversy surrounding the origins of the word salsa. Some claim that it was based on a cry shouted by musicians while they were playing their music. Others believe that the term was created by record labels to better market their music, who chose the word "salsa" because of its spicy and hot connotations. Still others believe the term came about because salsa dancing and music is a mixture of different styles, just like salsa or "sauce" in Latin American countries is a mixture of different ingredients.

Ballet

Cuba has ballet schools across the country. The Cuban National Ballet School (*Escuela Nacional Cubana de Ballet*) in Havana, with approximately 3,000 students is the biggest ballet school in the world and the most prestigious ballet school in Cuba. It is directed by Ramona de Súa. The Cuban National Ballet is a renown ballet company located in Havana.

National Ballet - Shakespeare and his Masks



DANCERS SPEAK

MARGE @ LARGE

Hungarian Embroidery is alive and well - thanks to an enthusiastic needle woman.



Marge and Charlotte

I first met Charlotte Halley last October at the Hungarian Fall Festival at the Hungarian Church in Hawthorne. She was happily stitching at her display of Hungarian embroidery. She informed me that she would be doing a presentation of embroidery at a later date. That turned out to be in January. At that time Charlotte spoke about her research trips to Hungary to learn more about this handcraft that she has fallen in love with. She is studying Hungarian in order to communicate with master embroiderers and to read some of the books on this interesting subject.

She also announced that embroideries from her collection would be on display at the Los Alamitos/ Rossmoor Library in Orange County for the month of February. As it turned out, they asked her to extend the display through March and then again through the middle of April.

The display featured examples of traditional embroideries from various regions of Hungary. Most of these regions have unique techniques and designs specific to that area. A Hungarian embroidery

enthusiast can easily identify each region – either by technique, pattern, or even by colors used. Charlotte's display had samples from Rabakoz, Kalošca, Mežokovesd, etc.

Even though I don't do much embroidery nowadays, I do admire Charlotte's hand work, enthusiasm, and commitment in creating these lovely pieces.

Marge Gajicki

(THERE'S) SOMETHING ABOUT KOLOS

This year the big kolo festival is coming to St. Anthony Croatian Church in June. Some elaborations are desirable on points mentioned in an earlier issue, so let me ramble about on my favorite dance form. Kolos only come from the Croatian and Serbian areas of former Yugoslavia. Nearby Balkan countries have similar circular dances, each with its own generic name, e.g. "oro" in Macedonia, "horo" in Bulgaria and Greece, "bar" in Armenia, etc. Kolo simply means "circle" hence circle dance. It is a generic name in that dances which are also danced in couples or trios are also termed "kolos", meaning "wheel." Actually the plural is "kola" but in this country it has been Anglicized to kolos. In Europe autos are often called "kola"; compare that with the young here using "my wheels."

As with other dances in other cultures kolos have changed with time and place. The Yankovic sisters, in their eight volumes of kolo descriptions, listed hundreds of them as being danced in the nineteenth century with much information about leadership in the dance, purpose, history and general culture of the dances. With the emigration to America (mostly 1890-1914) came the enjoyment of the tamburitza instruments, songs and dances of the homeland. We don't know much about the early years but by the time the next generation began dancing, changes to the dances had occurred, creating an American culture of kolos, much different from what the Yankovic sisters described. For instance, some dances which were done in a closed circle became an open circle with a leader; the basket hold disappeared; the winding-up was minimized. I think the boy-meet-girl aspect was much in evidence. Kolos were learned from the ethnic communities (as were nearly all the folk dances in the beginning), and were taught by Vyts Beliajus in Chicago and Michael Herman in New York who taught to folk dance

groups as early as the 1930's. It became popular in California around 1950, thus becoming the third venue and culture, with more changes.

To illustrate what some of these changes are, to what I term as the culture of kolos of nineteenth century Serbian and Croatian areas (then Croatia with Vojvodina provinces a part of the Austro-Hungarian Empire and in Serbia a monarchy) and the century plus of kolo dancing in America and today's dancing, let me give some examples. Starting with when the music starts, the leader for the dance is usually there and ready to lead, probably with a friend or two who will join as will others. Later comers join next to their friends, next to good dancers, a man next to two women (the logical formation), a young man with eyes open next to a young girl, etc. No mention made about joining at the end of the line. Originally it would have been a no-no since the leader already appointed a friend to that reserved position. It even has a name: "kec," defined in the dictionary as "the last person in a kolo dance." That person has a job or two. When the kolo leads in the opposite direction, the kec is the leader but the main duty is to keep the center of the floor clear so that the leader will have enough room to dance around and not have to wind up earlier than wanted.

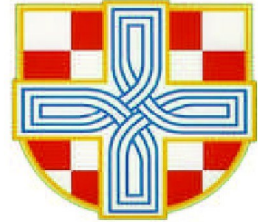
In this category there are some things that we do unconsciously or by rote, such as breathing, walking and even dancing. Holding hands in the circle was that way until relatively recently. In joining hands any comfortable hold should be considered correct. Ethnic hold hands any old way as you can see on YouTube, (which is great for kolos and all Balkan dances). The leader's role has been downgraded in both American-ethnic and folk dancing to where he/she is not much more than the first person dancing. It is not "his" dance in that he didn't pay for it nor request that particular kolo, he does not "describe" the dance showing the steps, is not allowed a warm-up walking the steps a few times and cannot signal the orchestra "dosta" (enough). This was usually done by winding up the kolo to a spiral. Aside from a few points, the purpose is as has always been the enjoyment of the dance. There is very little that is wrong, and even better, a whole lot that is correct. The greater your joy and thrill in dancing, the better!

John Filcich

**ST. ANTHONY CROATIAN CATHOLIC CHURCH
66TH ANNUAL FESTIVAL**



**SATURDAY,
JUNE 20, 2015**



Free Admission

ST. ANTHONY PARISH CENTER

712 North GRAND AVE, Los Angeles, CA 90012

**11:00 A.M. Mass with
Tamburica Orchestra
& the Parish Choir**

**Musical Program
with St. Anthony Tamburica Orchestra
St. Anthony Croatian Children School
& Kolo Club CROATIA**

Continuous Entertainment & Kolo Dancing Throughout the Day

Games for the Kids

LIVE BAND - MUSIC - DANCING - Bocce Tournament

Noon: Festival Opens

1:00-2:00 P.M.: Dancing

3:00-4:00 P.M.: Official Program

4:00-5:00 P.M.: Dancing

6:00 P.M.: RAFFLE Drawing

7:00-Midnight: Dancing

Food Served All Day:

Barbecued Lamb – Piglets

Sausages- Ćevapčići

Mostaccioli – Strudel

Homemade Pastries

CALENDAR

Note: Federation events are in bold.

CALL TO CONFIRM ALL EVENTS

JUNE

4 Narodni's Anniversary Party featuring live music by Interfolk, Narodni Int'l Folk Dancers, Thurs., 7:30–10:30 p.m. at Women's Club of Bellflower, 9402 Oak St., Bellflower, CA. Info: Julith (562) 404-3282 (home), (562) 881-9504 (cell) or www.narodni.org

5-7 *Greek Festival*, Fri. 5:00-10:00 p.m., Sat. 11:00 a.m.-10:00 p.m., Sun. 11:00 a.m.-8:00 p.m. at St. Spyridon, 3653 Park Blvd., San Diego, CA 92103. Info: (619) 297-4165.

6 *Contra Dance Community Party!* Waltz/ Zwiefacher garden workshops, dinner meet-up & Brentwood Contra Dance. See OTS for details. Info: (310) 936-3150

6 *Admiral Nelson Ball*, (English Country Dance), Saturday, Fullerton, CA. Info: Annie Laskey (310) 895-1571 or www.caldancecoop.org

6-7 *Greek Festival*, Sat. & Sun. 11:00 a.m.-10:00 p.m. at St. George, 10830 Downey Ave. Downey, CA 90241. Info: (562) 862-6461.

13-14 *Greek Festival*, Sat. & Sun. 12:00-9:00 p.m. at St. Prophet Elias, 1035 Inland Center Drive, San Bernardino, CA 92402. Info: (909) 885-6213.

14 Cerritos Festival with Cerritos Folk Dancers, Sunday 1:00 to 6:00 p.m. at Cerritos Senior Center, 12340 South Street, Cerritos, CA 90703. \$5 (\$4 if paid by 6/7/15) See ad. Info: (562) 865-8854 or ChiangWenLi@yahoo.com

20 *The Big Irish Fair & Music Festival*, Saturday 10:00 a.m.-7:00 p.m. at El Dorado Regional Park III, 7550 E. Wardlow Drive, Long Beach, CA 90815.

20 *Croatian Festival* 66th Annual festival presented by St. Anthony's Catholic Church. Saturday, noon to midnight. Music, performances, dancing, food. See ad. At Parish Center 712 N. Grand Ave., L.A.

26-28 *Greek Festival*, Fri. 5:00-9:00 p.m., Sat. & Sun. 10:30 a.m.-9:00 p.m. at St. Demetrios, 3100 E. Ponderosa Dr., Camarillo, CA 93011. Info: (805) 482-1273.

27-28 *San Diego Scottish Highland Games & Gather-*

ing of the Clans, Brengle Terrace Park, 1200 Vale Terrace Dr., Vista, CA 92084

26-28 *Greek Festival*, Fri. 5:00-10:00 p.m., Sat. 12:00-10:00 p.m., Sun. 12:00-9:00 p.m. at St. Paul, 4949 Alton Parkway, Irvine, CA 92714. Info: (949) 733-2366.

28 Forrest Gilmore Memorial Gathering, Sat. 1:30 p.m. at Brockton School, 1309 Armacost Ave., West Los Angeles. Potluck, snacks, dancing. See ad. Info: (310) 399-2321, gbenzeev@verizon.net

JULY

4 Independence Day celebration with ice cream social, Sat. 7:30-10:30 p.m. at Unitarian Church 511 S. Harbor Blvd., Anaheim. Hosted by Veselo Selo. Info: Lu Perry (714) 828-2581 or veseloselo1@yahoo.com

10-12 *Greek Festival*, Fri. 5:00-10:00 p.m., Sat. 12:00-10:00 p.m., Sun. 12:00-9:00 p.m. at St. Katherine, 722 Knob Hill, Redondo Beach, CA 90277. Info: (310) 540-2434.

18-19 *Santa Barbara French Festival*, Oak Park, 300 West Alama St., Santa Barbara 93105

25 Armenian Night, a tribute to John Bilezikjian, Sat. 7:30-10:30 p.m. at Unitarian Church 511 S. Harbor Blvd., Anaheim. Hosted by Veselo Selo Info: Lu Perry (714) 828-2581 or veseloselo1@yahoo.com

AUGUST

1-2 *Greek Festival*, Sat. 11:00 a.m.-7:00 p.m., 1205 San Antonio Creek Road, Santa Barbara, CA 93111. Info: (805) 683-4492

OCTOBER

23-25 Camp Hess Kramer Workshop Weekend – save the dates! See ad.

NORTHERN CALIFORNIA

6/13-20 *Scandia Camp Mendocino* dances and music from Norway and Sweden. At Mendocino Woodlands. Info: www.ScandiCampMendocino.org

6/27-7/4 *Balkan Music and Dance Camp*, hosted by Eastern European Folklife Center (EEFC). At Mendocino Woodlands. Info: eefc.org

7/4-11 *Mendocino Folklore Camp*. At Mendocino Woodlands. Yves and France Moreau, Bruce Hamilton. Info: mendocinofolklorecomp.com
7/19-26, 7/26-8/2 *Stockton FD Camp*. Two identical weeks; at University of the Pacific. See ad. Info: folkdancecamp.org

OUT OF STATE

MAINE

8/16-22, 8/23-29 *Mainewoods Dance Camp*, Fryeburg. Two completely different teaching staffs. Info: mainewoodsdancecamp.org

NEW MEXICO

7/30-8/2 *32nd Annual New Mexico Global Dance Camp* at New Mexico Tech Campus, Socorro, NM featuring teachers Ahmet Luleci and Steve & Susy Kotansky. Info: Southwest International Folk Dance Institute, www.swifdi.org

NEW YORK

8/8-15 *Balkan Music and Dance Camp*, hosted by Eastern European Folklife Center (EEFC). Iroquois Springs. Info: eefc.org

WASHINGTON

8/2-9 *Ti Ti Tabor Hungarian Folk Camp*, Raft Island, WA. Dance classes (two levels), music, singing/choir & a children's program. Scholarships available. Info/registration: www.tititabor.org or (425) 670-2396.

FOREIGN

ARMENIA

7/17-8/2 *Armenia & Georgia: Highlands Culture Tour*. More info & registration: www.georgianchant.org/tours/

9/16-28 *Dance Tour to Armenia*. in cooperation with the Folk Art Centre in Boston, open to all nationalities. Registration via Tineke van Geel. Info: www.tinekevangeel.nl

BULGARIA

7/31-8/6 *Bulgarian Folk Music & Dance Seminar* in Plovdiv, Bulgaria. Registration & info: www.folkseminarplovdiv.net

8/1-14 *Koprivshitsa & Bulgarian Cultura Tour* with Nina Kavardjikova. Info: rickspeer.com/NinaKavardjikovaTour

8/3-16 *Folk Tour Bulgaria:Koprivshitsa Folk Festival*. Led by Jim Gold. Info: jimgold@jimgold.com , (201) 836-0362.

CANADA

9/9-19 *Folk Tour French Canada*. Led by Richard Schmidt. Info: jimgold@jimgold.com , (201) 836-0362. See ad.

CZECH REPUBLIC

7/19-26 *Prague Summer Folk Dance Week*, Prague, Czech Republic. Czech & Moravian folk dances. Details & registration form at www.dvorana.cz

FRANCE

9/29-10/11 *Dance on the Water tour*. Paris, the Seine and Normandy. Info: www.folkdanceonthewater.org, (510) 549-0337.

GEORGIA

7/1-11 *Colchis & Svaneti: Discover Georgia Tour*. More information & registration: www.georgianchant.org/tours/

7/17-8/2 See Armenia & Georgia Tour above.

GREECE

9/6-19 *Fun in Greece*. Info: Andre Montsion, an-h2m@hotmail.com

POLAND

6/14-27 *Folk Tour Poland*. Led by Richard Schmidt. Info: jimgold@jimgold.com (201) 836-0362.

NORWAY

6/13-23 *Folk Tour Norway, Sweden, and Denmark*. Led by Lee Otterholt. Info: (201) 836-0362, jimgold@jimgold.com



Let's Dance!

The Magazine of International Folk Dance

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The where, when, how and who of International Folk Dancing

Membership application available on line at www.folkdance.com. Pay on-line or send application with check to Alicia LaFetra, Membership, 1614 Peacock Avenue Sunnyvale, CA 94087

Obituary of Forrest Gilmore

Forrest Richard Gilmore was born on August 25, 1922 in Cisco, Texas, and grew up in Tulsa, Oklahoma. The eldest of four children, he had a brother, Glen, and twin sisters Jean and Joan. From a very early age, he had an avid interest in science, especially physics. Forrest obtained his B.S. in 1944 and his Ph.D. in 1951, both in Physics, from the California Institute of Technology. He worked as a theoretical physicist and was an authority on the chemistry of air, reentry physics, and the effects of nuclear bursts. He had over 55 years of experience in analyzing the effects of nuclear weapons explosions, including blast waves, thermal, nuclear and electromagnetic radiation, radio interference, infrared backgrounds and radioactive fallout. He was a senior physicist at The Rand Corporation from 1953-1971 and a founding member of R and D Associates (later Logicon and Northrop Grumman), and was a Fellow of the American Physical Society.

Besides his studies in the chemistry of the upper atmosphere (which he continued late into his eighties), Forrest's great passions included international folk dance and current events.

Forrest started folk dancing soon after WWII, at the Methodist Church in Whittier, where he was a member. Since dancing in a church was frowned upon in those early days, the activity was named "Social Games". It was there where he met his future wife, Jewel.

As the international folk dancing movement gained great momentum during the 50s (not without obstacles from the McCarthy-ists), Forrest's dancing activities expanded too, and soon he also became a folk dance teacher. He moved with his wife and kids to the Pacific Palisades, and later, when the kids were grown and he was divorced, he moved to Santa Monica and became a member of all the folk dance clubs on the west side. He danced at least five nights a week. Occasionally, on Friday nights, he traveled to Pasadena to dance with his friends there. Work commitments drew him often to Santa Barbara, where, at his regular hotel, the owner left him a key, as he always arrived late at night after dancing with Flora Codman's international folk dancing group.

Forrest was especially proficient in set dances, and he remembered the different patterns of tens, if not more, of Scottish and English Country dances. Eventually he even learned to call Square Dances. He

was also an avid Scandinavian dancer, and participated in Hambo competitions, twirling on the grass and on concrete. When "Kolos" (i.e. what we called in the early days line dances from the Balkans and the Middle East) appeared, Forrest learned them with enthusiasm.

Physics and folk dancing were Forrest's refuge when life dealt him the heaviest blows: the deaths of his eldest daughter, Peggy (Margaret), in 1973, and his son Bob (Robert), in 1997.

Eventually, in his sixties, Forrest became more selective in his choice of dances. His interest in learning new line dances diminished, but he remained an avid dancer of couple and set dances. Those who danced with him knew him sitting in his usual corner (he had his preferred spot in every club), reading his physics journals or the Economist, but having ears like long antennae: as soon as the first bars of a couple or set dance would play, he was up and ready.

As he advanced in years, Forrest learned fewer new dances: the reading time in his preferred spot increased, the number of dances decreased, but he still enjoyed coming, meeting his friends, listening to the music.

Forrest also played administrative roles in the folk dancing community: for a number of years he was treasurer of the Folk Dance Federation, South, served as president of Westwood Co-op Folk Dancers, and was business manager of the Folk Dance Scene magazine.

He was an avid reader and, besides science, was particularly interested in economic, environmental and social justice issues. A brilliant man, he was also kind and generous; always willing to go the extra mile for his family, friends, and the folk dancing community.

In 2013, increasingly frail and gradually losing his memory, Forrest moved to a memory care facility in the Sacramento area to be close to his daughter, Martha, her husband, Haim, and his grand-daughter Katherine. He died there, after a short illness, on March 21, 2015.

Forrest will be greatly missed by all who knew him. A memorial is planned in his honor on June 28, 2015, at 1:30 p.m., at the auditorium of Brockton School, 1309 Armacost Ave, Los Angeles, CA 90025. See ad for details.



Please join us for

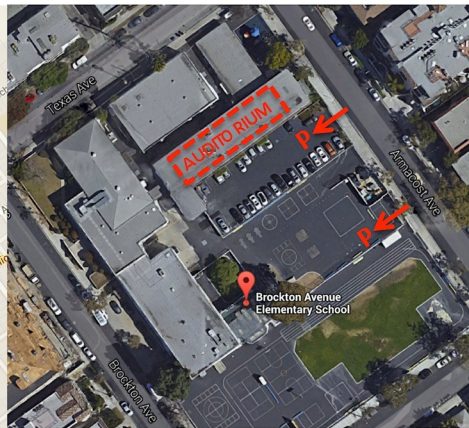
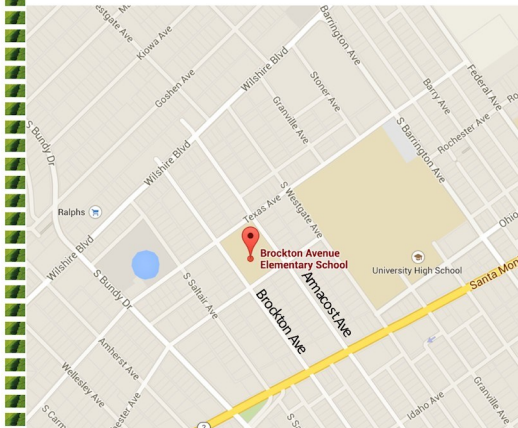
A Memorial Gathering

remembering

Forrest Gilmore

Sunday, June 28, 2015 at 1:30 pm
Brockton Avenue Elementary School
1309 Armacost Ave., Los Angeles, CA 90025
Pot Luck, Snacks, Dancing

Please share with us your memories of Forrest...



Contacts:

Gerda Ben-Zeev 310-399-2321 gbenzeev@verizon.net

Beverly Barr 310-202-6166 dancingbarrs@yahoo.com

ON THE SCENE

NARODNI INTERNATIONAL FOLKDANCERS

June 4 Narodni's Anniversary Party - featuring live music by Interfolk

June 11 Review night - we plan to review the most recently taught Armenian dances in our repertoire.

June 18 & 25 Camille Dull teaches Sea Salt Sally and reviews Dorozhka.

Tentative schedule for July:

July 2 - Independence Day Party

July 9 & 16 - Guest teacher Sherry Chochran

July 23 & 30 - Statewide 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

WESTWOOD COOP

Westwood Coop Folk Dancers are having a party on Thursday, July 30.

We meet at Felicia Mahood Senior Center on Santa Monica Blvd, 1 block west of the 405.

Non-partner dances start at 7:30 p.m. and there is an all request program from 8-9:45 p.m.

Bring a snack to share. Donation is \$4. Hugs and a smile are free.

FREE ARCHIVES

We are offering free to anyone in the folk dance world who can make good use of them the following items:

1. 30 cassette dance tapes in a fitted leather case. Recorded are dances from Hungary, Israel, Greece, England, 1974 camp dances, dances with Moshiko, Yugoslavia and many more international dances. These were collected by Rena Nadler, a beloved expert teacher and Westwood Coop member.
2. VILTIS, volumes 15 to 42 (1936-84 – a few issues are missing). A useful national magazine with much info regarding people and dances, VILTIS was published by renowned Lithuanian-born Vyts Beliajus

for the entire folk dance community. Stored in two heavy cardboard boxes.

3. LET'S DANCE – a complete set of magazines from 1971-1980

Please contact Bill or Judy Campbell at jubilly14@aol.com or (310) 398-8992

ARMENIAN/GREEK DANCE COURSE

Announcing Tom Bozigian's 8 week Armenian/Greek Summer Dance Course !

Starting Wed., June 10, 2015- Late Registration accepted June 17. Time: 7:30-10:30 p.m. At Karavan Dance Studio, 1626 South Central Avenue (at Gardena), Glendale CA 91204 For information call: (562) 941-0845, or email: bozigian@earthlink.net

MOUNTAIN DANCERS SPECIAL EVENT

Everyone is welcome

Hey there! We are starting our 70th year of folk dancing. In honor of this historic event, we are having a free dance session on June 16. We will dance from 1:30-3:30 p.m. at the Women's Club in South Pasadena (1424 Fremont Ave, S. Pasadena).

After working up an appetite, we will be meeting at 4 p.m. for our annual *Beginning of Summer* dinner (dutch) at a nearby eatery - "Senor Fish" (618 Mission, S. Pasadena).

All are welcome to join us for one or both of these gatherings. For long-time members, new dancers, and everyone in between, this is your chance to dance (free), eat (we all like to eat!), socialize, and get to know us better.

For more information call Ann at (626) 893-0303.

Ann Armstrong

VESELO

June 6 Advanced teaching at 9:30 p.m.

June 13 Wednesday night on Saturday. Early part of evening features Wed. night folk dancers' choices followed by all request.

June 20 Diane Baker will teach Gul Aliye and Gajdine Svirjat.

June 27 Diane Baker will review dances.

July 4 Independence Day celebration with Ice cream social.

July 11 Wednesday on Saturday. Early part of

evening features Wed. night dance group choices followed by all request.

July 18 Reviews of Garoon and other Armenian dances.

July 25 Armenian Night, a tribute to John Bilezikjian.

Veselo meets on Saturday evenings at the Unitarian Universalist Church 511 S. Harbor Blvd., Anaheim, CA from 7:30-10:30.

Lu Perry

PASADENA CO-OP

Channel your inner creature during our **And Now for Something Completely Different** event on June 5. Leave your dignity at the door, throw off those inhibitions and become your favorite animal for 15 minutes, when we learn the zany Israeli children's dance **Jungle**. You can don your own animal accouterments such as antler hats, tails, or that leopard unitard you got for Christmas or select something from our basket of goodies.

On July 31 we will have a party with potluck refreshments, no teaching, and an all-request program, except for the numbers played by our 5th Friday Band.

Check the Dances/This Month page of our website, PasadenaFolkDanceCoop.org, for the complete program for each evening, dance videos, and much more.

Jan Rayman

CONTRA DANCE COMMUNITY PARTY

Saturday June 6, starting at 3:30pm. Free Waltz & Zweifacher Workshops in a Garden. Then Dinner Meetup, then Brentwood Contra Dance.

Time: Party at the Garden: 3:30 to 5:30 p.m. including: 3:30 p.m. Waltz Workshop For Beginners, with Diana; 4:00 p.m.: Heighten Your Waltz Workshop for both beginners and experienced dancers, with Diana; 4:30 - 5:30p.m.: Zweifacher Workshop with Jay and Jill Michtom from 'Folk Dance Scene' magazine.

5:45 p.m. Pre-Contra Dance Dinner Meetup at Hurry Curry (Indian Restaurant)

7:30 p.m. to 11:00 p.m. Contra Dance Lesson and Dance in Brentwood. Jeff Spero calling with Kindred Hoofits (Luke Alberti on Keyboard, Belinda Thom on fiddle, James Flaherty on banjo).

Where: Party/Workshop: The Learning Garden,

2424 Walgrove Ave, Venice 90066. Enter first driveway on left, thru gate. The dance workshops are in the courtyard/patio follow the 2nd path to the left when you enter the garden.

Dinner: Hurry Curry, 12825 Venice Blvd (couple of blocks from party, east on Venice Blvd)

Contra Dance: Brentwood Youth House, 731 S Bundy Dr., LA 90049

The first workshop includes How to Lead/Follow even if you don't know the steps or are improvising. The second is a special workshop to enhance your waltz for a more exhilarating, connected and romantic experience. Zwiefacher is an exhilarating waltz-like dance - a contra dancer tradition. Do it during the break at the 1st Saturday Brentwood Contra to Leonard Ellis's live music. RSVPs for dinner helpful to make sure you're at our table.

The only hosted part of the party at present is the dance workshops, but people are welcome to stroll, sit and hangout, or jam in the many lovely areas of the garden: greenhouse, fountain/tea-room, mini-amphitheater, pond w/turtles, Chinese Medicinal Herb Garden, Western Medicinal Herb Garden Dessert Garden. The garden is large and there are many sitting areas.

If you wish to host a jam, please contact me ASAP with your name, instrument(s) you play, and what style of music jam you'll host.

Cost: Bring a potluck refreshment to share if you like. The afternoon party/workshop is free. Dinner is at a restaurant so it's not free. Contra Dance is \$12 (full-time students w/ID \$7, under 18 free). CDSS members get \$1 off. If it's your first time contra dancing, tell them when you enter the dance and they'll give you a coupon to attend your second time free.

Contact: Diana at (310) 936-3150 (doesn't accept text but welcome to leave voicemail 24hrs) or lacontradancers-owner@yahoo.com. Check the website for updates as it gets closer to the party and click on link to June 6th event. whimsyum.org/contra-dance-center.html

Diana

BEVERLY BARR'S DAYTIME CLASSES

Tues, at Roxbury Recreation Center, 471 So. Roxbury Dr., Beverly Hills 11:00 a.m. 12:30 p.m. Wed, at Culver City Senior Center, Northwest corner of Overland Ave. & Culver Blvd. 12: 30-2:00 p.m. All of

On the Scene is continued on page 23.

Stockton Folk Dance Camp 2015

July 19-26 & July 26-August 2, 2015

FEATURING



Cesar Garfiaz
Salsa Rueda



**Sonia Dion & Cristian
Florescu**
Romanian



Željko Jergan
Croatian



Nils Fredland
Contra and Squares

More surprises are being
planned, including the party
themes.

Visit our website

www.folkdancecamp.org



Kay Munn
Scottish



**Miamon Miller
& Friends**
Live Music



**Pierre Sandor
Diabankouezi**
Congolese Workshop



Götz Zinser
German



Genc Kastrati
Albanian

RECENT EVENTS

CHICAGO SPRING FESTIVAL

Spring festival, presented by Ensemble Balkanske Igre at International House on the University of Chicago campus, celebrated 50 years this March. Spirits were soaring during the 3 ½ days of festivities. John Kuo, festival director, promised: "World-renowned master teachers and artists, spectacular live music, riveting dance and musical performances featuring dance and music of the Balkans, Eastern Europe and Eastern Mediterranean". He and the festival committee delivered all of the above and more, much more! An atmosphere of respect, caring, sharing, goodwill, support, cooperation, friendship, and generosity pervaded the great hall. A shared love and appreciation of dances and cultural traditions elevated all participants.

Logistics were superbly managed by John Kuo and his multi-tasking, competent volunteer festival staff. Teachers and musicians were invited, campus dormitories reserved, sponsors engaged, hospitality and publicity organized, reunions arranged, dance performance suites practiced, costumes cleaned, the syllabus prepared, etc. etc., etc. During the festival members of the Ensemble Balkanske Igre and other festival volunteers were in constant motion from dawn 'til after midnight.

Spring Festival is part of the International House Global Voices Performing Series. Co-sponsored by the International House, the Center for Eastern European and Russian/Eurasian Studies, plus Ensemble Balkanske Igre, it follows that cultural sessions are a highlight of Spring Festival. On Thursday Kete Ilievski presented film clips and stories from Skopje, Macedonia. We glimpsed his father (the first Macedonian professional choreographer) leading Postupano Oro in the 1948 film *Jugoslavenski Narodni Plesovi*. Atanas Kolarovski was the youngest dancer. Next we viewed film clips of local men demonstrating their prowess at a folklore seminar in Struga, then John Kuo dancing in 1987 at the Saints Day celebration at the St. Pantelejmon Monastery. To complete the circle Kete taught Postupano Oro in Sunday morning's class and executed impressive squats and turns just as he did in the film clips.

Friday's culture class featured Nina Kavardjikova,



Nina leads Kopanitsa

talking about the music and dance traditions of Bulgaria throughout history and present time. She described the church and families' roles in maintaining culture during the Ottoman occupation and the State's role in preserving village traditions in the Soviet era. "Who will step in to preserve those traditions in the 21st century?" she asked. Villages are becoming "museums" as young folks move to cities for education and employment. Schools and dance clubs in cities provide opportunities to dance, but do not preserve the cultural heritage. If you want to adopt a village, contact Nina! Or, trip along with her to Bulgaria this summer and choose one for yourself.

Saturday was billed as a joint cultural session by Yannis Konstantinou and Ahmet Luleci. Yannis had prepared a detailed history from his native region surrounding Florina, West Macedonia. We learned that French soldiers assigned to build roads in the area during WWI took photographs, which have been collected. Viewing the photographs, we witnessed changes over time in buildings, dress, vehicles, fields, tools, etc. Yannis pointed out communities of Bulgarians, Macedonians and Rrom all living amicably as neighbors in the same village, but attending their own churches and schools. Surprisingly, their weddings took place on the same date, the name day of the village, with the different groups attending their own celebrations. Men leaving

the village for work to support their families gave rise to a shift in norms of the dance line. Traditionally men danced together, and if women joined that line, a kerchief maintained space between the male and female dancer. When a man returned from work abroad to the village for an interlude his son danced next to him. His wife, wanting to enjoy the company of her husband and son, broke with tradition and danced between them. We were so entranced by Yannis' stories and photos that the hour flew by. Ahmet, in the spirit of generosity that characterized the festival, invited us to join his next tour of Turkey and see the culture and geography in person, since culture hour had come to an end. Bob Leibman then shared field notes and recordings from research among the Tosk Albanians in the Lake Prespa region of the Republic of Macedonia in the early 1970's for those who wanted to continue cultural immersion. Others headed downstairs for music and dance workshops, or to dorms for a nap.

Vocal, instrumental and dance workshops got us up early each morning. Again the spirit of cooperation flourished. Nina and Kete both filled in to teach a singing class when vocal teachers had to cancel. Kete taught additional Macedonian dances since Atanas Kolarovski remains on the DL after falling while on vacation in Mexico. Ventzi Sotirov got us breathing with his high energy "Oj Galab Guka" dance from Blagoevgrad. Nina began with the soft and elegant "Kyoroholu" from the village of Gotse

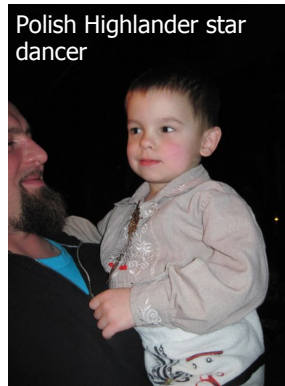


Chris and Sherry pose

Delchev. Ahmet challenged everyone except Sherry Cochran (leader of L.I.F.E. dancers in West LA) with the Kurdish dance, "Helev" in 10/8 rhythm. Yannis masterfully taught authentic Greek-Macedonian

dances with a gentle voice, while his lovely daughter Xenia led the dance line. Chris Bajmakovich taught Rrom singing plus accordion. Clarinet, gadulka and tapan classes with virtuoso musicians filled out the teaching schedule. Some folks skipped classes to sleep in and save energy for the exuberant dance parties.

A highlight of Spring Festival is the Saturday evening concert. In recognition of the 50th anniversary brilliant concerts took place Friday and Saturday evenings. Both concerts featured too many exquisitely costumed ensembles and gifted artists to enumerate all in this article The Tatry Polish Highlanders generated heartfelt applause with the youngest and oldest dancers executing breathtaking



Polish Highlander star dancer

leaps and stamps on a stump. A late addition to the program was the Trioda Ukrainian Vocal Trio, on a tour to raise funds with their beautiful voices for humanitarian relief in Ukraine. The advanced dance troupe of the CCEA Chinese School captivated the audience with their luminous Uyghur Dance. Ellas flawlessly performed a set of Cretan dances during

which the audience swayed to rhythms of the Greek islands. For Friday's concert Balkanske Igre reached deep in their repertoire to reprise the Shopsko Horo Suite choreographed by Ventzi Sotirov, Petar Petrov and Tihomir Dontchev that they had performed in 1994 for the Opening Ceremonies of the World Cup. On Saturday they concluded the program with a high energy medley of Dajchovo, Shopsko and Shopska Rachenitsa. John announced that the Dajchovo Horo / Zizaj Nane choreography was by James Popson, founding member and director of Ensemble Balkanske Igre when John Kuo joined the ensemble. James Popson had learned the dance from Dick Crum to whom the steps had been taught by Olga Sandolowich of Toronto. Olga's room was next to mine in the dorm and she graciously agreed to be photographed. Dennis Boxell choreographed Shopsko Horo and Mitko Manov, the Rachenitsa.

Braća Tamburitza Orchestra kicked off the dance party Thursday evening. When Veselo Selo

Tamburitza Orchestra played on Saturday several of the young Serbian musicians were performing at an event elsewhere, but no problem, Croatian tamburitza musicians from Braća filled in and lively kolos ensued. James Stoyanoff, clarinet virtuoso, and



Kolo around the band

Orchestra Balkana played Friday evening. Balkanski Ritmi Bitov Orchestra (gaida, tapan, kaval and gadulka) played Bulgarian classics with flourish and artistry on Friday and Saturday. Chris Bajmakovich headlined Muzika4U on Saturday and led off Friday's party with a sensuous coccek. Californian Bill Cope brought his gadja and played with everyone. Dance parties at Spring Festival gather energy from young and "seasoned" dancers intertwining around the hall. Transitions between musical groups was seamless and the dancing non-stop until the bewitching hour of 1 a.m. when I-House regulations call for lights out/power off/go home. A new tradition at Spring Festival is the musical/social interlude in I-House lounge between the concert and the dance party. Music plays while guests dance or socialize. Performing groups swap photos; friends from across the country find each other and catch up on life between festivals.

An army marches on its stomach, and, likewise, dancers need nourishment. This year Salonica, a Greek restaurant near I House in Hyde Park, prepared sandwiches for lunch, and a multi course buffet dinner Friday and Saturday evenings. Yum!

John Kuo was ably assisted by his wife Galia, who has been dancing since she was a toddler. Galia is from the Pirin Macedonian region of Bulgaria and studied dance with Bratoy Bratoyev before moving to the USA. John Kuo joined Balkanske Igre in 1973, and has directed the ensemble since 1980. It was a treat to dance with John, Galia and their charming daughter Maria. Mark your calendars now for the 51st Spring Festival, March 18 – 20, 2016. Plan to spend a few extra days in Chicago to enjoy the city's museums, lakefront walking path, public sculptures,

music and clubs. This year I took the Metra to the Field Museum. Having viewed the documentary *Dinosaur 13* about the discovery of the T-Rex skeleton in South Dakota I was eager to meet "Sue" in person at the Field Museum, as did groups of preschoolers. On the same day, Jana Julian of Goleta toured the Art Institute, and fellow Californian Shana Winokur admired treasures in the Oriental Institute. We'll be back in 2016 for more sightseeing and dancing at Chicago Spring Festival!

Diane Baker

WESTWOOD CO-OP SPRING FESTIVAL

Our annual festival took place on April 12 at Brockton Elementary School. It was a delightful occasion and attracted dancers from many other clubs, bringing the total attendance to more than 150. Varied aspects contributed to the event's success: free admission, ample parking facilities, a smooth, beautiful wooden floor, an interesting, well-chosen dance program and delicious refreshments. Perhaps you saw several pictures of our festival in the May issue of Folk Dance Scene. We dance at Felicia Mahood Senior Center, SW Corner of Santa Monica Blvd. & Corinth in W. Los Angeles, from 7:30 to 9:45 every Thursday evening. The "early" program from 7:30 to 8:00 features non-partner circle dances. At 8:00 the regular program begins with varied dances, two teachings, and reviews of dances taught previously. For information, please call me at (310) 397-2450.

Laurette Carlson, Vice-President

HAPPY ANNIVERSARY



Tikva Mason's dance class celebrating their one year anniversary!

CUBAN FOOD

All recipes courtesy of the Cocina Cubana Club founded by Pascual Perez and Sonia Martinez.

CUBAN MOJO SAUCE RECIPE - HOW TO MAKE AUTHENTIC MARINADE



Use mojo sauce with Cuban sandwiches, boiled yucca, grilled seafood and meats, fried green plantain chips (tostones) and more. The authentic mojo is made with juice from sour oranges. It still has that little orangey taste, but it's very acid and tart. You can come close by mixing equal amounts of freshly squeezed orange juice with lime juice. I prefer to add more lime juice than orange, as I like it very tart.

If you live in an area with a large concentration of Latinos you will probably find bottled Mojo (Goya brand makes one) or their produce department might have the slightly bumpy, thick skinned sour oranges. I have seen recipes for mojo using cilantro, but that is not traditional to Cuban cuisine. This recipe makes one cup.

Prep Time: 5 minutes - Cook Time: 20 minutes - Total Time: 25 minutes

Ingredients:

1/3 cup olive oil
6 to 8 cloves garlic, thinly sliced or minced

2/3 cup sour orange juice* or lime juice
(or equal portions orange juice and lime juice)
1/2 tsp ground cumin
Salt and freshly ground black pepper, to taste

Instructions:

Heat the olive oil in a deep saucepan over medium heat. Add garlic and cook until fragrant and lightly toasted. Don't let it brown or it will be acrid tasting, just about 30 seconds should do it.

Add sour orange juice, cumin, salt and pepper. **STAND BACK;** the sauce may sputter. Bring to a rolling boil. Taste and correct seasonings, if needed.

Cool before serving. Mojo is best when served within a couple of hours of making, but it will keep for several days, well capped in a jar or bottle, in the refrigerator.

*Many Latin grocery stores sell bottles of "naranja agria" (bitter orange juice). You can also find it for sale online.

CUBAN ROASTED CHICKEN RECIPE - POLLO ASADO EN CAZUELA

There are a few popular ways to make Cuban roasted chicken, this version is from my friend and author Sonia Martinez. I myself roast the chicken at 425°F for 15 minutes, then one hour at 375°F. A meat thermometer stuck into the chicken's thigh should read 160°F when done.

Prep Time: 20 minutes Cook Time: 1 hour 20 minutes Total Time: 1 hour 40 minutes

Ingredients:

1 large roasting chicken
juice of 1 sour orange or the juice of a lemon or lime
1 teaspoon salt
3 garlic cloves – mashed
1/2 cup dry white wine
1 onion, chopped
1 laurel (bay) leaf
3 Tablespoons oil or lard
1/8 teaspoon black pepper

Instructions:

Marinate the chicken with salt, the citrus juice and the mashed garlic for several hours. Drain it but re-

serve the marinade and then sauté the chicken to golden in the oil or lard. Add the white dry wine, bay leaf, onion, pepper and the left over marinade.

Cook at a lower temperature, turning over often to make sure all of the chicken cooks evenly, until done (Sonia's note: chicken will be done when no pink juices flow when pricked with a fork - but don't check too often or all juices will run out and leave meat too dry) For easier cooking and serving, you can cut chicken up in pieces before marinating. You can add peeled and diced potatoes if you wish. This recipe serves 4.



CUBAN MANGO BREAD RECIPE - HOW TO MAKE PAN DE MANGO

This recipe suggests using two loaf pans, but I found that a single 9x5x3 inch loaf pan can also work (23x13x8 cm). I have also made this bread without the cherries, but with a half cup of unsweetened shredded coconut instead. A nice breakfast bread to have with coffee.

Prep Time: 15 minutes Cook Time: 40 minutes
Total Time: 55 minutes

Ingredients:

2 cups all-purpose flour
2 tsp ground cinnamon
2 tsp baking soda
1/2 tsp salt

1/2 cup dried cherries, soaked in hot water for 10 minutes and drained
1 cup sugar
2 eggs
2/3 cup vegetable oil
1 tsp vanilla
2 1/2 cup chopped firm-ripe mangoes (about 3 1/2 lbs)
1 tbsp lemon or lime juice

Instructions:

Preheat the oven to 350°. Grease two 7" by 3" loaf pans. In a medium bowl, combine the flour, cinnamon, baking soda and salt. Add the dried cherries and stir until evenly distributed. In another bowl, with a whisk or an electric mixer, beat together the sugar, eggs, and oil until fluffy and light colored, about 3 minutes.

Add the vanilla. Add the flour mixture to the sugar mixture and beat just until smooth. Do not over mix.

With a large spatula, fold in the mangoes and lemon juice. Scrape the batter into the prepared pans. Bake in the center of the oven for 35 to 40 minutes, or until the top is firm, the loaf pulls away from the sides of the pans, and a cake tester inserted into the center comes out clean.

Remove from the pans to a wire rack to cool completely. When cooled, wrap in plastic wrap and let stand at room temperature until ready to serve. This recipe yields two loaves.

Sandy Helperin



POETRY CORNER

HESS KRAMER POETRY

At the Westwood Hess Kramer weekend in March, I had the great joy of presenting a poetry workshop. Attendees were guided into finding the inner poet that we all possess. The suggested theme was 'trees' but some worked on other topics. Many participants told me it was provocative and productive, and I am so very glad!

Camille Dull

Here are a few examples of poems people wrote:

TREES

Dark, angled branches
Twigs dangling like arthritic fingers
Will they hang on or drop to join their siblings on the
ground?
Trees in early spring
Baby leaves, pale emerging life
Trembling in their newness
Anxious to blossom into flowers, fruits, nuts.
Not knowing fall will come,
They will dance down
To nourish the earth for next year

Jill Michtom

MY OAK TREE

Wind in the tree
Branches crackling
Bugs eating and crawling
Having a feast
Birds stopping for a rest
Leaves growing, some falling
Squirrels hunting for acorns
Leaning toward the fence and trampoline
Shading some deer
My oak tree.

Caroline Lozon and Carol Wall

GIANTS

Surrounded by giants I live.
Thick trunks support tall, leafy heights,
Two in front, three in back.
Melaleucas from Australia
Protect me throughout the nights.

Laurette Carlson

GRATITUDE

A flat pod, slightly open
Revealing papery seeds.
A pot of soil, sunshine, water, time -
A green sprout.

Abundance of growth -
Red flowers become globes filled with rubies.
Sustenance for squirrel, possum, raccoon
And me!

Sandy Helperin

TREES

Trees whisper to me when
the wind shuffles their leaves.
They sing melodies of the breezes,
subtly and softly embracing me in their songs
of sunshine and rain,
wind and fog.

First winter in Munich,
delighted to witness the soft, white plumps
of snow
frosting the limbs of trees,
nature's magical, majestic beings.

Life without trees

Unimaginable.

Bettina Gantsweg

HAIKUS

The form of poetry known as haiku is one of the most important forms of traditional Japanese poetry. Haiku is a 17-syllable verse form consisting of three metrical units of 5, 7, and 5 syllables.

Here are a couple of haikus on the same theme of trees:

Jacaranda trees
Delicate periwinkles
Grace the path ahead

Marie Montes

JACARANDA

Mists of lavender
Drift on the breeze like feathers
Decorate my lawn

Sandy Helperin

If you were at the workshop given by Camille Dull and we missed your poem please send it to me and it will appear in the next issue of Scene. If you were not at the workshop, but feel inspired to write a poem, we would be more than pleased to add you to our growing list of poets! And hopefully, at our next Westwood Camp Hess Kramer weekend we will delve further into our "inner poets" with Camille's expert guidance.
Sandy Helperin

We present here poems written in the comfort of the poets' homes. Thank you both.

When steps are more than steps
When steps reach out
To remember
Who, when & where
When steps care
about the smiling choreographer
When steps
hearken to the
high noise of the
Saxophonist's name
When steps sing
They will always sing
And they will always say your name
& welcome you,
Mona

=====

*For our dear friend, Mona Gustafsson, of blessed
memory
April 24, 2014 by Karen (Edinger) Belkić*

JUNE SONG

Blue birds trilling and twiggling and nesting;
Blue eggs warming and little chicks forming;
Spiders spinning and twirling and webbing;
Flowers peeping and popping and bursting.

Couples jigging and clogging and reeling;
Skirts floating and flying and twisting;
Arms swinging, entwining and linking;
Music ringing and booming and bouncing!

Here's the June-fully joyous thing: It's Spring!

Camille Dull

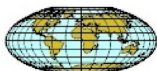
On the Scene continued from page 15.

Beverly Barr's daytime and Monday evening's group at Brockton Ave. School in West L. A. will be held through the summer except the Monday afternoon class at the Sherman Oaks Senior Center which will be closed for the summer. We plan to reopen in the same place at the end of summer. If you do not get notified in the Scene or by phone or e-mail, please check with us to send your e-mail address and/or phone number to make sure we know how to reach you. Questions or for more information contact Beverly (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com See the full page ad for the Camp Hess Kramer Workshop Weekend in October in this issue of Scene. More information, including teachers will be in the August issue of Scene.

Beverly Barr



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Federation Clubs

BAY OSOS FOLK DANCERS

Tue 11:00-3:00

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, LA DanceFit Studio, 10936 Santa Monica Blvd

CERRITOS FOLK DANCERS

Tue 6:00 - 8:45

(562) 865-8854 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 except holidays

(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

*(626) 429-9008 Vincent Cheng
ALHAMBRA, S. CA Chinese Broadcasting Inc, 3000 W Valley Blvd*

INT'L FOLK DANCE CLUB - LAGUNA WOODS

Tue 9:00am-11:00

(949) 454-0837 Frieda Gorelick
LAGUNA WOODS, Clubhouse 1, 24232 Calle Aragon

KYPSELI GREEK FOLK DANCING

Fri 8:30-11:30

(323) 660-1030 Jozef Bilman
SHERMAN OAKS, The Tango Room, 4346 Woodman Avenue

LAGUNA FOLKDANCERS

Sun 7:00-10:00

(714) 893-8888 Ted Martin
LAGUNA WOODS, Clubhouse 2, 24112 Moulton Pkwy.

LAGUNA WOODS FD

Wed 5:30-8:00. Sun 7:00-10:00

(949) 770-7026 Miriam Kahn
LAGUNA WOODS, Clubhouse 2, 24112 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

(818) 790-8523 Jan Rayman
PASADENA, Throop Mem. Church 300 S. Los Robles (at Del Mar)

PRESCOTT INT'L FOLKDANCERS

Wed 6:00 (928) 925-8995 Dick Weston

PRESCOTT: First Congregational Church, 266 E. Gurley St.

RAINBOW SENIOR CLUB

Sun 2:30 - 6:30

(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. Sun.

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

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 - 11:00(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 7:30-10:00

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

VESELO SELO FOLKDANCERS

Sat 7:30-10:30

ANAHEIM, Unitarian Church, 511 S. Harbor.
(714) 828-2581 Lu Perry

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 3:00-8:30
(310) 641-0669 Carrie McClune
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, LA DanceFit Studio,
10936 Santa Monica Blvd

CAL TECH FOLKDANCERS

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

CLAREMONT ISRAELI DANCERS

Mon 7:00-10:00 (909) 921-7115 Yael
CLAREMONT, Masonic Lodge, 272
W. 8th St.

DESERT DANCERS

Thu 7:30-9:30
(760) 371-5669 Nora Nuckles
RIDGECREST, Hi Desert Dance
Center 725 S. Gateway St.

DESERT INT'L FOLK DANCERS

Tue 7:30-9:30 Oct.-May
(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
L.A., Pan Pacific Senior Center, 141 S.
Gardner St, Thu 10:15-11:45am

FRIDAY NIGHT L.I.F.E.

Fri 8:00-11:00
www.lifebalkandancers.com
worldance1@gmail.com Sherry
WEST L.A., LA DanceFit Studio,
10936 Santa Monica Blvd

ISRAELI DANCING-James Zimmer

Tues 7:30-12:00
(310) 284-3638 James Zimmer
Israeldance@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
Mon 7:00-11:30 Beginners at 7:00
SAN DIEGO, Infinity Sport Dance
Center, 4428 Convoy St

KAYSO FOLK DANCERS

Fri 9:30am-12:00
(619) 463-7529 Joe Sigona
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St

SAN DIEGO FOLK DANCERS

Mon 7:30-9:30
(858) 278-4619 Jeanne Cate
SAN DIEGO, Balboa Park Club,
Balboa Park

SAN PEDRO KOLO DANCERS

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

SANTA BARBARA

BALKAN FOLK DANCERS

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

**SANTA MONICA COLLEGE
INT'L DANCE CLUB**

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

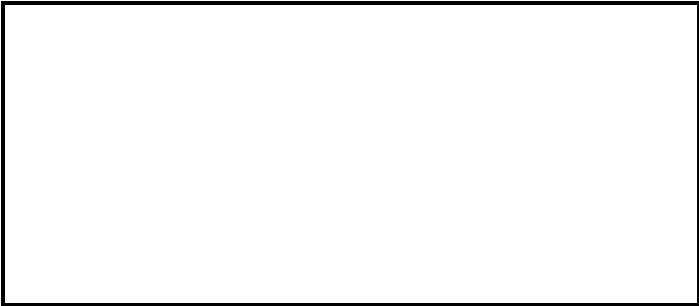
UCLA INT'L FOLKDANCERS

Mon 7:00-9:00 (ballroom dance)
Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
UniversityDanceClubs@yahoo.com
WESTWOOD, UCLA Kerckhoff Hall

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