



Folk Dance Scene



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On the cover: Photo of a painting of a fandango in progress at the Dana Adobe in Nipomo, CA. Courtesy Richard Duree. See Editor's Corner for more



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Editors' Corner

Thank you to Richard Duree who provided the article and pictures for the cover story, including the following background information.

The mid-1840's is most likely time period for the painting. The Dana Adobe was the home of Capt. William Dana, former ship captain and uncle of Richard Henry Dana, author of "Two Years Before the Mast." His land grant included everything he could see from the front porch of the two-story house, which sheltered the Dana's 17 children. One of them, Francisco Dana, wrote a biography, "The Blonde Ranchero", which tells many fascinating stories of life on the rancho. The home has been carefully and fully restored to its original condition.

Pat Cross and Don Krotzer

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For information about dancing in the area, contact the Federation at the Federation website: SoCalFolkdance.org

The Corner

TREASURER'S NOTE:

The Laguna International Dancers collected donations at their Festival early in March, and generously donated one-half of the amount collected to the Visiting Master Teachers program. The VMT workshops have been hosted by 6 different clubs, bringing new dances and styling tips to all who attend (and perhaps beyond). Thank you, Laguna International Dancers for financially giving back to the Visiting Master Teacher Program so that it may continue to benefit all Southern California folk dancers.

Mindy Belli

WEN-LI CHIANG

Wen-Li is the Federation's historian, and has been taking and distributing photos of many Federation events. He took most of the pictures of the Laguna Festival that were in the April issue of Scene. We neglected to credit and thank him, which we are doing now.

In addition to those duties, Wen-Li, along with his wife Sue Chen, have been the leaders of the Cerritos Folk Dancers and have been putting on two excellent festivals every year.

LUCY CHANG

It is with great sadness that we have to announce the passing of Lucy Chang. She was an excellent dancer, teacher, leader, and served as president of the Folk Dance Federation (North), among other committees.



THE EARLY CALIFORNIA FANDANGO

Editor's Note: This article on Fandango was planned to appear this month in conjunction with the Statewide weekend, whose theme was to be Pastoral Fandango. Since the festival had to be postponed until 2021, you can now only read about fandango instead of dancing at it.

FANDANGO HISTORY

"It seems to me that there were never a more peaceful or happier people on the face of the earth than the Spanish, Mexican and Indian people of Alta California before the American conquest. We were building towns and missions when General Washington was carrying on the war of the Revolution."

So wrote Guadalupe Vallejo about the fabled "Rancho Period" of Early California. Huge land grants supported a horse and cattle culture of immense proportions, only lightly influenced by the distant government of newly independent Mexico, of which Alta California was a part. This period survived about the same length as the American Old West – about 25 years - and was just as important to California's history.



Antonio and Mariana Coronel were leading California citizens of Los Angeles; Antonio was famed as a guitarist in addition to his notable public service. His attire is in the style of the earliest Spanish-Mexican settlers in California

Life in the widely scattered haciendas and villages was difficult for everyone – men, women and children alike. As with any people for whom toil is a norm, the opportunity to pause and party was not to be taken

lightly. The very nature of the Californios, their love of music and dance and finery, their generosity and hospitality – all inherited from their Spanish forbearers, quickly led to the development of a splendid form of celebration – the fandango.

The fandango was the major social event of the Californios and one was held for every possible occasion: saints' days, religious holidays, a new home, a visitor, a Yankee ship with goods from China and New England, a baptism, a birth, a betrothal – anything. Word of the upcoming fandango spread like wildfire and people came from miles around to share in the event - caballeros and vaqueros on horseback, señoritas and señoras in the creaking corretas, a heavy two-wheeled ox cart.

The Californios played as hard as they worked. During the day, all retired to a wooded area where food and drink were spread for an enormous picnic. The superb horsemen engaged in a number of games to display their skill. They raced each other and had great fun plucking a chicken buried in the sand up to its neck – at a full gallop. These were the vaqueros, the finest horsemen in the world and their skills laid the foundation for the American cattle industry and the American cowboy twenty years later.

As evening neared, all returned to the hacienda for the evening fandango. The women retired to the house to change into their fine dresses and velvet slippers. A sense of excitement was in the air as they all gathered at the ramada, a three-sided enclosure around a hard-packed dirt floor. The ladies took seats around the sides and the young men gathered – on horseback – at the open side of the ramada. Indian musicians sat to one side, playing violins and guitars as taught by the mission priests. Torches illuminated the scene.

DANCES

The way people dance tells much about their personalities and character. Closer examination reveals much more, including their history, values, relationships – even their livelihoods, all revealed in

the dance long after they have passed into history and been forgotten.

We are able to make this examination through the fortunate work of Lucille Czarnowsky, who, as a young woman in the early 1900s, was able to identify and interview several aged survivors of the California ranchos all the way from San Diego to Sonoma. She recorded their dances and music in her wonderful book, "Dances of Early California."



The Contradanza was the opening dance of all fandangos. The tecolero's placement of dancers in positions in the set were an illustration and reaffirmation of the social order of the time. The figure illustrated is "El Cristo".

Contradanza

Of all the dances recorded by Czarnowsky, the most important appears to have been the 'contradanza,' perhaps one of the longest surviving dances in Western history and danced even today by dedicated contra dancers. Tracing its origins back to the minuet of the Western European courts of the Renaissance, the contra dance appears in the ballrooms of Paris, the country villages of 19th Century England, the town halls of America's New England, the haciendas of Mexican California and the dance halls of modern day America – a span of some 400 years!

The Renaissance introduced new standards of conduct and relationships to Western thought, including the first instance of dancing in a couple relationship with a member of the opposite sex – a truly revolutionary idea. To be sure, couples were required to dance at arm's length and maintain strict standards of posture and bearing while moving and posing through prescribed figures, but they now danced as a couple. We know the dance now as the minuet.

Dancing at the Fandango

When all are ready, El Tecolero steps to the center of the ramada. He is the "master of ceremonies" and an older, respected member of the community. He knows the dances, the music, the people present and all the gossip and arrangements that are the real reason for the fandango. He will ensure that all goes smoothly, that all get to dance – and that pairings of young couples are made as arranged by their parents.

All eyes are on El Tecolero as he approaches the lady who is to be honored. Clapping his hands to the music, he invites the lady to the center of the ramada. She rises from her chair, glides to the center and executes a little dance step and bows to the assemblage before returning to her chair. Each lady in turn is invited to the floor; each performing her little dance and casting flirtatious glances to the young men gathered to watch.

With the ladies introduced, El Tecolero calls for the first dance, usually *la contradanza*, and arranges the couples in order of their social standing in the community, elders and guests of honor at the head in a public

Don Juan Bandini and his daughter Marguerita were leading citizens of San Diego. Actually of Italian heritage, born and raised in Peru, he was an early settler in California following Mexico's independence from Spain in 1821. He was considered to be the best dancer in Rancho California, introduced the waltz into the repertoire and was much in demand to be "tecolero" for any fandango. He is mentioned prominently in Richard Henry Dana's "Two Years Before the Mast."



affirmation of the social structure. The music tempo is a slow, dignified waltz time; the dance character remains elegant and unhurried. To be sure, many a furtive and flirtatious glance are exchanged during the course of the dance. Interestingly, the waltz is incorporated into the *contradanza*, albeit sparingly. The set quickly dissolves into a democratic mix of young and old, rich and poor, aristocratic caballero and lowly vaquero.

Other dances

La Cachucha is the traditional second dance in the fandango. Translated as "my little cap," it is a form of endearment to the ladies who now proceed to display their charms in a group dance with lovely movements of the Spanish fan and a flourish of their wide skirts.

Other dances follow quickly as called by El Tecolero – *jotas* from Spain, *sones* from Mexico, popular social dances from Europe and America. Many with ancestry in Spain perform the regional dances of Spain, which they consider a family heirloom.

Far into the night they dance before finally retiring for a few hours' sleep before repeating the whole thing the next day – and night. Fandangos are known to last for several days and there are records of guests leaving in the middle of the night to continue their journey. The women, it has been

noted, appeared as fresh at the end as they had at the beginning.

Dance masters were the driving force that evolved the minuet into the contra dance as it now exists, with couples in sets, moving up and down the column of dancers. The dance spread to England and Paris, where it was the height of fashion for generations, gradually losing its stiff formal character. In New England, the frontier lifestyle changed it further into a sometimes rough and casual facsimile of its English parent. The New England contra was a major element in the creation of the American square dance in the American settlement of the West.

As the Californios became more numerous, the culture became more stratified – as is human nature. The wealthier families began to indulge in a less democratic form of social gathering that they called *bailles*. No longer was the lowly vaquero welcome as an equal and the fandango became identified more with the lower class. Increasing numbers of Americans, mostly gold prospectors by then, took to the fandango as an outlet for their rowdy entertainments and the magical fandango of the Californios was changed forever.

Research and reconstruction of the dances, music and costume of the period give us a startlingly strong impression of the life style and values of the Californios: an unhurried, hard-working, elegant and fun-loving way of life somewhat similar to the plantation society of America's Old South, gone forever but an important part of our history not to be forgotten.

VAQUEROS

The Californio vaquero existed in a unique environment that allowed a comfortable and thoughtful development of his craft. Beginning with a highly developed equestrian tradition, he literally lived in the saddle and rarely walked anywhere. The major tools the vaquero had for his survival were his rawhide *reata* and his knife. In the vast unfenced lands populated by very wild cattle with vicious, hooked horns and very dangerous California grizzly bears, a man afoot was as good as dead.

The vaquero's horsemanship was his ultimate pride and he proved it at every opportunity. It was basic technique for a man to rope a cow and throw it

without dismounting from his horse. It's almost magic to see a horse standing patiently and seemingly unconcerned, then tuck his head and prick his ears at the slightest signal from its rider, ready to respond instantly to any command.

It was routine for a vaquero to ride out and rope a grizzly bear and drag it back to the rancho to be matched against a bull in an almost unimaginable, grisly fight to the death. This practice is all the more remarkable in view of the horse's natural fear of bears. Any horse not so well-trained will panic and flee at first scent of a bear, with or without its rider. (As an added historical note, the terms "bull" and "bear" market come from this bloody spectacle. The bull's attack on the bear was an upward hook with its horns, while the bear moved to pull the bull downward.)

Vaquero became "buckaroo" in American lingo; *la reata* became "lariat," only two of many words assimilated into our language from the Californio vaquero. The rodeo, (*ro day o* in Spanish), came from the vaquero tradition of competing and displaying their riding expertise. The Californios loved racing their prized steeds and waged frightening sums on the outcomes of even impromptu races. Snatching up a handkerchief or a chicken buried to its neck in the sand while riding at full gallop was a very popular game – at which almost every vaquero was competitive.

The vaqueros – as did all Californios – loved to dance; it was one of the few things they would do dismounted. Fandangos were held in a three-sided enclosure called a 'ramada' (another familiar word); the mounted vaqueros would gather at the open end of the ramada to watch. When the time came for the man to join in a dance, he would dismount, remove his spurs and hang them on his saddle horn, join the dance, then remount to wait until the next dance.

The American cowboy shared that love of dance and stories have been told of young men riding amazing distances to take a girl to a dance and return her home. The American cowboy inherited the vaquero's immense pride in his craft and in his station in life. Though he was at the bottom of the social order in the Old West, the cowboy envisioned himself as nothing less than nobility and the equal of any man. And he was right. Alas, the vaquero was never romanticized as was the American cowboy.

The next time you 'cowboy up,' it might be worth a

thought back to that proud vaquero who was a product of the California missions and the ranchos and who was the creator of the history and traditions we all love and share.

EARLY CALIFORNIA DINING

Tables were laden with produce from private gardens and the mission lands. A family breakfast would include eggs or *frijoles* (beans) prepared in delicious Spanish style by Indian cooks, coffee with rich cream, or chocolate, or tea, honey, and 'tortillas'. Dinner came at noon and was a solid meal of beefsteak and broiled beef, stewed chickens or hash made of *carne seca* (dried beef) mixed with scrambled eggs, onions, tomatoes well-seasoned with red chili pepper, beans prepared with plenty of gravy, tortillas, and *vino del pais*. Black coffee always ended the meal, and kept no one from enjoying a siesta.

Supper was slightly less solid than noonday dinner, consisting of soup, roast duck perhaps, or *guisado de carne* richly flavored, sweet potatoes, *frijoles*, and lettuce salad, or some such combination. Always wine accompanied the meal, and for dessert there would be *dulces* (sweets) often simply a tray of dried candied fruits and nuts, served with coffee.

Generally people didn't have appetizers before meals. Between the elements and hard work they didn't need any. Because of the way the gardens were fertilized - in part with human fecal matter - you didn't eat crudités or raw vegetables. Salads based on lettuces or cabbages were most often cooked, but using some of the same dressings that we would recognize. Desserts were probably not eaten after meals as we are accustomed to today, but more often were eaten as mid-morning or mid-afternoon snacks. Meat, often scarce, was served first and then you loaded up on the filling carbohydrates. The meats were most often loaded with fats. The beef of the day was very tough and had to be larded. Thin strips of fatty bacon were threaded through the meat to keep it moist during the long cooking process. It also gave it a better feeling on the tongue when you tried to chew it. Long, slow braising was the most common way of cooking beef.

During fiesta evenings, late refreshments were passed to guests exhausted from dancing *los*

jarabes, la jota, los camotes, or el barrego. Even the waltz, which can be calmly performed by phlegmatic people, was danced by the Californians with great spirit and grace. Don Juan Bandini, having introduced it to the country, always was called upon to choose a partner and dance with her alone. A slender and darkly handsome man, he would choose the belle of the ball, and put on a performance well worth watching.

Richard Duree

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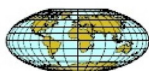
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Jim Gold International Folk Tours: 2020-22



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BULGARIA: August 3-16, 2020 Koprivshitsa Folk Festival Tour!

Led by Jim Gold, Lee Otterholt, Lee Friedman

Sofia, Plovdiv, Bansko, Veliko Turnovo, **Koprivshitsa Folk Festival!**

GREECE and the GREEK ISLANDS: October 10-23, 2020

Led by Jim Gold and Lee Otterholt.: Athens, Nauplia, Sparta, Olympia,
Delphi, Meteora, Mycenae, and Epidaurus **Greek Island Cruise** to
Mykonos, Crete, Rhodes, Patmos, Kusadasi (Turkey)

ALBANIA and KOSOVO: May 4-16, ext. 16-18, 2021

Led by Lee Otterholt. Tirana, Durres, Vlora Folk Dance Festival!
Kruja, Saranda, Berat, Shkodra, Gjirokastra

PERU, BOLIVIA, CHILE: May 22-June 3, 2021

Led by Martha Tavera. Cuzco, Sacred Valley, Machu Picchu,
Quechua Village, Lake Titicaca, Uyuni, La Paz, Atacama Desert

NORWAY, DENMARK, SWEDEN: June 8-21, 2021

Led by Lee Otterholt. Oslo, Gothenburg, Helsingborg, Copenhagen

SPAIN: September 16-29, 2021: Led by Lee Otterholt

Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND

June 16-29, 2021. **Folk Dance and Yodeling Tour**

Led by Jim Gold, Lee Otterholt, and Lee Friedman
Munich, Salzburg, Innsbruck, Swiss Alps, Lucerne, Zurich

IRELAND: August 7-19, 2021

Led by Jim Gold and Lee Friedman

Galway, Connemara, Aran islands, Doolin, Killarney, Kerry,
Cork, Blarney, Dublin

ROMANIA: October 4-17, 2021 **Klezmer and Folk Dance Tour**

Led by Jim Gold with Nancy Hoffman and Lee Friedman
Bucharest, Brasov. Sibiu

ISRAEL: March 13-24, 2022

Led by Jim Gold, Joe Freedman, and Lee Friedman

Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Tiberias, Safed, and Golan Heights

TOUR REGISTRATION: Can't wait to go! Reserve my place! Chose your tour. \$200 per
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CALENDAR

CALL TO CONFIRM ALL EVENTS - many have been postponed or cancelled due to the coronavirus pandemic. Check before going, or visit www.socalfolkdance.org/calendar.htm for flyers and up-to-date information

Note: Federation events are in bold.

MAY

3 **CANCELLED** *Cerritos Festival at Cerritos Senior Center.*

3 **CANCELLED** *So Cal Folk Fest*, music and dancing of the Balkans and Eastern Europe.

10 **CANCELLED** *Mother's Day Concert with Zhena Folk Chorus and Team Taiko*, 2 pm, Grand Annex, 434 W. Sixth St. San Pedro.

15-17 **POSTPONED TO OCTOBER** *Greek Festival*, St. John's, Anaheim <https://ocgreekfest.com/>

17 **CANCELLED** *Topanga Banjo and Fiddle Contest*, Paramount Ranch, Agoura Hills.

JUNE

6 **Veselo Selo 50th Anniversary Party with live music from Veselba.**

OCTOBER

9, 10, 11 *Greek Festival*, St. John's, Anaheim <https://ocgreekfest.com/>

NORTHERN CALIFORNIA

5/22-24 **CANCELLED** *California Statewide Festival: Pastoral Fandango*. Hermann Sons Hall, 860 Western Ave., Petaluma, CA 94952. Featuring Bruce Hamilton, Ahmet Lüleçi, & Gergana Panova, music by Chubritza.

6/5-7 **CANCELLED** *Razzmatazz camp* at Mendocino Woodlands with Michael Ginsburg, Edessa <http://marilynsmithrazzmatazz.blogspot.com/p/>

razzmatazz-weekend-flyer-2017.html

6/15-20 **POSTPONED**. Scandia Camp Mendocino 2020 is postponed to **2021** due to the many challenges of the Covid-19 pandemic. We plan to offer the same fantastic program in June 12-19, 2021. See section on Virus. Details at: www.ScandiaCampMendocino.org

6/20-27 **CANCELLED** *EEFC Balkan Camp*. Mendocino Woodlands.

7/19-25, 7/26-8/1. *Stockton FD Camp*. Two identical weeks, at Univ. of the Pacific. See ad.

OUT OF STATE

ILLINOIS

5/28-31 *June Camp*, with teachers Lee Otterholt and Penny Britcha, live music. At Trinity Univ., Deerfield. Info: JuneCampIFD@gmail.com

MAINE

8/16-22 and 23-29 *Mainewoods Dance Camp*, Fryeburg. www.mainewoodsdancecamp.org

NEW MEXICO

7/23-26 **CANCELLED** *New Mexico August Folk Dance Camp*. For information visit www.swifdi.org or email our registrar, Mirinisa at nmaugustcam@gmail.com.

NEW YORK

5/8-10 **CANCELLED** *IFC Revival* with Caspar Bik, Steve Kotanksy, Moshe Eskayo, MarekKef Express. Circle Lodge, Sylvan Lake, Hopewell Junction, <http://ifc-ny.com/IFC.flier.pdf>

8/8-15 *EEFC Balkan Camp*, Iroquois Springs.

FOREIGN

ALBANIA AND KOSOVO

5/7-19 *Tour led by Lee Otterholt.* Includes Tirana, Durres, Viora FD Festival, Kruja, Saranda, Berat, Shkodra, Gjirokastra. Extension 5/19-21. Info: www.JimGold.com, 201.836.0362.

BULGARIA

6/9-17 *Rose Valley Workshop* and a special late summer workshop before Koprivshitsa 7/28-8/5. Info: RoseValleyWorkshop@gmail.com.

7/30-8/5 *Bulgarian Folk Music & Dance*, Plovdiv, Bulgaria www.folkseminarplovdiv.net

8/2-16 *Tour led by Jim Gold and Lee Otterholt.* Includes Koprivshitsa Folk Festival. Info: www.JimGold.com, 201.836.0362. See ad.

8/3-17 *Tour led by Petur Iliev* includes Koprivshitsa, Sofia, Plovdiv, Veliko Turnovo, the Rodopi mountains: Smolyan / Shiroka Luka, Pirin Macedonia: Sandanski / Melnik, the Black Sea Coast: Cape Kaliakra / Balchik, more. Info: ilievdance@gmail.com

8/5-24 *Culture Trip to Bulgaria and Romania* with Nina Kavardjikova includes Koprivshitsa, Zheravna Ethnic Costume Festival and more. Info: ninalk20@hotmail.com or +31-6-2878-4821.

CENTRAL EUROPE

6/16-29, 2021 *Folk Dance and Yodeling Tour* to Germany, Austria, Lichtenstein, Switzerland. Led by Jim Gold. Info: www.JimGold.com, 201.836.0362. See ad.

GREECE

6/2-15 *Balkan Folk Tour 2020*, Macedonia, Albania & Greece led by Vlasto Petkovski. Info: sunstage-company@gmail.com

8/6-17 *Traditional Greek Dance Seminar "From Prespes to Epirus"* with Yiannis Konstantinou/Lygekistes with Elli Kazakou. Info: yankost@otenet.gr.

10/10-23 *Tour of Greece and Greek Islands.* Led by Jim Gold and/or Lee Otterholt. Athens, Sparta,

Delphi, etc. plus cruise to islands. Info: www.JimGold.com, 201.836.0362. See ad.

HUNGARY

9/23-10/4 *Hungary Dance and Folklore Tour* with Steve & Susan Kotansky, Zoltan Farkas & Ildeko Toth and Jeff O'Connor. Budapest and NW areas of Hungary. Info: tours.easterneurope@gmail.com

ISRAEL

10/31-11/11, 2021 *Tour led by Jim Gold, Joe Freedman and Lee Friedman.* Info: www.JimGold.com or 201.836.0362. See ad.

PERU, BOLIVIA, CHILE

5/23-6/4 *Tour led by Martha Travera.* Ext. 6/4-6. Info: www.JimGold.com, 201.836.0362.

RUSSIA

10/4-14 *Yuval Ron Ensemble's tour to Russia.* Music, cuisine, workshops, architecture, dance, history, meetings and parties. RSVP at <https://yuvalronmusic.com/yuval-ron-ensemble/russia-tour/> or email apricottoursv@gmail.com

SCANDINAVIA

6/9 – 22 *Tour to Norway, Denmark, Sweden.* Led by Lee Otterholt. Info: www.JimGold.com, 201.836.0362.

SPAIN

9/16-29, 2021 *Tour led by Lee Otterholt.* Malaga, Cadiz, Seville, Cordoba, Jaen, Granada. Info: www.JimGold.com, 201.836.0362. See ad.



VIRUS

Editor's Note: With the Corona virus drastically altering events, this section is for updating the status, and coping with the situation.

STAY-AT-HOME DANCING

Things change very rapidly. I think the Zoom events in April were scheduled with the idea that things would open up in May, so no Zoom events were scheduled for May. Since it looks like we will still be quarantined in May, I expect more Zoom events in May, but they will probably not be announced more than a week or two in advance.

Those interested in Zoom sessions should check out the following:

The Folk Arts Center of New England has had a very successful series of Saturday workshops. I would hope that they would continue, but I have not seen an official notice. Updates would be at <http://www.facone.org/programs-special-events.html>

Several regular folk dance groups are meeting on Zoom. Those interested should contact the organizers for the link and password. The ones I know about are:

LIFE Balkan Dancers on Fridays at 8 (See more about this below)

Laguna International Dancers Wednesdays and Sundays at 6. (See more about this below)

DEBA Bulgarian Dancers (link from their Facebook group)

The Peninsula Dancers from Northern CA have been holding Saturday afternoon Zoom sessions monthly..

Check with virtualfolkdance@gmail.com. Next virtual dance is May 9, 3-6pm San Francisco time.

Roberto Bagnoli has been scheduling Zoom Virtual Balkan parties. He gives the link on his Facebook page.

Ira Weisburd has been teaching on Facebook Live. He does line dances and a Balkan-Israeli Session, and they are (usually) recorded for later viewing.

Israeli Dance sessions. Aaron Alpert has a list at his website: <http://nirkoda.com/virtual>

There is also a list at: http://horawiki.org/page/Virtual_dancing_in_response_to_COVID-19

Fran Prevas

LAGUNA INTERNATIONAL DANCERS

Laguna International Dancers will be holding regular Zoom dance events twice a week, every Wednesday and Sunday evening from 6-8 p.m. We will open the waiting room at 5:45 and let people chat and socialize until we start dancing at 6 p.m. The teacher/dance leader will be Lee Otterholt. The first half hour will be teaching and dancing of easier dances and the last hour from 7 to 8 p.m. will include teaching and dancing of some more challenging dances. We would appreciate a donation of \$7 (our usual entrance fee) but everyone is welcome, donation or not!

The information you need to attend these meetings:

Lee Otterholt is inviting you to a scheduled Zoom meeting.

Topic: Laguna International Dancers Zoom Meetings

Time: This is a recurring meeting

Meet every Wednesday and Sunday, 6-8PM (waiting room open for chatting and socializing from 5:45-6PM)

Join Zoom Meeting

<https://us02web.zoom.us/j/9735715210?pwd=OFRSaHJKUFJZWTVhYjd6aHFRTGNBQT09>

Meeting ID: 973 571 5210

Password: 323823

This information about how to get on the Zoom meetings and how to contribute if you wish, will soon be on our website: <http://www.Lagunainternationaldancers.com>

Lee Otterholt

LIFE BALKAN DANCERS

Sessions will be held every Friday until we are back at LA Dancefit. Please e-mail worldance1@gmail.com or message Sherry Cochran or Life Balkan Dancers via Facebook Messenger for the new link. You will need the new link and password to be admitted due to security concerns. Send your dance requests and questions to Sherry at Worldance1@gmail.com.

Teaching sessions will also be available each week after the live Zoom gatherings at: <https://www.youtube.com/user/LifeBalkanDancers/videos>

EEFC

West Coast Mendocino:

After careful consideration, we have decided to cancel our West Coast Mendocino workshop this year. The Program Committee has invited this year's wonderful slate of teachers to join us in 2021. Scholarship recipients have the option of applying their awards to this year's Iroquois Springs camp or next year's Mendocino camp.

East Coast/Iroquois Springs Updates:

At this time, we are still planning to move forward with our East Coast workshop as scheduled. **Please continue to register for Iroquois Springs**, and apply for scholarships and work exchanges so we can accurately gauge interest. The Iroquois Springs scholarship application deadline has been extended to May 15th. We continue to meet on a weekly basis to reassess the situation.

PASADENA COOP

We suspended our Friday night dance gatherings starting March 13 because of COVID-19. We plan to resume as soon as it is safe to do so whenever that may be. Updates will be posted on our website: PasadenaFolkDanceCoop.org

In the meantime, we hope you are all still dancing in your hearts and in your living rooms. Also we have added a Forum/Blog page to our website to help us stay connected while we're dark, and we welcome you to join us there.

Mari Werner

Pasadena Folk Dance Co-op Publicity

STATEWIDE

Regretfully, the Board of the Folk Dance Federation of California announces its decision to postpone Statewide this year, initially set to take place Memorial Day weekend, May 22-24, 2020 in Petaluma. This was not an easy decision, but ultimately we felt that postponement was the best decision to protect the public amid the Corona-19

outbreak and community recommendations of social distancing.

The good news is that Statewide will meet next year, May 21-23, 2021 (one week before Memorial Day weekend), in Petaluma, exactly as planned this year. The hall (Hermann Sons Hall), the teachers (Ahmet Lüleci, Gergana Panova, and Bruce Hamilton), and the band (Chubritza), have all committed to Statewide 2021.

People who have already registered for Statewide 2020 have the option of either (1) rolling over their registration fee to next year or (2) requesting a full refund any time before Statewide 2021. For those choosing to roll over their registration, no additional fees will be charged should there be a fee increase next year.

To summarize: Statewide Festival is moved forward to May 21-23, 2021. Please note, this is one week before Memorial Day Weekend.

New information will be available soon on our website at <http://statewide.folkdance.com>

VESELO SELO

Please check our website <http://www.veseloselofolkdancers.com> or Facebook for current information.

We'll be thinking about June and July; I sure hope it's better for all of us.

Lu Perry

SCANDIA CAMP

Scandia Camp Mendocino for 2020 is postponed to 2021 due to the many challenges of the COVID-19 pandemic. We plan to present the same program in 2021 that we had planned for this year: The music and dance of Gudbrandsdalen, (Springleik), Norway and the music and dance of Dalarna, Sweden, with additional instruction in Scandinavian dance fundamentals, singing, nyckelharp, hardingfele, beginning fiddle, kulning, cow-horn and Allspel/ Samspel practice. Come and join us for a magical week in the Mendocino Woodlands, June 12-19, 2021!

Roo Lester

BAY OSOS FOLKDANCERS

The Bay Osos Folkdancers will be unable to use the Community Center through the month of April. May 1 we will re-evaluate. I have taken over running the group, and have been able to expand their repertoire and improve technique in general, though they have kept their occasionally unique style.

Billy Burke

POETRY CORNER



ISOLATION

Isolation has an inclination to lead to aberration,
Causing tribulation, agitation, botheration, and
Consternation... often resulting in constipation!!!

But...

Abdication of irritation and application of meditation
Alleviate complications... bring inspiration, education,
And titillating transformation.

---Camille Dull

APRIL 2020

A quiet walk with a loved one
A deft sonatina at the piano
Needlework and a cat on my lap
A book at my fingertips
I have become a background character
in a Jane Austen novel

Pat Cross



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Alicia LaFetra, Membership,
1614 Peacock Avenue
Sunnyvale, CA 94087

Stockton Folk Dance Camp 2020

FIRST WEEK: JULY 19-25
SECOND WEEK: JULY 26-AUGUST 1



**Cristian Florescu
& Sonia Dion**
Romanian



Richard Powers
Waltz



Tineke Van Geel
International
non-partner/partner



Maurits Van Geel
International
Balkan/Roma

**UNIVERSITY OF THE PACIFIC
STOCKTON, CA**



Vlasto Petkovski
Macedonian



Aaron Alpert
Israeli Partner



Tony Parkes
Squares & Contras



The Band
Miamon Miller & Free Range Organic



Michele Simon
Singing



Melanie & Marcella Lawson
Ukulele

COSTUME CORNER

Brittany (France continued)

Breton women's costumes are known far and wide for their remarkable white lace headdresses, each village contriving to loop, stack, starch, or pile the intricately patterned white tendrils differently from anyone else (**Photos 1-3**). The rest of the costume has much the same silhouette as in France generally (see *Folk Dance Scene*, March 2020), achieved by a somewhat full dark skirt gathered at the waist, a dark jacket-like top with long straight sleeves, and an apron. Skirt, jacket, and apron, in this area, are often decorated with rows of colored ribbon.



Photo 1: The famous tall lace caps from Bigouden, near the western tip of Brittany. Note the man's typical small black hat trailing a long black ribbon.

Uniquely Breton, however, are two elements resembling things we associate with Queen Elizabeth I and her court, back around 1600. The first of these is a wide white pleated ruff (**Photos 3, 4, p.18**). I always wondered how the Elizabethans made those, but for the Breton ones from the 1920s that I was given, women soaked the heavy linen base with as much starch as it would take, wrapped it alternately over and under straws to form the ribbon-candy pleats (**Photo 5, p.19**), then encouraged it to dry with the help of an iron. A century later, all those pleats are still stiff as a board. (But don't even *think* of washing them!)

Another Elizabethan-era feature often found is a long triangular piece that covers the woman's front from mid-chest down past the waist to the stomach (**Photo 6, p.19**). Queen Elizabeth's "stomacher" was stiff, in fact made of wood covered with fancy cloth. It was so stiff, and so tightly corseted on, that Elizabeth and her court ladies loved to indulge in a dance from Italy and Provence called *La Volta*, in which the man would grab the bottom point of the lady's stomacher and lift her up by it in a great curving leap, skirts flying (to the great distress of the clergy). The Breton frontspieces that I have seen, however, have the distinctive triangular shape but none of the stiffening.



Photo 2a,b: Bouffant lace caps from Pont-Aven, on south coast of Brittany, from the author's collection.



Nor am I aware of such airborne dances in Brittany. The dances I experienced when invited to a traditional *Fest Noz* (dance evening, literally “party night”), out in a village some years ago, tended toward the earthbound and highly repetitious, mostly consisting of a short sequence repeated for 15 or 20 minutes. (Think *Bannielou Lambaol* or *Le Laridé*, but lasting much longer.) It was a highly social occasion, with everyone young or old joining in, densely packed together and holding hands in a line or circle, often chatting as one danced. There were also shorter couple dances, but the chain dances predominated. (People were nicely dressed, but not in their traditional costumes, which they saved for the parades at their greatest festivals.) When we left after midnight, both musicians and dancers were in full swing and I saw no signs of the *Fest* stopping soon. *Vive la danse!*

Elizabeth Wayland Barber



Photo 3 (above): Two costumes with pleated ruffs from Finisterre, Brittany, variously worn standing up or lying down in back. That difference is achieved by how tightly you pin the fabric across your chest.



Photo 4a,b: Pont-Aven ruff from the author's collection, with detail showing the “ribbon-candy” crimp in the pleats



Photo 5: Breton woman carefully “goffering” a ruff by wrapping the heavily starched, thick linen cloth around straws placed alternately above and below.



Rien de plus délicat que le repassage d'une collerette. Le résultat dépend de l'adresse avec laquelle la repasseuse introduit les pailles, les ajuste et les sépare avec une aiguille à tricoter pour mieux les détacher ensuite; il y a aussi la préparation de l'empois sec et de l'empois dilué et surtout le coup de fer qui donnera la forme et assurera la « tenue ». Sans compter que la réussite est fonction de la sécheresse ou de l'humidité de l'air ambiant. C'est tout un art.



Photo 6: Woman from Pont-Aven with lace cap, ruff, and triangular bib reminiscent of Elizabethan “stomachers”, but soft rather than stiff. In fact, the soft variety in England gave rise to the originally very descriptive term *pin-afore*, now shifted to mean something slightly different. (*National Geographic* 1929).

ON THE SCENE

FALL CAMP 2020

Even as we all shelter in place, planning for the December 4-6 Fall Camp continues. Everyone who attended Fall Camp 2019 remembers what a wonderful time they had, and we are working to ensure another fun, vibrant camp this year.

We are very, very fortunate that master teachers Sonia Dion and Cristian Florescu will present great new Romanian dances in their uniquely entertaining style. If you haven't had the pleasure of learning from Sonia and Cristian, you are in for a special treat, and at Fall Camp you will see why they are so popular and in such high demand. You can learn about them and see pictures at [FallCamp.org](#). There will also be more about them in future editions of *Scene*.

We had hoped to have another master teacher who specializes in extraterrestrial dances, but we could not accommodate the requirement for dancing in an oxygen-free atmosphere of methane and hydrogen. However, just as this issue was going to press, we found an outstanding terrestrial master teacher, Roberto Bagnoli who will do international dances from the planet Earth.

A major ingredient in the success of Fall Camp last year was the creative contributions from campers who led activities for the rest of us, and we invite you to submit your idea for this year. We will repeat some of the activities this year, but we want to have some new ones too. So, if you're planning to come to camp (and we can't imagine why you aren't), perhaps you will be inspired by what people did last year.

Terry Gucwa organized a Potluck Band with almost a dozen participants, and Marcella Lawson organized singers. Together, they provided music for our Saturday night dance party. Camille Dull conducted her ever-popular poetry workshop. Mady Taylor led an exercise and stretching program each morning, and Jan Rayman took others on a walk around the lovely rural campus at the same time. Sandy Helperin guided a book discussion group. Amanda Sargenti led drum circles. Robert Samuelson did his famous music time machine activity. Jan set up a craft project for people to make head wreaths of fall flowers. She and Marc Rayman taught some fun (and even some silly) party dances, and Marc led a star-gazing session. Many other people helped make camp work so smoothly, but for now, we are seeking suggestions for new activities. Please email us at

Dance@FallCamp.org if you have an idea for what you might do. We expect to be able to include only

one or two, so we apologize in advance if we can't use your suggestion.

Finally, we recognize that many people wonder whether COVID-19 will interfere with Fall Camp. At press time in early April, it is scientifically impossible to make confident, meaningful predictions this far in advance, so there is no more than speculation or uninformed prognostication, neither of which is useful. Rest assured that we will constantly be considering this as we proceed and will rely on established medical experts, supplemented with our own best judgment if there is any ambiguity. We will make all our decisions based on the well-being of our participants.

Although we strongly discourage you from taking advice from anyone other than those reputable experts, we can offer one piece of reliable advice here: if you receive an email from the CDC saying you should not eat canned cooked pork because it contains coronavirus, you can safely ignore it. It's just spam.

You can always find the latest news at [FallCamp.org](#). In addition, once we begin accepting registrations this summer, we will be able to email registrants if there are changes.

Marc Rayman

NFO! LAGUNA FESTIVAL! AND NOW ZOOM!

How blessed we were to have the NFO conference and Laguna Folk Dance Festival slip tidily under the wire of this virus door slam! OH! And what an amazing time was had!

Low bow with arms outspread to Lee Otterholt and his amazing crew for pulling it all together, shifting, swaying with triple steps and mega leaps, I'm sure, yet making it work out so joyfully for all!

Having Yves and France Moreau teaching, leading, dancing with us was about as close to heaven as it gets for me, and I know I wasn't alone there in heaven!

Aaron Alpert! What a thrill! He is a jewel! Those of us who had danced with him at Stockton or elsewhere already knew that, but what a wonderful showcase for him to be seen by so many others at Laguna. I am willing to wager that this Laguna exposure of his dancing/teaching/material will snag some extra campers to Stockton Folk Dance Camp!

Lee taught a "stir the pot, hang the laundry" Albanian dance that was such great fun, and now we have

yet another dance to play with our scarves!

Tom Bozigian was, as ever, clear, precise and had us all dancing with him and Sheree King in no time at all, but it was over way too soon! (Tom and Sheree will be available for California workshops in October!)

The bands did a great job! Everybody did a great job!

Although I couldn't get off work to be there for the NFO conference, dancing with my beloved friends from NFO and Pourparler afterwards was so wonderfully delightful.

Having the BYU students, staff and alumni with us, just shot the JOY through the roof for me. WOW!

What a weekend! And Linda! I just keep shaking my head ... I am so lucky!

Now that we are stuck inside our own homes, how fantastic to have these ZOOM opportunities to dance together!

Thank you Ahmet Luleci, for testing these strange waters and giving your heart so that we can dance together! WOW! ZOOM will keep us connected. Big thanks to Zeljko Jergan, Roberto Bagnoli and Joe Graziosi!

Valerie Daley

CLUB DIRECTORY

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

Federation Clubs

***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.

Cerritos Folk Dancers: Tue 6:00-8:45. Cerritos Senior Center, 12340 South St, **CERRITOS.** (562) 865-8854 chiangwenli@yahoo.com Wen Chiang

Conejo Valley Folk Dancers: Wed 7:30-9:30. Conejo Rec Center, 403 W Hillcrest Dr, **THOUSAND OAKS.** (805) 495-6491 mar601@earthlink.net Marion Miller

Ethnic Express: Wed 6:30 except holidays. Charleston Heights Arts Center, 800 So. Brush St, **LAS VEGAS.** (702) 732-4871 rkillian@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) 688-9245 Sophie Chen. *Fri 8:15-10:45. El Monte Chamber of Commerce, 10505 Valley Blvd EL MONTE.* (626) 429-9008 *Vincen-tyhcheng@gmail.com Vincent Cheng*

Int'l Folk Dance Club - Laguna Woods: Tue 9:00am-12:00. Clubhouse 6, 24061 Algarrobo, **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 (323) 660-1030 jozefbilman1030@aol.com Jozef Bilman

Laguna Int'l Dancers: Wed 6:00-8:30, Sun 6:00-8:30. Clubhouse 2, 24112 Moulton Pkwy, **LAGUNA WOODS.** (949) 770-7026 7kahnmiriam@gmail.com Miriam Kahn www.lagunainternationaldancers.com

Mountain Dancers: 1st & 3rd Tue 1:30-3:30 (Oct. thru June). 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, **BELFLOWER.** (562) 881-9504 julithilona@gmail.com Julith Neff

***Pasadena Folk Dance Co-op:** Fri 7:30-10:30 (Beg 7:30-8). Altadena Community Church, 943 E Altadena Dr, **Altadena.** (626) 808-0361 mari2@workableeconomics.com Mari Werner

Prescott Int'l Folkdancers: Sun 3:00-5:00. First Congregational Church, 216 E. Gurley St, **PRES-COTT, AZ.** (928) 925-8995 Prescott.intl.folkdancers@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

Skandia South Dance Club: Mon 7:00-9:45. Downtown Community Center, 250 E Center, **ANAHEIM.** (714) 893-8888 tedmart@juno.com Ted Martin.

Solvang Village Folk Dancers: Sat 6:30-8:30 (except 3rd Sat). Buellton Recreation Center, 301 2nd St, Buellton. 3rd Sat 1:30-3:30. Corner Alisal & Copenhagen, Solvang (805) 688-3397 dlh4362@gmail.com David Heald

Tuesday Gypsies: Tue 7:45-10:15. Masonic Lodge, 9635 Venice Blvd, **CULVER CITY.** (310) 391-7382 sandyhelperin@icloud.com Sandy Helperin

Ventura Int'l Folkdancers: Tue 1:15, Thu 1:45, 1st Sun 3:30. Ventura YMCA, 3760 Telegraph Rd, **Ventura.** (805) 647-1634 dancing.valerie@gmail.com Valerie Daley

Veselo Selo Folkdancers: Sat 7:30-10:30. Unitarian Church, 511 S. Harbor, **ANAHEIM.** veseloselo1@yahoo.com (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) richterlouis@aol.com Louis

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

Westchester Lariats: Mon 4:00-9:00. United 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.** (805) 341-9640 sissykf@earthlink.net Sissy Keresztes-Fischer

Krakusy Polish Folk Dance Ensemble: Tue 7:30-9:30 Sat 9:00-10:00. Szarotka Retirement Home, 3400 W Adams Blvd, **LOS ANGELES.** Sat 2:15-4:15. *Polish Parish Hall, 3424 W Adams Blvd, LOS ANGELES.* (626) 827-7338 elistarr@yahoo.com Elizabeth Romuzga.

Scandia Dancers: Tue 7:00-10:00. Woman's Club, **BELFLOWER.** (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

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

Cafe Aman: 2nd Sat 7:00-11:30. Teach 7:30-8:30 LA DanceFit Studio, 10936 Santa Monica Blvd, **WEST LA,** ianpricebey@gmail.com, madelyntaylor@hotmail.com

Caltech Folkdancers: Tue 7:30. Cal Tech Campus, Dabney Hall, parking on California Blvd. or Throop Church, 300 Los Robles, **Pasadena**. (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. Oasis Wellness Center, 5500 Grossmont Center Dr, **La Mesa**. (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 www.Foothill.Dance

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 Cochran

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

***Israeli Dancing @ AJU-Natalie & Pat:** Mon 10:30am-1:00, noon-1:00(Beg); Thu 10:30am-11:30. American Jewish Univ Dance Studio, 15600 Mulholland, **L.A** 818-642-3585 Pat Jordan

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

Kayso 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: Mon 6:00-8:30, Wed 12:30-2:00, Wed 8:00-10:00. Oak Park Stage, corner Junipero and Calle Real, **SANTA BARBARA**. 805.895.4885 Michal Lynch soriasusan@gmail.com Susan Soria

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



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