



Folk Dance Scene



Published by the Folkdance Federation of California, South

Volume 52, No. 1

February 2016

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

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

SUBSCRIPTIONS: Subscription orders and renewals should be addressed to Gerda Ben-Zeev. The subscription rate is \$18 per year, USA, \$20 for Canada or Mexico, all other foreign subscriptions available by email (pdf) only, \$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. Full payment due at time of submission to Gerda Ben-Zeev at the above address. Ads should be submitted in 300 dpi electronic format (TIF, JPG, or PDF) to ads@FolkDanceScene.org. For ads that cannot be submitted electronically contact ads@FolkDanceScene.org or (949) 646-7082.

Size (width x length)	Federation Club	Others	Payments to:
1/4 page (3" x 3 1/2")	\$10	\$15	Gerda Ben-Zeev
1/2 page (6" x 3 1/2" or 3 3/4" x 7 1/2")	\$15	\$25	19 Village Park Way
Full page (6" x 7 1/2")	\$25	\$40	Santa Monica, CA 90405

On the cover: traditional Albanian folk dancing of Kugova region



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Volume 52, No. 1
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Federation Corner

Editors' Corner

We feature in this issue the dances of Albania in preparation for the coming Laguna Festival with Albanian teacher Genci Kastrati. Note the center fold.

Find other events in Calendar and On the Scene.
Our most constant poets favor us again.

Recent events is singularly about Kolo Festival, not quite so recent - being in 2015, but the best we could do within the constraints.

Note our losses in the right column, and think if you know someone who might be pleased to have their voice in scene to follow Marge's contributions.

Be of good cheer!

Pat Cross and Don Krotser

Marge Gajicki

After writing the 'Marge at Large' column for Folk Dance Scene for five years, Marge Gajicki has decided to hang up her pen. The columns have been uniformly interesting, varied, well-written and very pleasant to read. We assume our readers have enjoyed reading them, and will miss them, as we will. From the editorial point of view, they have always been submitted on time, and never needed any proofing corrections. What a pleasure it was to receive them! The Scene Committee wishes to thank her for her excellent contributions.

As you probably know, Marge has had the 'Folk Motif' shop at many festivals. She offers a vast selection of clothing, accessories and artifacts from many parts of the world, concentrating on the Balkans. In addition, she has been the coordinator of vendors at many Federation functions. Marge has also organized costume exhibitions, and promoted various ethnic events. Presumably her recent birthday (she is now eligible to vote) will not dissuade her from continuing all the activities that have promoted folk dancing in general and the Federation in particular.

Steve Himel

As you may know Steve Himel has been living in the state of Washington for the past year. Apparently he liked it up there, and has decided to permanently relocate in the Pacific Northwest. Which means, of course, that we here in the south will be seeing much less of him. Steve was a very valuable member of the Scene Committee; maintaining the Club Directory, formatting and adjusting the ads that were submitted, proofing each edition with insightful corrections, and working with internet issues. When controversial discussions among the committee took place, he often came up with points of view that none of us had considered, and tended to make us think in a different way. We thank him for his many years of service and will miss his contributions.

He also held Federation offices, most notably membership chair, keeping track of additions and changes to the members, and updating the Federation Directory each year. Steve worked on many festivals, and performed in many of them as part of Scandia. So his departure will leave large gap in Federation, as well as Scene.

The Scene Committee

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ALBANIAN FOLKLORE

Ed. Note: Most of this article was taken from the web -site <http://www.albanian-folklore.com/> with additional material from an article on Albania that appeared in Folk Dance Scene in July 1992 (thanks to Teri Hoffman) and an earlier one from November 1979.



Genci Kastrati

Albanian Folk Dances are soon to become more popular thanks to a superb teacher of Albanian folk dance, Genci Kastrati. Genci's teaching was well received at Stockton Folk Dance Camp in 2015 and he will be teaching at Laguna in this month. So it's time for us to brush up on our knowledge of

Albania, so we can more fully enjoy his teaching and dances.

History

Once upon a time, the Albenes, an Illyrian tribe occupying the mid-Western part of the country, peopled the part of the world now known as Albania. From them came the name of the country, and some of the base of their Indo-European language, *shqip*. The next occupants of the area, the Romans, remained until the fall of the Roman Empire, after which Albania became part of the Byzantine Empire. Following this the Visigoths, Huns and Ostrogoths invaded in quick succession. In 893 A.D. the Bulgarians occupied, and in the 14th century the Venetians, only to be ousted by the Ottoman Empire.

During their long occupation, the Turks had a heavy influence on most aspects of Albanian life. Music and dance, food, clothing, and other folk arts all bear the marks of this period. The religious structure of the country too, was modified, with a great number of people converting to Islam. Many folk songs have as their subject the battles and eventual overthrow of the Turks. After WWII, a repressive communist regime controlled until the Albanians got their freedom in 1991.



Folklore

Until recently little was known outside Albania about Albanian folklore and traditions, except maybe for neighboring countries where Albanians also live. While ensembles, musicians and singers from other Balkan countries like Greece, the former Yugoslavia, Bulgaria and Romania, were supported by their governments and showed their folk costumes, music, songs, dances and rituals all over the world, the Albanian National Ensemble of Folk Songs and Dances performed mainly within their own country and in befriended countries.

Now that Albania is open to the world we are able to see the enormous richness and diversity of Albanian folklore in its proper context. We can see Albanians not just from the Republic of Albania itself, but all Albanians living in the Balkan peninsula and the minorities like the Aroman within the Republic of Albania.

Keeping alive the traditions and activities part of daily life, especially in the mountainous regions is encouraged by governmental organizations which show a deep respect for the Albanians, their way of life and their eagerness to share it with us.

Folk Dances

Albanian folk dances show a very diverse pattern

of styles and characteristics, which makes it difficult to make a general description in order to distinguish them as "Albanian." On one side, there are big differences between the dances from the Gheg people in the north and Tosk people in the south; on the other side, we have the influences of the neighboring countries and the influences of foreign invaders from the past. In this respect, we have to take into consideration that Albanians lived and still live outside the political borders of the Republic of Albania and Kosovo, where the majority of Albanians live in these days. The influence from Greeks and Slavs, as well as from Turks and Italians is reflected in some of the Albanian folk dances to a greater or lesser extent, and also, vice versa, Greek, Slav and Italian folk dances are influenced by Albanian folk dances.

Here are some examples of cross-influences in well-known dances. The Greek folk dance Tsamiko clearly refers to the Çam people of Albanian origin, living in the border areas with Greece in Epirus, a disputed region between Greece and Albania. The Macedonian folk dance Beratçe refers to the city of Berat in Albania. The Albanian folk dance Vallja e Katjushkës is in fact the same as the Pajdusko oro or Baidusko from Macedonia and Greece, known in Bulgaria and Rumania as well.

In parts of Albania, close to the Macedonian border we encounter Albanian folk dances with Slavic names, like *Zensko*, in Slav language meaning women's dance. The tunes may be the same or just the names may be the same, but the character and style of the dances is very different. We also find dances with the name *Hora*. The Tirana wedding dance *Napoloni* has the looks and feeling of an Italian Tarantella-like dance in couples, but the steps are typical for Tirana. In addition, of course we should not forget the Greek minority with their "Albanian" versions of *Kallamatjana*, *Karaguna* and others, within southern Albania, nor the Slavic villages in the eastern and northern parts of Albania. Turkish influence can be found in the dance from the Mati region called *Zebekshe*, translated as the dance of the freedom fighters, referring to the Turkish Zeybek fighters. The dance however has no characteristics in common with the Zeybek dances of western Turkey. In Kosovo the term *Alaturca* is used for some folk dances in the same way as the term *Alafranca* is used for certain costume parts, stating

clearly that this comes from the Turks or from the French fashion.

But apart from all this, Albanian folk dances have a character and style of their own. Albanians may have folk dances on Greek or Slav tunes, their style of dancing to it is much different from what their neighbors dance to these tunes. Although the steps of the *Vallja e Katjushkës* are more or less the same as the *Pajdusko* steps in Macedonia, the dance is executed as an open circle dance without hands held, more a solo dance with a lot of solo turns and arm and hand movements, specific to the Albanian tradition.

Several folk dances originating from one region in Albania or Kosovo have become popular throughout the Albanian communities. *Vallja e Kuksit*, originating from the Kukës region in the north has become popular as a wedding dance throughout Albania, while the Pogonishte from the south has made its way up to the northern parts as well. These are recent developments and of course modern society with modern transportation and communication through radio, television, and the internet have made this possible in a rapid way. On the other hand, exchanges between different regions have had their impact as well. Interaction between the Albanians of different regions still occur and are proof of the evolution of folk dances within the tradition of Albanian folk dances and folklore in general.

In general the folk dances might be divided into two groups: **urban** and **rural** dances. The city dances from Tirana, Elbasan, Berat and other cities are very different in character and style from those of the rural areas around those cities. This is also the case with the folk music. The urban style developed differently from the rural regions, which expressed itself in different costumes, music, songs and dances.

The North, being Gheg country, is rather clear. The style and character is almost the same in each district, although there are some minor differences. Folk dances from the Tropoja district have a distinct character and style, as also does the Dibër district, but originate from the same source as the other districts in the region.

The ethnic division of Ghegs and Tosks is well illustrated by the difference in dances and costumes, but also in the music accompanying the dances. The music to the dances of the Ghegs is often

accompanied by either *zurla* and *tapan* (*Surle* and *Lodra* in Albanian), or orchestra with *ciftelije*, *sharkije* and flutes. The *ciftelije* (probably equal to a Turkish instrument that disappeared) is unique for the northern Albanian music. The southern Tosk dances are usually accompanied by an orchestra with *def*, violin, clarinet, *llauto* and *fiz-harmonika*. The central Albanian dances, especially the urban dances are accompanied with orchestras that combine the instrumentation of both northern and southern regions. No need to say that in these days the electric key boards have replaced instruments like the *gajda* and other traditional instruments.

Where the dances of the Ghegs in the north have a more solo character, those from the Tosks have a more social character, expressed in line and semi circle dances. Apart from this regional division we might mention some distinctive Albanian folk dances.

There is one folk dance, which can only be found in Albania: *Valle dyshe*. This folk dance is just for



two men (although there are some female examples too). They range from the northern part of Albania to the south, each in its specific regional style, but the concept is the same all over Albania, from Kosovo in the north to the extreme south in Sarandë, and can be considered as a specific dance style for the Albanians.

Two dancers start the dance with the first (at the right) dancer executing some figures on the spot. The second dancer is just supporting the first dancer

in his movements and moves along. The figures he makes might be difficult and look like improvisation, but it is a prescribed set of figures. Then they change position and the second dancer becomes the first one and makes his own movements (also prescribed). When he is finished the two men break apart, moving away from each other sideways with solo steps, coming back again to meet each other and ending the dance together, usually arms to shoulders or hands held. This structure of dancing, no matter what the movements are, is found in all Albanian regions.

Also of interest are the ritual dances performed during wedding ceremonies. Marriage is one of the landmarks in life and connected with it are a great variety of rites and customs which show the people's conception of life and different social groupings down through the centuries. Most marriage customs of the patriarchal society were aimed at consolidating its social relationships, which put the woman in a subordinate position. One is reminded of these relationships in the conduct of the ceremony, the songs, and especially, the dances. The very content and structure of the dances are a clear expression of the situation and role of women in that society.

This type of dance is found in several regions of Albania. In one wedding dance, as soon as the new wife enters the room, the women all rise to form a circle with hands joined at their sides. The oldest lead, then the others in descending age order. The bride also participates, and sometimes her attendants too. In the center of the circle stands, or sits, the mother-in-law, rolling jewels between her hands. In some locales, the groom is in the center. The dance has no name, but is accompanied by a song that is in the form of a madrigal – a short dialogue between the circle of women and the bride. The few simple lines express joy for this longed-for moment, and welcoming to the bride.

Another wedding dance, *Vallja e Nuseve te Slloves*, presented by Genci Kastrati is based on a custom found only among the Gheg population. In it a group of "brides," women married within the last year, dance while pointing to the gold and silver headdresses they received at their own weddings.

New concepts are being born and have left their imprint on all creative art forms, including folk

dance. Dynamism plays an important part in this transformation. Women's dances have become full of feeling and more lively. The new content and sophisticated orchestral accompaniment in the songs have their influence on the development and spiritual enrichment of the thought expressed in the dances. The woman, the peasant girl, is now participating equally in all domains of life including local and national folklore festivals.

Names of the Dances

Although the separate dances had their own names (and some still have) the dances are often named by the region from which they come. The most common form is *Valle*, but also *Vallja* is used.

This might cause confusion as one *Valle Korçare* is not the same dance as another *Valle Korçare*. Both dances are from the Korça region, but might differ in character and style. *Valle Kuksit* or *Vallja e Kuksit* are both accepted as names for the same dance. In order to make it clear which dance is mentioned the title of the song to which the dance is executed, or the specific style or gender of the dancers can be added to the name.

Other usual names refer to the profession, the work, the gender, historical events and people, animals, arms.

Despite the diversity in styles, the folk dances of the Albanian people have their own unique character and styles, which distinguish them from those of the neighboring countries, Slav and Greek. The main characteristics are: many couple dances, often without holding hands, solo dances, much more vertical movements, wide arm and hand movements, using all the space there is. The character is often described as being related to the desire of complete freedom of the Albanians.

However, we should not forget that research on folk dances started only after WWII within a changing world. The preservation of the folklore under the socialist regime was encouraged, but also brought some changes to the traditional dances. Many dances were recorded at festivals, with adaptations to the choreography to make them fit a presentation on stage. Also ritual meanings in dances have been lost in the process.

The most popular dances are the *Valle Pogonishte*

for whatever festivity, *Valle Napoloni* for wedding parties, *Vallja e Kuksit* and the *Vallja e Shamia e Beqarit*, which is the last dance at a wedding party, danced by the bride and groom, burning the bachelor's scarf.

Costumes

All women's clothing, whether of cotton, wool, linen or silk, were made at home by the future wearer herself – nowadays, however, silk and linen are used less. From the age of 12, girls began preparing their trousseau – a considerable amount of work since it included most of what she would wear for the rest of her life, and had to be as fine as possible. Blouses, trousers and jackets were made by the dozen, from the most magnificently embroidered for feast days, to plainer wear for every day. Up to 50 or more socks were knitted as the bride would give a pair to each person who gave her a wedding present.

The *gune* (a kind of coat) which was worn by both men and women alike from all parts of the country, is probably that which was described by Plato, as the garb of the Illyrians. This hypothesis seems to be confirmed by Roman bas-reliefs depicting Thraco-Illyrian slaves dressed in a kind of *gune*. As to the



xhuplete (a woolen skirt), which is still worn today in the mountain regions of the North, everything points to this object as being one of the most ancient types of clothing we know, going back at least to Creto-Mycennian civilization. There are striking analogies to certain Neolithic statuettes and various female silhouettes of the Minoan Age.

Hence the value of Albanian costumes lies not only in their beauty and variety, but in their links with the past, more marked here than anywhere else.

CALENDAR

Note: Federation events are in bold.

CALL TO CONFIRM ALL EVENTS

FEBRUARY

11 *Valentine's Day Party* Narodni Int'l Folk Dancers – Thursday, 7:30 p.m. at Bellflower Women's Club, 9402 Oak St., Bellflower 90706. Info: Julith (562) 404-4383 or julithilona@gmail.com

12 -14 *46th Annual Laguna Folkdance Festival.* With teachers: Genci Kastrati, Lee Otterholt. Live music. Music & singing workshops, Ensign Intermediate School 2000 Cliff Dr., Newport Beach. See ad.

APRIL

3 or 10 *Westwood Festival* 1:30 – 5:30 p.m. at Brockton School, 1309 Armacost Ave., West L.A. Info: Beverly (310) 202-6166, (310) 994-0304 (cell) or dancingbarrs@yahoo.com See ad.

MAY

22 *Claremont Folk Festival* at Smith Center, Pomona College, 333 N. College Way, Claremont, CA - Info: www.folkmusiccenter.com/folk-festival.html

27-29 *Statewide 2016.* Teachers: Erik Bendix, Maurits Van Geel, music: Chubritza. In Albany/Berkeley. Info: marijahillis@gmail.com

NORTHERN CALIFORNIA

2/13, 14 *Tamburitza Festival.* Classes with John Morovich, live music, concert. At Croatian Cultural Center, SF

2/15 *Albanian Workshop and Party.* Genci Kastrati. 5:30-9:30 at Methodist Church, 625 Hamilton Ave., Palo Alto. Info: LucySChang@gmail.com

2/21 *Festival of the Oaks.* Andre Montsion. 9:30-5:00 at Live Oak Comm. Ctr., 1301 Shattuck Ave., Berkeley. Info: meldancing@aol.com, (510) 527-2177

3/10-16 *National Folk Organization Conference,* San Jose, CA. Info: NFO Facebook page

3/18, 19 *Camellia Festival.* Workshops with Zeljko Jergan, George and Irina Arabagi. At Polish-American Hall, 327 Main St. Roseville. Info: folkdancesac.org

6/18-25 *Mendocino Folklore Camp.* Dance, music and singing classes, excellent food, great parties. At Mendocino Woodlands. Info: MendocinoFolkloreCamp.com

7/17-24, 7/24-31 *Stockton Folk Dance Camp* at University of the Pacific, Stockton. Two identical weeks. Info: folkdancecamp.org

OUT OF STATE

FLORIDA

2/12-15 *Dance Around The World* with Roberto Bagnoli and Ed Austin Info: president@folkdance.org and www.folkdance.org

ILLINOIS

3/18-20 *Spring Festival,* Chicago. Institutes, concert, parties. See ad. Int'l House, Univ of Chicago. Info: www.balkanskeigre.org, (847) 331-7842

NORTH CAROLINA

7/3-9 Traditional Song Week

7/17-23 Old-Time Week

7/24-30 Guitar Week

7/24-30 Contemporary Folk Week

7/31-8/6 Fiddle Week

7/31-8/6 Mando/Banjo Week

All events: The Swannanoa Gathering, Warren Wilson College, P.O. Box 9000, Asheville, NC 28815-9000. Info: www.swangathering.com

WASHINGTON

3/19-20 *NFDI 60th Anniversary Festival featuring Lee Otterholt,* at the Russian Community Center, 704 19th Ave. East, Seattle

5/27-30 *Northwest Folklife Festival,* Seattle, WA

FOREIGN

CUBA

2/26-3/4 *Folk Tour to Cuba* led by Jim Gold (201) 836-0362 - jimgold@jimgold.com - www.jimgold.com See ad.

ALONG THE DANUBE

7/3-16 *7-Country, 12/Day cruise along the Danube.* Info: folkdanceonthewater.org

FRANCE

7/16-29 *Folk Tour to France* led by Jim Gold. Info: Jim Gold (201) 836-0362 www.jimgold.com See ad.

GREECE

10/15-28 *Folk Tour to Greece* led by Jim Gold and Lee Otterholt. Info: Jim Gold, www.jimgold.com See ad.

HUNGARY

7/31-8/7 *Ti Ti Tabor Hungarian Folk Camp* Info: tititabor@gmail.com

INDIA

11/7-21 *Folk Tour to India* led by Lee Otterholt. Info: Jim Gold jimgold@jimgold.com - www.jimgold.com See ad

NORWAY/SWEDEN/DENMARK

6/8-20 *Folk Tour to Norway, Sweden & Denmark* led by Lee Otterholt. Info: Jim Gold www.jimgold.com See ad.

POLAND

9/3-17 *Folk Tour to Poland* led by Richard Schmidt. Info: Jim Gold www.jimgold.com See ad.

SPAIN

4/15-29 *Cruise with Yves and France Moreau* Info at www.folkdancecruise.com

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

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City and ZIP _____

Phone: (____) _____ email: _____

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

Relationship: _____ Special Dietary Need: Vegetarian _____

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

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FESTIVAL



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*Miamon Miller will be leading instrumental music workshops and jam sessions simultaneously with the dancing workshops.
Admission to the Festival gives admission to both these music workshops/jam sessions with Miamon.*

SCHEDULE OF EVENTS

note: no change in admission fees from last year's prices!

Friday Evening Party 6:30-11:30.....\$20
starting with dinner at 6:30; dancing begins at 7:30
with recorded music, requests, 2 live bands and some introductory teaching

Saturday workshops.....\$35

All workshops: dance, instrumental music and sing-along

an workshops: dance, instrumental music and sing along

Morning 9:30 - 12:00; Afternoon 1:30 - 4:30

**Saturday Evening Dance Party,
5:30 Happy Hour; dinner in the cafeteria 6:00-7:00 + "sing-along" till 7:30;
live music by "The Garlic Band" in the Gym 7:30 -11:30\$20**

Sunday all day, including dance concert.....\$25
Reviews 10:00-12:00; Dance Concert 1:30-2:30; Dance Party 2:30- 4:30 (with live music)
Sunday Dance Concert alone: \$10.-

**PASSPORT FOR ALL EVENTS:
\$70 before Feb. 1; \$90 at the door
Dance descriptions: free downloads**

Catered food available on the premises - orders are to be placed by Feb.1 using registration form
a limited number of meals will be available at the door for \$1 above list price

Advance Passport and/or Meal Registration (register individually)

Name _____
Passport - all events.....\$70. -

Friday dinner.....\$ 13. -
Saturday lunch.....\$ 8.50
Saturday dinner.....\$ 15.-
Sunday lunch_.....\$ 9.50
or save \$4 and get all 4 meals at a
discounted total of \$42.-

**meals may be
ordered without
buying passport**

Meals

Fri. Buffet Dinner: Green salad, Beef Stroganoff
(noodles, veggies) cookies, brownies.....\$13
Sat.Box Lunch: Turkey sandwich, Coleslaw, Fruit
cookies, chips.....\$ 8.50
Sat. Buffet Dinner: Greek salad, Mousaka,
White fish Greek style w/veggies;
Lemon meringue pie\$15
Sun.Box Lunch: Lox & Cream cheese, Egg s alad,
Bagel; sliced tomatoes&onion on the side ...\$ 9.50

free late snacks _____ Total check \$ _____

Your email address (for confirmation) _____

**Mail with check payable to Laguna Woods Folk Dancers (before Feb. 1) to: Folk Dance Festival, 24751
Castle Hill Road, Laguna Niguel, CA 92677**

ON THE SCENE

NARODNI

February 4th Karen Codman will be teaching *Dodi Dodi* (an Israeli couple dance).

February 11th Join us for our Valentine's Day party. We can review *Dodi Dodi* from last week. Bring your sweetheart and your requests for your favorite couple dances (we will play them if we have them in our repertoire.)

February 18th & 25th John Matthews will be teaching some of the dances taught by Mihai David at the Cerritos Folk Dancers Chinese New Year Festival (East Meets West).

Julith Neff

WESTWOOD'S CAMP HESS KRAMER WEEKEND

This year Westwood's Camp Hess Kramer weekend will take place from March 18th through the 20th. The weekend is put on by Westwood Co-op Folk Dancers, but is open to all and all are heartily welcomed. In recent years we have had the pleasure of having many people from other clubs join us, and as a result have expanded our activities. Camille Dull, who contributes poems to Scene each month, led a wonderful poetry writing workshop last year and we expect to have another poetry workshop this year. Those who took part last year were surprised to find that they were actually able to write a poem of which they could be proud. Marc Rayman presented a humorous and informative lecture on NASA's Dawn Mission to the asteroid belt. Marc is chief engineer and mission director of the project and he will give us an update on Dawn's progress and findings. Jan Rayman will teach and lead us in performing a maypole dance as well as leading a session on making wrist bells. There will be many other activities and, of course there will be dance teachings, dance parties in the evenings with all request programs, lots of great food and games.

I hope you will join us. See the flyer in this issue of Scene, or call me at (310) 391-7382, for information.

Sandy Helperin

PASADENA FOLK DANCE CO-OP

We had a wonderful New Year's Eve party and Winter Festival. If you missed them, don't fret (too much): it's less than a year until the next ones, and the wait will be worth it! And in the meantime, join us any Friday from 7:45 to 11:00 at Throop Unitarian Church in Pasadena. Visit the Dances/This Month page of our website at PasadenaFolkDanceCoop.org for the teaching plan, weekly dance program, and dances available for request (many with links to videos as reminders).

Marc Rayman

LOOKING FOR A HOTEL ROOM FOR THE LAGUNA FESTIVAL WEEKEND?

Beverly and Irwin Barr have a block of rooms, at a discounted group rate, for the weekend of the Laguna Festival. This price, \$105.00 + tax per room, per night for 1- 4 people per room, is only available by contacting Beverly or Irwin Barr. The hotel has underground parking and indoor corridors that protect you in rainy or windy weather.

Join us at the same lovely hotel that we have stayed at for many years. It has recently been refurbished with all new beds, pool, Jacuzzi, fitness room, new amenities, and a nice complimentary hot breakfast. Contact Beverly or Irwin at (310) 202-6166 or (310) 478-4659, or e-mail at dancingbarrs@yahoo.com to reserve these rooms at the discounted rate.

WESTWOOD CO-OP FOLK DANCERS

We've been enjoying our "early program" from 7:30 to 8:00, during which we dance non-partner dances. Requests are welcome. Our regular program begins at 8:00 and continues until 9:45. Come join us on Thursday nights at Felicia Mahood Senior Center, 11338 Santa Monica Blvd. You'll find the entrance at the rear of the building on Corinth Street.

Laurette Carlson

WESTWOOD CO-OP FOLK DANCERS SPRING FESTIVAL

You are invited to Westwood Co-op's Spring Festival to be held April 3rd or April 10th from 1:30 to 5:30 p.m., (we are still negotiating the date). We are happy to have the festival at Brockton School again this year. The floor is so great for dancing. Thanks to the West L. A. Folk Dancers for arranging it for Westwood Co-op. Stay in touch with the Folk Dance Scene for more information as we get closer to the festival.

For any questions contact Beverly Barr: (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

VESELO CALENDAR

Feb. 6 Advanced teaching at 9:30 - *Pandalas*.

Feb. 13 DARK. Laguna Festival weekend.

Feb. 20 Macedonian dances taught by Cane Carovski at 8:00 p.m. Doors open at 7:30.

Feb. 27 Special Croatian night with guest John Filcich.

Lu Perry

2015-2016 EEFC FUNDRAISING GOALS: UPDATE

We have excellent *New-Year's-Day* news to share — our community has generously contributed a whopping \$21,286 to support the work of the Eastern European Folklife center (EEFC) in 2016! That means that we've surpassed our goal to raise \$18,000 by December 31, 2015. We're more than a third of the way to our total goal of \$54,000 for the 2016 fiscal year. Hip hip hooray!

Please join me in thanking all our current members and donors, for making this possible. You'll find their — and your — names on our website: <https://eefc.org/join-the-circle/current-members-donors/>.

If you haven't had a chance to donate, please visit <https://eefc.org/join-the-circle/donate/>. Your gift, no matter what size, makes a difference—because it shows your love of Balkan culture and your support for our community.

Amy Mills, for the EEFC Development Team

MENDOCINO FOLKLORE CAMP

Great news(!) — our MFC 2016 teaching line-up is finally set and it's going to be a fantastic camp! In addition; our musical co-directors for the 2016 MFC Camp Band are none other than the talented Bill Cope and Linnea Mandell... lucky us!

Hope you can join us for Mendocino Folklore Camp next summer! Our dates are June 18-25, 2016, and registration is open!

See flyer at www.mendocinofolklore.com - please feel free to download it and print out a few to share with your friends, local dance groups or to take with you to festivals and parties around town. We truly appreciate all the help we can get in spreading the word about Folklore Camp -- it's still our best form of advertising!

Susie Burke, MFC Camp Director



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POETRY CORNER

THE DANCING ORGANIST

The Behemoth awakens! As fingers leap,
Prance, dance along the keyboard,
And black leather shoes slide, glide,
Prod and press organ pedals,
Demanding music that soars and spirals,
Opens hearts to notes scratched out long ago
With a newly sharpened quill pen
As that ancient composer shivered in the dying firelight
Unaware his legacy would weave through the centuries
Connecting all eras, all people, all places into
A tapestry of swirling beauty and joyous inspiration
Each time an organist danced his music over the pedals...
The organist not dancing *to music*... no...
Rather *making music* by dancing!

Camille Dull



A BAD NIGHT

"You look pained," I said to friend Louie.
"I am," he replied. "It's just screwy.
This whole blessed night,
Not one dance just right.
Even messed up Ini Vitui!"

Carl Pilsecker

Westwood Co-operative Folk Dancers

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Spring Festival

A Festival of International Dances

Free Admission

1:30 - 5:30

Brockton School

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call Beverly Barr (310)202-6166**



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SPRING FESTIVAL

March 18-20, 2016

International House, 1414 E 59th St, Chicago, IL 60637

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March 18-20, 2016, Friday, 8pm - midnight / Saturday to Sunday, 9am-5pm

Workshops, Party, Culture Sessions with Master Teachers and Artists

Ahmet Lüleci, Ventzi Sotirov, Chris Bajmakovich,

James Stoyanoff, special guest **Atanas Kolarovski**, & others. Program subject to change.

SATURDAY EVENING, March 19, 7pm, Concert & Dance Party featuring the finest live music
and dances from all regions of the Balkans and Eastern Europe/Mediterranean

Info/Reservations: 847/331-7842 or 847/858-9822
Balkanske Igre, PO Box 1157, Chicago, IL 60690

balkanske_igre@yahoo.com
www.balkanskeigre.org

Plentiful housing options near campus; please contact us for details. The Spring Festival is co-sponsored by the International House at the University of Chicago, CEERES, and the Ensemble Balkanske Igre.

Please complete and **return to John Kuo, 9201 Mason, Morton Grove, IL 60053 - please make checks payable to: "Balkanske Igre"**. NOTE: EARLY REGISTRATION + WEEKEND PASS OPTIONS YIELD SUBSTANTIAL DISCOUNTS.

Student /FDCC General Seniors Note: Friday & Saturday evening concert & parties included in weekend packages; evening dinners & syllabus are extra. Individual workshop admission is \$10/\$12.

Weekend Pass (Fri evening through Sun) _____ \$140 _____ \$160 by 2/10/2016 \$150/\$170 after 2/10/2016, \$160/\$180 after 3/10/2016
Syllabus _____ \$20
Dinner Saturday evening _____ \$30 _____ please check if vegetarian/vegan
Post-festival Sunday dinner/party w/live music _____ \$40 at a Balkan ethnic restaurant tba

for a total of \$ _____

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RECENT EVENTS

FOLK DANCE COMMUNITIES

There was a moment on Monday when I realized we had achieved our own successful dance community. The students were dancing in coordination, circling around us to beautiful music as we modeled the steps for them. But let me put this in context.

Pat and I had just returned from the 64th annual Kolo Festival in San Francisco – two days of dancing, music and singing at the Croatian-American Cultural Center. There I had a strong sense of community, but also a bit of estrangement, as we are not of it.

The master teachers featured were Ahmet Luleci (Turkish), Yannis Konstantinou (Greek), John Morovich and John Filcich, (Kolos). The dances Ahmet taught were tricky in rhythm – corresponding to the exotic Turkish music. His personality was bubbling out as he gave recognition to the big/tall teachers (he is small) and other dancers he knows, and joked about size differences. His demonstrations and instructions were clear and his build-up of steps sequenced well to get us into the dances. Yannis was more a demonstrator and leader than a talker. We were told that he is being invited back for next year so that his teaching is reinforced. I missed John Morovich's dance teaching after lunch, but did see John Filcich, founder of the festival, lead dances in his 91st year!

John Morovich hosted singing class in the *Kafana* with multi-voiced scored music for Croatian *I Ja Jesam Posavacko Dete* and *Oj Korano*. After the dinner break, I joined the All-Balkan all-instrument

jam with my guitar, a borrowed music stand and a set of sheet music provided by Linnea Mandell, for the performance in the middle of the main hall, surrounded by dancers. Bill Cope, M.C. of the festival, led the music with his accordion. We were followed by *Zabava*, Trio Zulum, and Black Sea Surf playing for the evening party.

The second day I attended Michele Simon's class on Balkan vocal technique in the morning. After lunch I photographed John Morovich teaching inside the circle, then providing music for the circle with his accordion, followed by John Filcich leading kolos. I went again to the *Kafana* for Maria Bebelekova's singing class (Bulgarian), and John Morovich singing – including my accompanying on guitar, being somewhat confused as to when the Tam Jam warm-up was scheduled.

After dinner I joined the Tam Jam tune-up, with the graceful offering by Linnea – this time to look on with her music. Then we played for the dancers under the guidance of John Morovich, with marvelous singing accompaniment by ladies opposite me in our circle in the middle of the dance floor – all surrounded by small-circle kolo dancers. There followed amplified live music from on stage, with a plethora of microphones for the various bands that played, and sound control mix board at the other end of the hall.

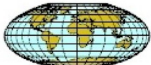
Pat found time to talk with Loui Tucker when neither of them were dancing – a rare opportunity! The pleasure of being at this event, with Ahmet – whom we had seen at Idyllwild Workshop in 1992, John Morovich, and the challenge of sight reading to sing and play new music was somewhat diluted by our being from far away, so not integrated as the local folks were. But that's the way it is when you visit a different village.

Now we are back, and enthusiastically welcomed by our students in our home village, as we teach them *Damat Halayi*, a children's dance; which we just learned from Ahmet, and also the Greek version with Yannis' collaboration.

Don Krotser



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POLAND! September 3-17: Led by Richard Schmidt

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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
xorepsc@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

FANTASY FOLK DANCE CLUB

Sun 3:00 - 6:30
(626) 458-8851 Sophie Chen
MONTEREY PARK, St Thomas Aquinas Church, 1501 S Atlantic Blvd
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
(310) 508-9676 Anne Sirota
SHERMAN OAKS, The Tango Room, 4346 Woodman Avenue

LAGUNA INT'L DANCERS

Wed 6:00-8:30. Sun 7:00-10:00
(949) 770-7026 Miriam Kahn
LAGUNA WOODS, Call for location.

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
(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 Marc Rayman
PASADENA, Throop Mem. Church 300 S. Los Robles (at Del Mar)

PRESCOTT INT'L FOLK DANCERS

Sun 3:00 - 5:00
(928) 925-8995 Dick Weston
PRESCOTT: First Congregational Church, 216 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

2nd & 4th Sat 2:00-5:00
(805) 604-9608 Madeleine
SANTA PAULA, Briggs Elementary School 14438 W. Telegraph
1st Sun 3:00
(805) 403-9862 Gene Lerner
SANTA BARBARA, First Presbyterian Church, 21 E Constance 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.)

SOLVANG VILLAGE FOLK DANCERS

Sat 6:30-8:30 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.

VESELO SELO FOLK DANCERS

Sat 7:30-10:30
(714) 828-2581 Lu Perry
ANAHEIM, Unitarian Church, 511 S. Harbor.

VINTAGE ISRAELI DANCING

One Sat per month 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 7:30-10:30
(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 - 10:00
(310) 202-6166 Beverly Barr
WEST L.A., F. Mahood Senior Center,
11338 Santa Monica Blvd.

Non-Federation Clubs

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

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*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 FOLK DANCERS

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

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(760) 342-1297 Helen Smith
PALM SPRINGS, Step By Step Dance
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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

Wed 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
Mon 7:00-11:30 Beginners at 7:00
SAN DIEGO, Infinity Sport Dance
Center, 4428 Convoys 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 FOLK DANCERS**

Mon 7:00-9:00 (ballroom dance)
Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
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