



# **Folk Dance Scene**



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## Folk Dance Scene

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*On the cover: Holoko: ladies singing for tourists at World Heritage site—photo by Don Krotser*



# Folk Dance Scene

Volume 54, No. 5  
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## Editors' Corner

There are two articles about Hungarian dance in this issue, each written by one of the Scene staff. The one by Elizabeth Barber is more oriented towards California folk dancers today. The one by Rich Duree has more detail and is oriented towards the historical development of Hungarian dance. Both are well-written and interesting and you may well wish to read them both. But you will encounter a few places of duplication.

Costume Corner continues the theme, as does Ethnic Food.

Remember, your next Scene is the August issue  
Be of good cheer!

*Pat Cross and Don Krotser*

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# The Corner

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## Congratulations to 2018 Scholarship Recipients

The scholarship committee of the Folkdance Federation of California, South, is pleased to announce the recipients of Federation scholarships to attend dance camps in 2018.

Ed Klak will attend Balkan Camp in Mendocino. In support of his nomination Veselo president, Lu Perry, notes that Ed has served on the Veselo board of directors for more than 10 years. He frequently videotapes Veselo events and dance festivals. He actively supports singing workshops and shares songs learned at camps. Ed currently serves the Federation as sergeant-at-arms.

Another musical recipient is Marcella Lawson, who will attend Stockton Camp. Miriam Kahn, the president of Laguna International Dancers, writes that Marcella sings in two local dance bands. She serves on the LID board, represents the club at Federation board meetings, and has previously served the Federation in multiple capacities. Marcella has developed competence as a teacher and leader by attending many workshops and camps. With a smiling face and graceful steps she led many dances at the Laguna Festival this winter.

Lill Herr was nominated by the West Valley Folkdancers, with whom she has danced for 15 years, to attend the Beverly and Irwin Barr Folk Dance Camp. Lill teaches Greek dances, and formerly danced and taught in Camarillo. Lila Aurich writes that Lill is an excellent teacher who is easy to follow. She manages the insurance paperwork for the West Valley Dancers and has served the Federation in other ways.

Larisa Komogor, nominated by the Westwood Co-op Folk Dancers, will also attend the Beverly and Irwin Barr Folk Dance Camp in 2018. Larisa is a dedicated "party animal" who frequently greets folks at the door, brings refreshments, helps with special parties and festivals, collects fees, and offers to help as needed. She enjoys programming dance evening for the Westwood Co-op and leading the line of dancers. She can be counted on to remember steps of new dances.

Sylvia Mehr-Assa and Monica Zordich, both nominated by the West Valley Folkdancers, are also receiving scholarships to attend the Beverly and Irwin Barr Folk Dance Camp this fall. Lila Aurich

*Continued on page 13...*

# HUNGARY

The Hungarians constitute one of the few populations of Europe whose language shows no relation to English as far back as we can reliably trace, which is well over 5000 years (end of the Stone Age). They arrived as nomadic warrior-herders into Europe from the grasslands of central Asia in the late Dark Ages, settling down in the one part of Europe most like their homeland: the great grassy plains north and east of the middle Danube. They called themselves *Magyar* (pronounced roughly



Photo 1: Hungarian postage stamp, showing herdsman with typical felt cape, hand-axe, and horn.

*MAHD-jyar*), the term you see on their postage stamps (**Photo 1**). (Our word *Hungarian* actually stems from a different group of central Asian nomads who preceded them into the same grasslands several centuries earlier before dying out, namely the infamous Huns.) By 900 CE, Hungary's founder-king Árpád had set up the Magyar in the great Carpathian Basin, and there they have stayed, never giving up their Uralic language despite the vast sea of Indo-European speakers around them. Their only linguistic relatives in Europe, and very distant ones at that, are far to the north: Finns, Estonians, and Saami (Lapps). They did, however, give up their native religion in favor of Christianity, which was brought to them by Catholic missionaries from Rome during their first century in central Europe, a deed which has had considerable influence on their dances.

Hungarians love music and dance, and find many

occasions to indulge themselves: at weddings and christenings, in the evenings at any country inn—called a *csárda*, which has given its name to the most famous Hungarian dance-type, the *csárdás* (pronounced *CHAR-dahsh*)—and above all after church every Sunday in the town square. Sunday dances may go on for hours. Everyone wears his or her most attractive attire, for this is the prime time when mates are sought and courting is done. Thus it is no accident that the costumes and dances have heavily affected each other, as we shall see. This is show-off time.

The oldest type of Hungarian dance is undoubtedly the circle dance, for which the dancers often provide the music by singing, with or without instrumental accompaniment. According to pre-Christian tradition, dances moved to the left, that is, “sun-wise”. (This is “clockwise” in the northern hemisphere where, to face the sun as it moves, you must face south, and the sun is then seen to move in a clockwise arc. Thus if the sun were a dancer facing you, it would be *moving to its left*.) But according to Judeo-Christian tradition, where right is right and left is evil, a dance to be acceptable must proceed to the *right*, that is, counterclockwise; so western European folk dances generally move to the right. The Hungarians apparently couldn't quite swallow moving *against* the sun (called *widdershins*, literally “against the shining”), and their circle dances very often move left. Or the dancers hedge their bets and dance partly right and partly left in the same dance, as in *Somogy Karikázó* and *Csanádi Leánytánc*, and maybe they start with the (good) right foot when starting to the (evil) left side. Another very old dance type is that of men brandishing axes or sticks as they dance alone or together.

European couple dances, on the other hand, seem to have grown out of the medieval western European notion of courtly love, and apparently reached the Hungarians along with Catholicism. In fact, one can draw a line right down the middle of Europe between the people to the west who often danced as couples and those to the east who traditionally danced only in segregated lines, and it is the same line as that between those Christianized from Rome (the westerners) and those Christianized from Constantinople (to the east). This boundary between dance types is muddied only slightly on the eastern side by post-medieval conquests and relatively recent borrowings.

The most basic steps of the Hungarian csárdás resemble those of such simple Renaissance dances as the *branle* and its medieval predecessors, from which they may well derive. These are (to use English Renaissance terms) the *single*—step, close (in any direction but most commonly sideways)—and the *double*—step, together, step, close. Start some csárdás music and you'll find your feet doing *single*, *single*, *double* repeatedly, replacing the last double in the phrase with a *bokázó* to finish it off smartly. (I hunted in vain for an authoritative origin of this word for rhythmically clicking one's heels or spurs three times—was it Hungarian or Slavic or...?—but concluded that it must come from Hungarian *boka* "ankle" in the same way that *karikázó* "circle dance" comes from Hung. *karika* "ring".) The most salient feature of the csárdás as done by Hungarians, however, is the strong dose of improvisation it contains—to the despair of Americans wanting to codify an authentic new dance to take home. The choreography won't sit still. The csárdás always starts slowly: as a Hungarian once explained to me, "You sit sipping your wine, feeling melancholy...but as the music picks up speed, you choose a partner and begin to move." The man might swing the woman about in a *rida*-turn, pay her out to arm's length, send her spinning alone while he improvises an impressive volley of steps, then scoop her up again for whatever else suits his fancy. It's all spur of the moment, within a locally customary repertoire.

It seems less surprising that the csárdás has western medieval and Renaissance elements when we see that Hungarian costumes often do too. The most startling example is the remarkable Matyó women's costume from Mezőkövesd, in northern



Photo 2: Matyó women from Mezőkövesd area, with pom-pom-hats.

Hungary (**Photo 2**). The skirt is long—longer than in most Hungarian costumes—while the top has short sleeves that stick up like cockle-shells over the shoulders. (The long-sleeved jacket looks more "normal".) Both men and women wear very long black aprons ablaze with embroidered flowers, half the length of which is a long and elaborately tied black silk fringe. Most astonishing, however, is the woman's cap, which is covered with several enormous balls of colored thread made like pompoms. Exactly such exuberant hats appear in drawings of German women from the height of the Renaissance (**Sketch**).

Where skirts are knee-length (which is in most of Hungary), they are usually puffed out with as many petticoats as possible, the pleated skirt-fabric allowing them to expand widely (see Costume Corner, this issue). In fact, I've heard that young girls consider it the height of elegance to wear so many petticoats that they can't sit down, but can only squat with their skirts settling around them into what they call an elegant "cheese" shape—a great wheel—to the envy of the yet younger girls. They clothe their legs in white stockings, while on their feet the southerners wear backless cloth slippers with a bit of a heel and the northerners heeled leather boots.

These skirts and shoes have had considerable influence on the dances, and the dances on the costumes as well. For example, the girls make their full skirts swish and swing attractively not only with fast turns (as in any *rida*-turn) but also by such tricks as rocking and swiveling on their hard heels (e.g., *Kapuvári Verbunk* and *Csanádi Leánytánc*), and adopting a slightly swaybacked stance so that as they straighten their knees for the "csárdás bounce" (so pronounced in *Bekesi Paros* but present in every csárdás) the skirts fly up in back automatically. In the town of Kalocsa, famous for the



Sketch: Drawing from 1514 of Central European woman wearing a cap covered with large spherical "pompoms", much as among the Matyó of northern Hungary in recent times

Photo 3: Women from Kalocsa, wearing typical heavily embroidered outfits and backless slippers.



rich floral embroideries that cover the man’s shirt-front and the woman’s vest and apron (**Photo 3**), the girls use steps here and there (as in *Kalocsai Mars*) that are designed to push their backless slippers back on!

The men, for their part, snap their fingers as they raise their wide embroidered sleeves to show them off, and improvise whole galaxies of rhythms by slapping their tall leather boot-tops and clicking their silver spurs (think of *Olahos* and *Kapuvári Verbunk*). Indeed, the *Verbunk* or *Verbungos* became the man’s show-off dance *par excellence*, and was developed as such by officers of the Austro-Hungarian army visiting the villages to recruit young men into the army. (The name comes from German *Werbung* “recruitment”.) Stories have it that the best dancers were sent to the villages to strut their stuff, which would so impress the village girls that the lads had to sign up for the army to learn how to do this, in hopes of getting their girlfriends back. (Unfortunately, the term of sign-up was so long that the girls were usually long married before the men got back. In the early 19<sup>th</sup> century, the term of service was lifetime, later reduced to a “mere” 10 years.) Men also enjoyed dancing a sort of rhythm game in which the leader would produce elegant rhythmic patterns of clapping, boot-slapping, and/or stamping which the others, down the line, had to try to match—all done without music.

To a dancer, one of the most noticeable quirks of Hungarian music is that so often it is presented in phrases of 6 measures, not 4 (as most European folk music does, Ukrainian Gypsy being an exception). Thus in *Somogy Karikázó* the first figure requires 6 measures (12 counts) and goes through 6 times, not 4 (as we keep expecting), and so on throughout the dance. Besides singing, Hungarian music is most famously provided by the violin (invented millennia ago in the Eurasian grasslands) and the cimbalom, a sort of bass-zither so large it stands on its own legs (**Photo 4**), although several other instruments occur in the villages.

Elizabeth Wayland Barber

Photo 4: Hungarian cimbalom, a zither-like instrument played by striking it with small hammers (here, the player’s white tipped rods). This large “concert cimbalom” was developed in 1874 by József Schunda, based on a smaller traditional version, to promote Hungarian music in the cities of the Austro-Hungarian empire.



# CHOREOGRAPHY: HUNGARY

Hungary has been in the forefront in ethnic dance research, notation and reconstruction for several decades. We know more about the dance culture and tradition of Hungary than perhaps any single country, due to the efforts and contributions of the late Dr. György Martin, director of the Ethnomusicology Department of the Hungarian Academy of Sciences, and those ethnographers who have followed him. The fortunate combination of a rich and diverse dance tradition, brilliant and concerned scientists and official government support has not simply provided us with a thorough and continuing study of Hungarian dance culture, it has provided an example and created a model for all to follow.

Recreational folk dancers are familiar with Hungarian dance through the 50-year effort of Andor Czompo, who began teaching to folk dancers in the early 1960s. The Hungarian *tanchaz* (TANC haaz - dance house) movement, a direct result of research by Martin and others, reached America in the late 1970s. This improvised dancing of traditional dance cycles has become one of the most advanced recreational folk dance activities, as well as a proud part of the traditions of ethnic Hungarians in American and in Hungary itself.

It is past time for us to examine this wealth of dance information. Many Hungarian dance names will be familiar to folk dancers; others will be new. Martin's regional and temporal classifications will be generally followed, though the length of this article requires some deletions and adjustments.

## REGIONS OF HUNGARY



Martin divides the country into three regions or "dance dialects." In keeping with the east to west settlement of Hungary, let's begin with the oldest, easternmost region, Transylvania, (*Erdaly*: air dai yee in Hungarian), a forested plateau surrounded by the high Carpathian Alps at the eastern end of the Carpathian (Karpatok) Mountain Range. Migrating Magyar tribes entered the region in the 10th Century from the Danube Valley to the south seeking to avoid attacks by other barbaric tribes in the area; thus, "Transylvania" (trans: across + sylvan: forests). This was the oldest region of Hungarian-speaking peoples, lasting almost a thousand years, and is part of Romania only since the end of World War I.

Westward from the wooded slopes of Transylvania lies the Hungarian Basin, generally flat and treeless, drained by two north-south rivers, the Tisza and the Danube.

The Tisza Region contains the Alföld (Great Plain), heart of the Hungarian horse culture, and the northern mountains, site of the famous Tokaj wine.

Further west, across the Danube is Transdanubia (across the Danube; *Dunantul*: "doon on tool" in Hungarian). This western third of the Hungarian region is divided north and south by Lake Balaton. This is Martin's "Danube Region". The south is a land of gently rolling hills, with sheep and swine husbandry dominant. Northern Transdanubia is closest to Austria and shows the most Western influence in its dance culture. Other well-known areas of the Danube Region are *Sarköz* (shar kooz) along the southern Danube and *Paloc* (pa lotes) in the north. One must remember to include neighboring areas in Croatia and Slovakia in these ethnographic regions; they were an integral part of Hungary during the long reign of the Austro-Hungarian Empire and their folklore exhibits a strong Hungarian influence.

## DANCE CLASSIFICATIONS

Throughout most of Hungary, the various dances in each region's repertoire are danced in a traditional sequence, a *tancrend* or "dance cycle". The most common order is: the girls' *karikázo*, the men's *verbunk*, followed by the couple slow and fast *csárdás*. This tradition follows a long period of development, the heart of Martin's research.

### Old Style Dances:

Dance historians and ethnologists acknowledge the chain or circle dance as the oldest form of dance, originating in the dim, unknown past as part of tribal

ritual. The form exists still, primarily in the Balkan region of Europe, insulated by the Turks from the influences of Western Renaissance which allowed development of couple dance.

In Hungarian dance, the circle and chain dance is found in several forms, including the *hajza* (hay zaw) of the Csangos from Gyimes in northern Romania, the left-moving chain dances of Transdanubia, the women's *karikázo* found throughout Transdanubia and to a lesser extent elsewhere, and in the *lassú Magyar* a slow turning dance of two couples found in Transylvania, plus numerous other examples found throughout the Hungarian dance region.

The *karikázo*, well-known to recreational folk dancers, is the most recent of the circle dances and is considered to be more of a singing game than a dance, the girls gathering and singing to pass the time while the men engage in a bout of macho drinking. The songs are accompanied by simple dance steps led by one of the singers. Different circles of women, usually of different generations, will dance different steps to the same song. The steps are improvised from within a repertoire of local dance figures and are created anew each time.

*Herdsmen's dances* generally fall within the *ugros* or "jumping dance" family, also very old. Early settlers were, of necessity, both herdsman and warrior, and were known as *hajduks* (hai duke). Dancing with naked swords, staves, whips and other tools and weapons was a common, often spectacular entertainment, noted enthusiastically by early travelers. The dances exist today and, though the sword is rarely seen, amazing dexterity with the staff is demonstrated in shepherds' dances of Somogy and horsemen's dances of the Hortobagy. *Olahos* is a well-known variation of the dance, found in the Great Plain and the southern Tisza region.

The *ugros* takes many forms and is still danced throughout Hungary. Where the newer *verbunk* did not become established, this is still the dominant dance for men and often for couples, as well.

*Lads' dances* were developed from the old herdsmen's dances and are found mostly in Transylvania. They are considered to be the most highly developed of all Hungarian dances. Competitive in nature, as were many herdsman's dances, the dance is improvised by the dancer from a local repertoire of figures and movement styles and are performed within a highly structured format which varies from place to place. The dance is marked by dynamic leg gestures, slapping patterns on boot and thigh, leaps and stamping rhythms. Once observed, no one can fail to recognize one of these spectacular

dances, known variously as *legényes*, *tempő*, *pontozó*, *sűrű Magyar* and others.

### Old Style Couple Dances

Martin credits the Western Renaissance of the 16th Century with the introduction of the pre-*csárdás* couple dances into Hungary. Many of the figures of the *csárdás* appeared very early, including the close-holding of the partner and rapid turning figures. The dance form is still found in Transylvania in such well-known dances as the *Székély forgató*s, and the *csárdás* of Mezőség. Transylvanian Romanians perform similar dances (*invirtita*, *ardeleana*, *breaza and ungueasca*), characterized by complex 7/16 rhythms and syncopated dance movements in stark contrast to the Hungarians' more straight forward treatment of a 4/4 rhythm.

### New Style Dances

In Europe, anything less than 200 years old is considered new. So it is with Martin's "New Style" dances, which he traces to the late 18th Century, with new musical motifs which are still with us.

The Hungarian male was most proud of two things: his ability to ride and his skill in dance. These factors combined to become the basis of the creation of a new dance the *verbunk* (*verbun* from German *werben* "to recruit"). Those were the days of the hussars (*huszar* in Hungarian), the famous, brilliantly uniformed light cavalry of European armies. Hungarian youth were of great interest to the Austro-Hungarian army and the *verbunk* was developed as a recruiting device.

Small detachments of soldiers, specially selected and trained, were sent into the villages, where their uniforms drew great attention from the young men and girls alike. The sergeant would hire the local gypsy musicians to play and the soldiers would gather in a circle around the corporal, who was the dance master. Then, with spurs ringing, the dance would begin, soldiers repeating ever more complex dance figures led by the corporal. What an irresistible sight for the young boys! It took little encouragement for them to join the dance circle, a little more from the inevitable jug of wine, perhaps trying on a soldier's sabre or shako, and the young man was heartily welcomed into a lifetime enlistment in the emperor's army! It worked! It worked for over a hundred years. Accounts of the dance, already well developed, date from 1793 in Vienna.

The *verbunk* is the dominant men's dance throughout much of western Hungary; in the northwest, the dance is very martial in nature, every man performing the same figures (*Kapuvári Verbunk*

and *Gencsi Verbunk* are two of Czompo's popular dances of this type). Further east and south, the martial nature disappears, as the older *ugros* and herdsman's dances reappear in Somogy, Sarköz and the Great Plain. Even further away, in Transylvania, the already mentioned *lads' dances* appear.

Lastly, the *csárdás* (char dawsh; sounds like "car wash"), the national dance of Hungary. Originating in the village *csárdá* or pub, the dance lacked respectability for generations, since no respectable girl would ever go into a *csárdá*. Like the Charleston, the dance eventually outgrew its immoral beginnings and became the dance most dear to the Hungarian heart.

The *csárdás* displays marked differences between regions, varying greatly in richness of figures, tempo and character. The classic profile of the *csárdás* is a long, almost melancholy beginning, followed by a short, fiery ending in which the slower figures may be repeated or, in some areas, completely new figures may be introduced. In Rabaköz and Paloc in the north, the dance is energetic, with sharp, stamping movements. In Somogy to the south, the dance becomes much more languid and open. To the east, Szatmar County displays a *csárdás* with immense differences in slow and fast tempos, a rich variety of

figures and the introduction of *verbunk* figures into the dance by the men in one of the most spectacular versions of the *csárdás*.

In Transylvania, still further east, though the couple dances are mostly of the older form, the term *csárdás* is usually applied to the middle section which is preceded by a very slow dance and followed by a very rapid one.

Interestingly, the word *paros* (par osh) means simply "couple dance" and is applied to any couple dance, whether a *csárdás* or not. It does not identify any specific dance.

If this sounds like a lot of information, it is, but it barely scratches the surface of this most interesting and challenging ethnic dance tradition. And Hungary is only one of many with dance cultures equally worthy of such in-depth analysis. It is hoped that others will continue to apply its methods and lessons to the preservation of this most precious and fleeting of the folk arts.

Richard Duree



### Partner Dances

**Cristian Florescu & Sonia Dion** - Romanian  
**Roo Lester** - Scandinavian  
**Kay Munn** - Scottish

### Non Partner Dances

**Aaron Alpert** - Israeli  
**Caspar Bik** - International  
**Joe Graziosi** - Greek  
**Rebecca Tsai** - Chinese

### Live Music

**Miamon Miller & Free Range Organic**

### American Squares & Contras

**Tony Parkes**

**Info: <http://www.folkdancecamp.org>**

# COSTUME CORNER

## Pleats

One of the joys of doing Hungarian dances in the costumes of that area is the way the steps cause the women's skirts to swish and jump deliciously. Fun for the dancer and—I'm often told—fun for the onlooker! The effect is no accident: over centuries girls have adjusted both costumes and dance movements to make themselves as (modestly) attractive to potential husbands as they could. The secret to their skirts is in the pleating, and the secret to making them swish is in the slightly swaybacked stance the women traditionally use with their heeled boots.

Today we have "miracle fabrics" that come pre-pleated and stay that way. But in the past, pleats required real expertise to create and maintain. In 1979, while traveling all over Europe and the Mediterranean on a research grant, I got some unexpected lessons on traditional pleats and pleating.

Hunting for costumes in antique stores in Budapest in my spare time, I spied some brocade peeking from a trunk full of blankets and extracted a handsome old pleated skirt. Or rather, one that *once* had pleats, for time and pressure in the trunk had squashed them nearly flat. Where the pleats remained was where they were sewn firmly into the waistband, all the way around except over the tummy, where the fabric lies flatteringly flat under the apron. Chiding myself that now I would have to carry it along for the next three months, I bought the piece anyway—too beautiful to let go.

Since the skirt was longer than my little suitcase was wide, the only way I could pack it was to roll up the waistband with the skirt hanging down in a sausage, then curl it halfway around the inner wall of the case, with the rest of my stuff in the middle. Day after day, I would shake it out, hang it up till re-packing time, then re-roll it into my suitcase. And an odd thing happened. After a couple of months, I noticed it was starting to look more and more pleated. Natural fibers do have a sort of memory (which is why you should always re-fold old fabrics differently each time you put them away, so the storage folds don't become permanent). By the time I got home, all the pleats were fully restored (**Photo 1**)—except a small patch in the center back where the



**Photo 1:** Author's typical old-style Hungarian brocade skirt, with no pleats across tummy to allow apron to lie flat. Other pleats largely restored by repeated rolling up and hanging.

original owner had "sat" them out.

The warmth and slight dampness of her body had undone them; warmth and dampness will also restore them. On her ironing board my mother showed me how to pin the recalcitrant pleats closed, then with delicate touches of the steam iron to dampen and press them back in. Steam irons, however, are relatively new

and also dangerous for some fabrics; the older ways of pleating were different. The traditional European method that I now know from several areas works as follows:

Using a sturdy needle with strong thread (doubled sewing thread or light carpet thread), run a thread through the center of the whole stack of pleats to be fixed. ("Center" means halfway between the two creases.) Make sure the thread runs straight through the stack (**Photo 2a**). Do this in several places, as many as needed to hold the pleats in place, top to bottom, so that when you pull all your threads up tight, all the pleats are nicely aligned (**Photo 2b**). Relax the threads a bit and *dampen* (don't soak!) the fabric—a bottle giving a mist-spray of water works best—and then pull all your threads tight and fasten them. Now find some way to dry the fabric before it has time to mildew: hanging it in a stairwell or shady breezeway (especially during a nice dry Santa Ana!) will do the trick. (Don't put it in a dryer—the tumbling will disturb the pleats. In former years, people had giant clothes-presses in which they could press and store clothing.) When fully dry,

remove the threads and admire your pleats. This method, however, is less difficult for restoring pleats than for creating them.



**Photo 2:**  
a)  
*Hungarian skirt with thread strung through to restore the pleats.*



b) *Those same stitches pulled up tight and knotted, ready for "setting" the pleats anew with damp heat.*

The earliest preserved pleats go back over 5000 years, to ancient

Egypt's First Dynasty. The famous Egyptologist Flinders Petrie discovered a pleated linen shirt dated 3100 BCE while excavating royal tombs at Tarkhan a century ago. At that time, nobody else was interested in humble objects, so he brought it back to London in his private collection. In 1977, two curators at the Petrie Museum re-excavated it from "a tumbled heap of dirty linens" in the basement. The shirt's torso is plain, but the sleeves are made from two long tubes pleated lengthwise, so they cling elegantly but allow for free movement. Discovering that the garment was inside out, the curators sewed netting onto it to support the fabric invisibly once it was carefully coaxed right side out for display. One curator told me it was the eeriest moment of her life when they finished and picked the restored garment up by the shoulders, because, in addition to the intentional

pleats, the shirt was also creased at the inner elbows from the sweat of the ancient wearer. As they raised the shirt, the sleeve-ends moved upwards of their own accord (**Photo 3**), "remembering" the original owner's stance!

I've scoured the ancient Egyptian paintings for scenes of people making such pleats, for we see pleated garments in many of their portraits; but I can find none. Eventually, however, I saw a 2300-year-old scrap of Egyptian linen in Toronto that blew me away. It had been pleated one direction, then pleated again at right angles to the first pleats, so the tiny rows of pleats actually *crossed*, imparting stretchiness in both directions! I guess trying out tricks like that is the kind of game people played on Saturday nights before TV, movies, or fast cars came along...not to mention international folk dancing!

Elizabeth Wayland Barber,  
author of *Prehistoric Textiles*



**Photo 3:** *Earliest preserved human body-garment: First Dynasty Egyptian linen shirt (ca. 3100 BCE), with pleats running through each sleeve neck to wrist for a trim look without binding the wearer. Note additional creases in the inner elbows, created by the wearer's sweat causing the sleeves to bend forward there. (Now in the Petrie Museum, University College London.)*

# CALENDAR

**Note: Federation events are in bold.**

## CALL TO CONFIRM ALL EVENTS

### JUNE

**2 Veselo Selo Anniversary party.** Live music by Hlopka. 7:30-10:30 at Unitarian Church, 511 S. Harbor, Anaheim. \$10 at the door. See ad.

**7 Narodni Anniversary Party, with live music by InterFolk.**

9 *Café AMAN*, music by Miamon Miller's Garlic Band. Admission: \$15. Refreshments for our food table are always welcome. Time: 7:30pm - 11:30.

9 *Concert by Nevenka and True Life Trio* 7:30 at Unitarian Universalist Church, 12355 Moorpark St., Studio City.

**16 Cerritos Festival, given by Cerritos Folk Dancers, Sat. 1:00 – 5:45 at Cerritos Senior Center, 12340 South Street, Cerritos, CA 90703. \$6 (or \$5 if paid by 6/9/18) Info: Sue Chen (562) 338-2298, CerritosFolkDancers@gmail.com or ChiangWenLi@yahoo.com. See ad.**

### SEPTEMBER

20-23 *Tamburitza Extravaganza*. Croatian/Serbian festival of music and dance. At Marriott Hotel, Burbank. See OTS.

### OCTOBER

**21 Ventura Folk Festival 1:00 at "Thursday Club" in Somis. See: <http://www.somisthursdayclub.org>, and OTS.**

### NORTHERN CALIFORNIA

6/9-16 *Scandia Camp Mendocino*, Mendocino Woodlands. Info: [scandiacampmendocino.org](http://scandiacampmendocino.org).

6/16-23 *Mendocino Folklore Camp*, Mendocino Woodlands. Dance classes, singing classes, music classes, live music, excellent food, great parties, redwoods location. Info: [mendocinofolklore.org](http://mendocinofolklore.org)

6/23-30 *Balkan Music and Dance Camp*, Mendocino Woodlands. Info: [eefc.org](http://eefc.org).

7/15-22, 7/22-29 *Stockton Folk Dance Camp*. Two identical weeks. At University of the Pacific, Stockton. See ad.

### OUT OF STATE

#### MAINE

8/12-18, 8/19-25 *Mainewoods Dance Camp*, Fryeburg. Teachers: Week One: Roberto Bagnoli, Steve Kotansky, Richard Schmidt; Week Two: Wim Bekooy, France Bourque-Moreau, Yves Moreau. Woodsy setting along river, good food, parties, live music. Info: [www.mainewoodsdancecamp.org](http://www.mainewoodsdancecamp.org).

#### NEW MEXICO

8/2-5 *New Mexico August Folk Dance Camp*, featuring: Cristian Florescu and Sonia Dion, Roo Lester and Larry Harding. At Montezuma Castle, near Las Vegas, NM. Info: <https://www.swifdi.org/>.

#### NEW YORK

8/4-11 *Balkan Music and Dance Camp*. Iroquois Springs. Info: [eefc.org](http://eefc.org).

### FOREIGN

#### BALKAN

7/29-8/12 *Balkan Adventure*, led by Jim Gold and Lee Otterholt: Macedonia, Bulgaria, Serbia, Albania, Greece. Includes local Koprivshitsa folk festival. See ad. Info: Jim Gold [jimgold@jimgold.com](mailto:jimgold@jimgold.com) or [www.jimgold.com](http://www.jimgold.com).

#### NORWAY/DENMARK/SWEDEN

6/12-25 *Tour*, led by Lee Otterholt: Oslo, Gothenburg, Helsingborg (Elsinore), Copenhagen. See ad. Info: Jim Gold [jimgold@jimgold.com](mailto:jimgold@jimgold.com) or [www.jimgold.com](http://www.jimgold.com).

## POLAND

6/11-25 *Tour*, led by Richard Schmidt: Kraków, Rzeszów, Zakopane, Częstochowa, Gdańsk, Olsztyn, Żelazowa Wola, Warszawa. See ad. Info: Jim Gold jimgold@jimgold.com or www.jimgold.com.

## ROMANIA

7/1-12 *Tour*, led by Lee Otterholt: Bucharest, Sibiu, Cluj, Sighetu Marmatiei, Piatra Neamt, Brasov. See ad. Info: Jim Gold jimgold@jimgold.com or www.jimgold.com.

## SCOTLAND

9/9-22 *Tour*, led by Richard Schmidt: Glasgow, Edinburgh, Stirling, Loch Lomond, Loch Ness, Fort William, Mallaig, Isle of Skye, Inverness, Aberdeen, Perth. See ad. Info: Jim Gold jimgold@jimgold.com or www.jimgold.com.

## SPAIN

10/12-22 *Tour*, led by Jim Gold and Lee Friedman: Malaga, Cadiz, Seville, Cordoba, Jaen, Granada. See ad. Info: Jim Gold jimgold@jimgold.com or www.jimgold.com.



### *Let's Dance!*

The Magazine of International Folk Dance

Join the Folk Dance Federation of California and receive *Let's Dance!* 10 issues for \$35/year

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

Membership application available on line at [www.folkdance.com](http://www.folkdance.com). Pay on-line or send application with check to Alicia LaFetra, Membership, 1614 Peacock Avenue Sunnyvale, CA 94087

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### *Continuation from The Corner, page 3*

writes that they are enthusiastic and excellent dancers who attend various local clubs and occasionally teach. Neither has received a scholarship in the past, but both have attended camps and shared their knowledge.

The purpose of the Federation Scholarship Program is to develop potential folk dance teachers and leaders, to develop potential folk musicians, and to recognize individuals for service to the folk dance community through active participation in their local clubs. To be eligible to receive a scholarship, applicants must not have received a Folk Dance Federation of California, South, scholarship within the previous 3 years. Hats off to the West Valley Folkdancers for nominating many dedicated dance leaders for consideration by the scholarship committee, and congratulations to all the 2018 recipients! We look forward to renewing our own enthusiasm for traditional dance as you share dance steps and knowledge learned at camp. You can find more about Federation scholarships at the website [socalfolkdance.org](http://socalfolkdance.org). Choose the link "publications" and scroll down to "Federation Forms S and S1."

*Diane Baker*

# ON THE SCENE

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## A FOLK DANCE FESTIVAL IN VENTURA

Mark your calendars now for a fantastic folk dance festival at the charming Ventura County treasure, the "Thursday Club" in Somis. The Ventura International Folk Dancers will be hosting this festival in tandem with the Folk Dance Federation of California, South, at 1 p.m. on October 21. A Federation meeting will precede the festival. See <http://www.somisthursdayclub.org>

## WESTWOOD COOP

In June, Gerda Ben Zeev will be teaching the Romanian line dance, *Hora Mare Vranceneasca*. Beverly Barr will review last May's teaching of *Shui Shui Zemer*, from Albania, and Sandy Helperin will review the Macedonian line dance, *Damyana*.

There will also be reviews of recently taught dances that need a little extra attention.

## THE VENTURA FOLK DANCE PROJECT

The Folk Dance Project will meet on Sundays, June 3, July 1, and August 5, at 3 p.m. at the Ventura Y, 3760 Telegraph Rd, Ventura, CA 93003. A donation of \$5 is suggested. If you have dances you'd like to request, send them to me, and/or bring the music. Info: [dancing.valerie@gmail.com](mailto:dancing.valerie@gmail.com). Happy Dancing!

*Valerie Daley*

## VESELO SELO

June 2 Veselo celebrates our 68th anniversary with live music by HLOPKA. Wear festive attire and bring ethnic snacks to share. This event is \$10.

June 9 Henrietta Bemis will be leading beginner dances.

June 16 John Matthews teaching

June 23 John Matthews reviews.

June 30 All-request dances celebrating Independence Day with ice cream social. Wear your red, white and blue.

July 7 Shana Winokur teaches.

July 14 Henrietta Bemis leads beginner dances.

July 21 Guest Macedonian teacher Cane Carovski

July 28 Shana Winokur teaches.

## PASADENA FOLK DANCE CO-OP

We dance every Friday night from 7:30 to 10:30 at the Throop Unitarian Church at 300 S. Los Robles in Pasadena. In June starting at 7:30, we will be teaching the Bulgarian line dance *Raina Samodiva* and the Hungarian individual dance *Olahos*. Check [PasadenaFolkDanceCoop.org](http://PasadenaFolkDanceCoop.org) for our weekly dance program, teaching schedule, and more.

## CAMP HESS KRAMER UPDATE

As many of you know, Beverly and Irwin Barr have run a hugely successful camp in Malibu for many years. The reins for the annual event have now passed to a new committee consisting of Marc Rayman (chair), Gerda Ben-Zeev, Marcella Lawson, Jan Rayman, and me, Sandy Helperin. The committee is working energetically to bring you a great camp! We plan on keeping the camp's character similar to what it has been in the past and, with your help, we hope it will be a vibrant, educational, fun-filled weekend.

For now, pencil in Nov. 30-Dec. 2, 2018. Camp Hess Kramer is not available to us this year, however we are optimistic about offering the camp at an alternative location.

Watch for more updates in the next issue of the *Folk Dance Scene*. (We will also distribute information to groups in the Federation to get news out sooner if appropriate.)

We look forward to sharing a fun-filled camp weekend with you all, enjoying music, dance and camaraderie.

## TAMBURITZA EXTRAVAGANZA

The Tamburitza festival is coming back to Los Angeles. It will be September 20-23, 2018 at the Marriott Hotel/Convention Center, 2500 N. Hollywood Way, Burbank, 91505. If you like Serbian/Croatian music and dance this is the place to be. It is pretty much a 24-hour event, but you can drop in any time. Check the website: [www.ziviLA2018.com](http://www.ziviLA2018.com) for listing and cost of events.

*Nancy Milligan*

# **Cerritos Folk Dancers**

喜瑞都土風舞社

## ***Ninth Annual Cerritos Festival***



**Theme: East Meets West**

**Saturday, June 16, 2018  
1:00 to 5:45 P.M.**

**Cerritos Senior Center  
12340 South Street, Cerritos, CA 90703**

**Suggested donation: \$6 per person at the door  
(\$5 if prepaid by June 9, 2018)**

**Finger foods to share are welcome, but not necessary.**

**Traditional or special costume will add splendid color to the party.**

**Each group is welcome to perform, lead,  
and/or request one or more dances.**

**(It is better letting us know in advance to schedule your time.)**

**Info : 562-338-2298 Sue or [CerritosFolkDancers@gmail.com](mailto:CerritosFolkDancers@gmail.com)**

**Sponsored by Folk Dance Federation of California, South, Inc.**

# ETHNIC FOOD

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Don Krotser traveled to Hungary in 2003 and came back with a cookbook from one of the most famous restaurants in Budapest, Gundel's. He also brought back the two types of paprika, sweet and hot. We've used this cookbook to become familiar with the main dishes that use paprika. There are four: *gulyás*, a soup-like dish made with onion, paprika, cubed potatoes and small bits of dough; *pörkölt*, more like a stew, with lots of onion and a thick, rich gravy; *parikás*, an elegant version of *pörkölt*, made with white meat, less onion and less paprika, flavored with a mixture of sour and sweet cream; and *tokany*, similar to *pörkölt* and *parikás*, with the meat in strips rather than cubed and more reliance on marjoram and black pepper for flavoring.

All of these dishes begin by sautéing the appropriate amount of finely chopped onion in Hungarian lard. You'll probably have to make some substitutions, and the appropriate amount of onions depends on the amount of meat you are cooking. It's a little bit to your taste and a try it and see method. The important point is how to use the paprika. When the onions are cooked to the appropriate color (again depends on which dish you are making), the heat is turned as low as possible and the paprika is stirred in, along with the meat and salt. Stirring and browning at this low temperature continues until the meat is cooked. A small amount of water is added if needed.

## Chicken Parikás for 6

7 Tbsp. lard or shortening

½ cup chopped onion

2 ½ tsp paprika (sweet style)

4 lbs. chicken

Salt

1 cup chopped green pepper

1 medium tomato, cubed

¼ cup flour

1 ¼ cups sour cream (you can substitute sweet cream for up to half of the sour cream)

Brown the onion in the lard to a light yellow color. Turn the heat as low as possible and add the paprika, stir, then add the meat and salt. When the meat is well browned, add a small amount of water. Cover the pot and simmer. Stir occasionally; add more water if needed, but use water sparingly. When the meat begins to soften add the green pepper and tomato and simmer until the meat is tender. Mix the flour and the sour cream together and add to the gravy of the parikás, shaking the pot as you do so. The preferred accompaniment is small galushka dumplings, but boiled potatoes or rice is also served.

*Pat Cross*

## HUNGARIAN FRIED BREAD (LANGOS)

Courtesy of Barbara Rolek

20 mins

Prep: 15 mins, Cook: 5 mins

Yield: 4 langos fried breads (serves 4)

Langos is Hungarian fried bread: sometimes called Hungarian pizza. It is a favorite street and fair food that has a yeast dough made with mashed potatoes and flour. This snack became part of the country's cuisine centuries ago when it was introduced by the Turks during their occupation.

Today it's a popular appetizer or snack usually simply rubbed with garlic and sprinkled with salt. Some

incorporate caraway seeds into the dough.

Variations are to serve langos with sour cream and dill or shredded Emmenthaler or Gruyère cheese or sprinkled with cinnamon sugar or confectioners' sugar for a sweet version.

#### What You'll Need

- 1 large potato, freshly boiled, peeled, mashed and kept warm (don't use leftover mashed potatoes)
- 2 1/2 teaspoons instant yeast (same as rapid-rise or bread machine yeast)
- 1 teaspoon sugar
- 1 3/4 cups all-purpose flour
- 1 tablespoon vegetable oil
- 3/4 teaspoon salt
- 1/2 cup milk
- 2 cloves garlic, cut in half

#### How to Make It

Place freshly mashed warm potatoes, yeast, sugar, flour, oil, salt, and milk into a medium mixing bowl or stand mixer. Using the paddle attachment, combine the ingredients until they are well moistened.

Switch to the dough hook and knead for 5 to 7 minutes or until smooth and elastic. Transfer to a greased bowl, cover and let rise until doubled.

Divide dough into 4 equal portions. Shape each piece into a smooth ball and place on a lightly floured board. Cover and let rest 20 minutes.

In a large skillet, heat 1-inch canola oil to 350 F. Flatten and stretch each dough ball to about an 8-inch diameter. Make 1 or more slits in the center of the stretched dough. This is traditional and also helps to keep the dough from puffing up in the middle and not frying properly.

Fry one langos at a time about 2 minutes per side or until golden. Drain on paper towels.

Serve hot rubbed with a cut garlic clove and sprinkled with salt.

#### Langos Variations

After rubbing with garlic and sprinkling with salt, a savory variation would include topping with sour cream and chopped dill or shredded Emmenthaler or Gruyère cheese.

For a sweet version, eliminate the garlic and salt, and sprinkle with cinnamon sugar or confectioners' sugar.



# POETRY CORNER

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## THOSE WHO ARE POETS

those who are poets ---  
often alone, never lonely  
in a living breathing place

view their world  
through unique glasses  
listen to butterflies sing  
savor a snow-field's crop  
ponder a mountain's whisper  
find their tears and laughter  
in a basket of dreams

transfer verse to paper  
like a brush to painting  
like a wakeful dream  
like imaginative artists  
true to their own artistry

never feel at peace  
their words  
warring competing  
melding intruding  
painting perceiving  
whispering  
shouting at the sky  
restless even after  
they come to rest on paper

often wander away  
from simple conversation  
wake suddenly at dawn  
looking for pen and paper  
or someone to listen

those who are poets  
light a candle whenever  
pen touches paper

*Lillian Rodich*

## ONE CHANCE

I want to evolve in the circle, immerse in the dance,  
Cavort with the flowers and with the daffodils prance.  
I want to wander among the meadows, blessing each rock and tree,  
And lose this little self of mine in wonder and majesty.

I want to let that splash of mud just dry and blow away,  
And laugh amid the tempest strong and with the hurricane, play.  
It's not for me to *Know* or *Teach* or waste my time with worry,  
One chance to smell the dusty pine...want focus, not flurry.

*Camille Dull*

## TWO FOR THE PRICE OF ONE!

A Polish guy took his Polish pal  
To meet a sweet Polish gal.  
    Alas, too late.  
    She had found her mate  
While dancing Polonez Royale.

If you've read this saying Polonez, next month (when you  
won't get a Scene), read it again, saying Polonaise. And  
vice versa.

*Carl Pilsecker*

# Jim Gold International Tours: 2018

[www.jimgold.com](http://www.jimgold.com)

**Folk dancers, non-dancers, anyone with a love of travel  
and culture: All are welcome!**

## SPAIN!

### Andalusia Festival Tour

October 11-24, 2018

**Malaga, Cadiz, Seville, Cordoba,  
Jaen, Granada**

**Led by Jim Gold and Lee Friedman**

Prepare your Don Quixote heart for a windmill tilting, delighting, ultimate olay tour beyond your wildest flamencan dreams. We'll meet local folk music and dance groups, learn fandango, jota, bolero, and sevillana. The hotels are lovely, the food delicious, the spirit exuberant! From Malaga, home of Picasso, to Cordoba, former capital of the medieval Umayyad dynasty with its mosque, old quarters—the Juderia and San Lorenzo areas— to the Andalusian capital, Seville, with its landmark Giralda Tower, to Granada at the foot of the Sierra Nevada, surrounded by fertile plains, filled with Moorish culture and the breathtaking Alhambra Palace, through the picturesque countryside to the exciting and lesser known provinces of Jaen and Cadiz, you will be part of an unforgettable Spanish adventure! Come spend 13 days of Spanish cultural and Andalusian folklore discovery. Iberians, Phoenicians, Greeks, Carthaginians, Romans, Berbers, Arabs have left a mark on this most sunny region of Spain. Non-dancers welcome! For dancers, non-dancers, and anyone with a love of travel and culture! Our price includes round trip jet from New York, transfers, hotels, three meals daily, and our own bus and guide.



**See itinerary at: [www.jimgold.com](http://www.jimgold.com)** (Click 2018 Folk Tours. )

**TOUR REGISTRATION:** Can't wait to go! Reserve my place! Mail your \$200 per person deposit. Or with credit card at: [www.jimgold.com](http://www.jimgold.com)

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# DANCERS SPEAK

## CELEBRATE WITH A CONTRIBUTION

If you're reading "the Scene," dancing is a meaningful part of your life. Why not celebrate your love of folk dancing **and** honor someone special by making a contribution to The Folk Dance Federation of California, South? As Marshall Cates reported in May 2018, our federation needs donations to accomplish major and worthy projects. Those worthy projects include camps, scholarships, subsidies to clubs for visiting master teachers, events and festivals. Don't forget: STATEWIDE 2019 will take place in SoCal!

I'll go first! My contribution is in gratitude to Ted Martin for painstakingly guiding me through dozens of dances. Ted looked beyond my big feet wearing inappropriate shoes to see a determined woman, impatient to dance to every tune on the program. He stepped out of the circle and joined me behind the line. Ted coached, nudged, offered cues and gave encouragement. Thanks to Ted I continued my quest to do complex steps to unfamiliar rhythms. I love

dancing, and being part of the folk dance community. Thanks, Ted. This contribution is for you!

Please send words of recognition about your honoree to editor@FolkDanceScene.org

Send contributions to:

Mindy Belli  
321 S. Vista del Canon  
Anaheim, CA 92807

*Diane Baker*

## WEBSITE FOR DANCE INSTRUCTIONS

Kitty Radler asked me to share with you the following link that consists of an invaluable, huge list of folk dances with both dance instructions and video demonstrations. Thought you may enjoy having it as a reference for all the dances you would like either to review or learn in the future. Have fun!

<http://folkdancemusings.blogspot.com/p/alphabetical-list-of-dance-notes-on.html>

*Jim Lang*

## Join Veselo Selo Folk Dancers at **ANNIVERSARY PARTY** **Sat, June 2, 2018**

♪♪ *live music by*



**Hlopka** ♪♪

7:30 – 10:30 pm  
\$10 door donation  
Unitarian Church  
511 S. Harbor Blvd  
Anaheim, CA 92805

Free parking. Snacks to  
share welcome!

[www.veseloselofolkdancers.com](http://www.veseloselofolkdancers.com)

# RECENT EVENTS

## CELEBRATING MAGNIFICENT MOTHER EARTH AT NARODNI

Bouquets of organic Swiss chard in recycled Irish chard oatmeal tins, garlands of New Zealand spinach, gold nasturtiums, and navel oranges (all edible) from my garden adorned the various tables at Narodni's Earth Day Celebration April 19 -- along with lemons from Ralph van Middlesworth's garden and marigolds and dianthus from Henrietta Bemis' garden -- and illustrated the wild abundance available from our magnificent home, Planet Earth. We all wore earth tones to honor Mother Nature and proudly displayed our reusable Narodni water bottles. Folks were invited to add their eco-friendly and recycling tips to the **Tip Board**. Tips like: **"Refuse straws"** (Note: if you say "we are trying to stop using plastic," waiters get interested) and **"Bring your own doggie bag (re-usable food container) to restaurants"** and **"Be kind to our Earth...stop using disposables"** resounded on Ralph's well-designed TIPS Slips. Ralph also took the excellent photos.

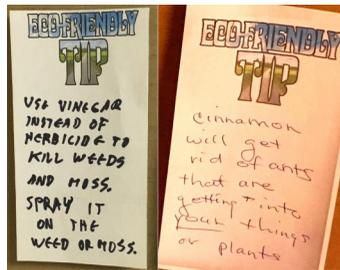
Available too were articles describing the deadly nature of plastic trash pollution in our oceans and how we are "disposing" of the Earth's natural balance by continuing to use "disposables." Twenty-nine years ago (January 2, 1989) the cover of *Time Magazine* featured a strangulated Earth and headlined: **Planet of the Year: Endangered Earth**. Today, 29 years later, plastic pieces of trash in our oceans out-

number sea life 6 to 1. Julith Neff recently read that they are finding plastic microparticles in Arctic ice.



The Time Magazine article concluded (paraphrased): Don't worry about Planet Earth; it'll live on... whether or not human beings will be able to survive on it is another question.

Camille Dull



# CLUB DIRECTORY

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Most groups welcome beginning dancers. The groups with an \* below have sessions specifically for beginners.

## Federation Clubs

**Bay Osos Folk Dancers:** Tue 11:00-3:00. South Bay Community Center, 2180 Palisades Ave, **LOS OSOS.** (805) 534-1501 Anne Tiber.

\***Cabrillo Folk Dancers:** Tue 7:00-9:30 (Beg 7-8). Balboa Park. Balboa Park Club, 2144 Pan American, **SAN DIEGO.** (858) 459-1336 gbsham@gmail.com Georgina.

**Cafe Asteria:** 4<sup>th</sup> Sat 7:30-11:30. LA DanceFit Studio, 10936 Santa Monica Blvd, **WEST LA.** jsavin@ctcg.com (310) 229-8947 Jerald Savin

**Cerritos Folk Dancers:** Tue 6:00-8:45. Cerritos Senior Center, 12340 South St, **CERRITOS.** (562) 338-2298 chiangwenli@yahoo.com Wen Chiang

**Conejo Valley Folk Dancers:** Wed 7:30-9:30. Conejo Rec Center, 403 W Hillcrest Dr, **THOUSAND OAKS.** (206) 849-1190 dancermm@gmail.com Marie Montes

**Ethnic Express:** Wed 6:30 except holidays. Charleston Heights Arts Center, 800 So. Brush St, **LAS VEGAS.** (702) 732-4871 rpkillian@gmail.com Richard Killian

**Fantasy Folk Dance Club:** Sun 4:00 - 7:00. St Thomas Aquinas Church, 1501 S Atlantic Blvd, **MONTEREY PARK.** tiggerbyc@yahoo.com (626) 458-8851 Sophie Chen. *Fri 8:15-10:45. El Monte Chamber of Commerce, 10505 Valley Blvd EL MONTE.* (626) 429-9008 *Vincentyhcheng@gmail.com Vincent Cheng*

**Int'l Folk Dance Club - Laguna Woods:** Tue 9:00am-11:00. Clubhouse 1, 24232 Calle Aragon, **LAGUNA WOODS.** (949) 454-0837 friedagorelick@hotmail.com Frieda Gorelick

**Kypseli Greek Folk Dancing:** Fri 8:30-11:30. The Tango Room, 4346 Woodman Ave, **SHERMAN OAKS.** www.kypseli.org (310) 508-9676 Anne Sirota xorepse@gmail.com

**Laguna Int'l Dancers:** Wed 6:00-9:00, Sun 6:00-9:00. Clubhouse 2, 24112 Moulton Pkwy, **LAGUNA WOODS.** (949) 770-7026 7kahnmiriam@gmail.com Miriam Kahn

**Mountain Dancers:** 1st & 3rd Tue 1:30-3:30. Woman's Club, 1424 Fremont Ave, **S. PASADENA** (626) 355-9220

johnmeursinge@gmail.com John Meursinge  
**Narodni Int'l Folkdancers:** Thu 7:30-10:30. Woman's Club of Bellflower, 9402 Oak St, **BELLFLOWER.** (562) 881-9504 julithilona@yahoo.com Julith Neff

\***Pasadena Folk Dance Co-op:** Fri 7:30-10:30 (Beg 7:30-8). Throop Unitarian Church, 300 S. Los Robles, **PASADENA.** (626) 914-4006 ricklynnbingle@gmail.com Lynn Bingle

**Prescott Int'l Folkdancers:** Sun 3:00-5:00. First Congregational Church, 216 E. Gurley St, **PRESCOTT, AZ.** (928) 925-8995 raweston@earthlink.net Dick Weston

**Rainbow Senior Club:** Sun 3:00-6:00. Joslyn Senior Center 210 N. Chapel Ave, **ALHAMBRA.** (626) 456-1900 ksun310@yahoo.com Kevin Sun

**San Diego Vintage Dancers:** Dance Place, 2650 Truxton Rd, **SAN DIEGO.** (858) 622-9924 drjenma@pacbell.net Mary Jennings

**Skandia South Dance Club:** Mon 6:45-9:45. Downtown Community Center, 250 E Center, **ANAHEIM.** (714) 893-8888 tedmart@juno.com Ted Martin. *Sat(usually first) 3:30-10:00. Lindberg Park, 5041 Rhoda Way, CULVER CITY.* (562) 732-4990 cameronflanders@gmail.com Cameron Flanders

**Solvang Village Folk Dancers:** Sat 6:30-8:30 (except 3rd Sat). Bethania Lutheran, 603 Atterdag Rd, **SOLVANG.** 3rd Sat 1:00-3. Corner Alisal & Copenhagen, **Solvang** (805) 688-3397 dlh4362@gmail.com David Heald

**Tuesday Gypsies:** Tue 7:45-10:30. Masonic Lodge, 9635 Venice Blvd, **CULVER CITY.** (310) 391-7382 sandyhelperin@icloud.com Sandy Helperin

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

**Vintage Israeli Dancing:** One Sat per month 8:16-12:00. Anisa's School of Dance, 14252 Ventura Blvd, **SHERMAN OAKS.** (818) 881-7494 (after noon) Louis, dovbyrd@aol.com

**\*West Los Angeles Folk Dancers:** Mon 7:30-10:00 (Beg 7:30-8). Brockton School, 1309 Armacost Ave, **WEST LA.** (310) 202-6166 dancingbarrs@yahoo.com Beverly Barr

**West Valley Folk Dancers:** Fri 7:15-10:00. Senior Center, 7326 Jordan Ave, **CANOGA PARK.** (818) 348-6133 lila@aurich.com Lila Aurich

**Westchester Lariats:** Mon 4:00-9:00. Westchester Methodist Church, 8065 Emerson, **LOS ANGELES.** (310) 689-9176 veniceii@yahoo.com Ina Hall

**Westwood Co-op:** Thu 7:30-9:45. Felicia Mahood Senior Center, 11338 Santa Monica Blvd, **WEST LA.** (310) 657-6877 rwsklar@yahoo.com Rita Sklar

## Exhibition Groups

**Karpatok Hungarian Folk Ensemble:** Wed 8:00. United Hungarian House, 1975 Washington, **LOS ANGELES.** (310) 350-1135 Livia Schachinger

**Krakusy Polish Folk Dance Ensemble:** Tue 7:00-9:30 Sat 2:15-4:15. Polish Parish Hall, 3424 W Adams Blvd, **LOS ANGELES.** (626) 827-7338 elistarr@yahoo.com Ela Romuzga

**Scandia Dancers:** Tue 7:00-10:00. Woman's Club, **BELLFLOWER.** (714) 356-7745 sholzman1@verizon.net Stefanie Holzman

**UCSB Middle Eastern Ensemble:** Tue 7:00-10:00. Gehringer Music Bldg, UCSB Campus, **SANTA BARBARA.** (805) 729-6453 scottmarcu@aol.com Scott Marcus

## Non-Federation Clubs

**Beverly Barr Daytime Classes:** Mon 1:30-3:00 Senior Center, 5056 Van Nuys Blvd, **SHERMAN OAKS.** Tue 10:45am-12:30. *Roxbury Park Rec. Center, 471 So. Roxbury, Beverly Hills.* Wed 12:30-2:00. Culver City Senior Center, northwest corner Culver & Overland, **CULVER CITY.** (310) 202-6166

**Cafe Aman:** 2nd Sat 7:00-11:00. Teach 7:45-8:45 LA DanceFit Studio, 10936 Santa Monica Blvd, **WEST LA,** madelyntaylor@hotmail.com ianprice@hotmail.com

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

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

**Desert Dancers:** Thu 7:00-9:00 Nov-April. Hi Desert Dance Center, 725 S. Gateway St, **RIDGECREST.** (760) 371-5669 Nora Nuckles

**Desert Int'l Folk Dancers:** Thu 7:00-9:00 Nov-Apr. Leisure Center Dance Studio, 401 S. Pavilion Way, **PALM SPRINGS.** (760) 342-1297 Helen Smith  
**Folk Dance Center:** Every Evening. 4569 30th St, **SAN DIEGO.** (619) 466-4043, www.folkdancecenter.org

**\*Foothill Folk Dancers:** Thu 7:30-9:30.

Community Center, 4469 Chevy Chase Dr., **LA CAÑADA** (818)790-8523 JanRayman@charter.net

**Friday Night L.I.F.E.:** Fri 8:00-11:00. LA DanceFit Studio, 10936 Santa Monica Blvd **WEST LA** www.lifebalkandancers.com worldance1@gmail.com Sherry

**Israeli Dancing-James Zimmer:** Tue 8:00-12:00. Westside JCC, 5870 W Olympic, **L.A.** (310) 284-3638 James Zimmer Israelidance@yahoo.com

**\*Israeli Dancing-Natalie Stern:** Mon 10:00am-11:45 & noon-1:00(Beg); Tue 10:30am-noon; Wed 7:00-9:30; Thu 10:15am-12:00, 12:05-1:05(Beg).

American Jewish Univ Dance Studio, 15600 Mulholland, **L.A** (818) 343-8009 Natalie Stern

**Israeli Dancing-Yoni Carr:** Mon 7:00-11:30 Beginners at 7:00. Infinity Sport Dance Center, 4428 Convoy St, **SAN DIEGO.** (619) 227-0110 Yoni

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

**San Diego Folk Dancers:** Mon 7:30-9:00. Balboa Park Club, Balboa Park, **SAN DIEGO** (858) 278-4619 Jeanne Cate

**Santa Barbara Balkan Folk Dancers:** Wed 8:00-10:30. Oak Park Stage, corner Junipero and Calle Real, **SANTA BARBARA.** (805) 682-4511 Luis Goena

**Santa Monica College Int'l Dance Club:** Tue, Thu 11:15am-12:35. Santa Monica College Clock Tower or LS Bldg, 1900 Pico Blvd, **SANTA MONICA.** (310) 284-3638 James Zimmer

**Topanga Canyon Int'l FD:** Fri 9:30am-11:00am. Froggy's Restaurant, 1105 N. Topanga Canyon Blvd, **TOPANGA .** (310) 455-1051 Melanie Kareem

**UCLA Ballroom Club & UCLA Int'l Folkdancers:** Mon 7:00-9:00(ballroom), 9:00-11:00 (folk ). UCLA Kerckhoff Hall, **WESTWOOD.** (310) 284-3636

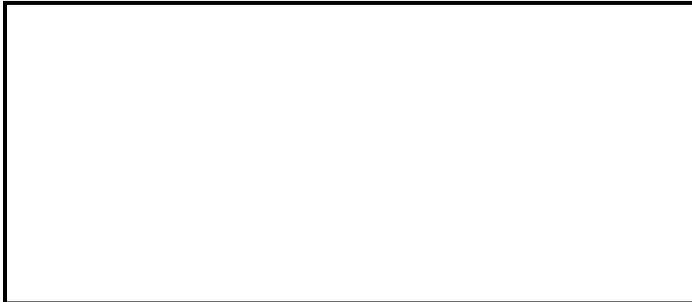
UniversityDanceClubs@yahoo.com James Zimmer

**Ventura Folk Dancers:** Tue 1:15-2:30, Thu 1:45-3:00. YMCA, 3760 Telegraph Rd, **Ventura.** (805)-746-0884 Valerie Daley.

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