



Folk Dance Scene



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Folk Dance Scene

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

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On the cover: Savoy Theater, Harlem, New York –1956



Folk Dance Scene

Volume 56, No. 8
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The Corner

Editors' Corner

Our lead story is the continuation of last month's article on Black dance in America—thanks, Carl! He brings us up to date, finishing with the twist...

Note next column, The Corner—opportunities to join the board of the federation.

Choose your (remote) activities with help of Calendar and On the Scene.

Hear from your colleagues in Dancers Speak and Poetry Corner.

Enjoy the several send-offs as John Filcich returns to Northern California.

Use the Club Directory as reference for your self and others.

See what Halloween brings in this time of COVID. Be of good cheer in spite of it all.

Pat Cross and Don Krotser

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President	Diane Baker	949.675.2199
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Treasurer	Mindy Belli	714.914.7713
Secretary		
Historian	Wen-Li Chiang	626.500.5035
Membership		

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

ELECTION RESULTS FOR FOLK DANCE FEDERATION, SOUTH BOARD

The Emailed election results are in, and 16 club contacts, officers, and committee chairs have voted for the officers below:

President: Diane Baker

Vice-President: Leslie Halberg

Treasurer: Mindy Belli

Historian: Wen-Li Chiang

Parliamentarian: Marshall Cates

Unfilled Offices still needing to be filled are:

Secretary

Membership

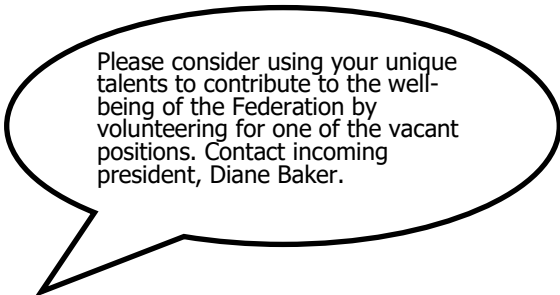
Publicity

Sergeant-at-Arms

Thank you all for your responses. Congratulations and thank you to our elected board. My best to all our clubs and dancers, now and for the future of international folk dancing in the Southland.

Pauline Klak

President



Please consider using your unique talents to contribute to the well-being of the Federation by volunteering for one of the vacant positions. Contact incoming president, Diane Baker.

BLACK DANCE IN AMERICA



*The Old Plantation, a watercolor painting from the 1780s portraying the Stick Dance
Wikipedia*

During the 1800's, on southern plantations and in northern big city dance rooms ("jooks"), skilled and imaginative Black dancers developed a variety of dance forms derived from African dance characteristics (total body movement; orientation to the earth; improvisation; importance of community; polyrhythms; percussion; pantomime; something in hand; competition - see September 2020 Scene for brief descriptions.) We look at a few.

PIGEON WING: One frequently performed dance, an exercise in pantomime, was named Pigeon Wing - giving you an idea of what to expect. To the accompaniment of whatever homemade instruments were available - banjo, tambourine, pots, washboard, spoons - the dancers, usually men, mimicked a courting pigeon. The neck was held stiff, arms, bent close to one's sides like wings, were flapped. The "pigeon" scraped his feet as he strutted around the floor. Not a dance you would have learned from Yves Moreau - but it sounds like fun.

BUZZARD LOPE: An even more dramatic pantomime had the evocative name Buzzard Lope. Picture a wooden platform, in the middle of which lies a performer representing carrion. As one participant provides a rhythm through patting, another gives instruction to the "buzzard" who, with body bent, arms thrown back, awkwardly approaches the victim, advancing and retreating. "March



*Buck and Wing
Streetswing.com*

around” the dancer might be advised. Or: “Get more meat.” After the buzzard’s task is done, the caller might conclude the exercise by announcing: “All right! Belly full - goin’ to tell the rest.”

A Christian version had a white handkerchief in the center of the floor, representing a dead slave who had been denied burial. As the dancer moved around the decedent, the caller would provide words of consolation. At the conclusion, the handkerchief would be carried away by the “buzzard” as the caller assured participants and onlookers of the slave’s salvation.

PANTOMIME DANCES: Black dancers developed many creature-focused dances whose names gave hint of what one could expect to see: Fish Tail, Turkey Trot, Snake Hip, Camel Walk. Other pantomime dances portrayed working in the fields and, at harvest time, bringing in the crops.

JIG: The Jig, created in England and adopted by Ireland and Scotland, is traditionally a dance of flailing feet. The Jig, when used as a generic name for many variations of Black dance, is a dance of flailing feet accompanied by frenetic upper body movement. Typically, a man selected a lady from a circle of participating dancers and led her, waving her handkerchief overhead, to the center of the floor where she shuffled from one side of the fiddler to the other. Her partner danced behind her with syncopated steps. The circle of dancers would clap and sing and offer encouragement as the man began his “breakout” performance, which might involve heel and toe hits, hopping on one foot, springing on both feet, dancing with a glass of water on his head. One spectator described the dancer he saw as throwing “his whole soul and body into the dance...” his feet “stamping, slamming, and banging the floor.” (Emery, p111.) After ten or so exhausting minutes, a replacement might step in.

Plantation owners sometimes “invited” their slaves to perform the Jig for them at the Big House and occasionally arranged jiggng contests between plantations, where owners placed bets on the ability of their competitors. During slave auctions the overseer might demand that a slave dance a Jig to demonstrate his physical fitness to prospective buyers.

JUBA: A special form of the Jig developed when drums were forbidden by plantation owners: Juba, sometimes called Patting Juba. In addition to the usual Jig pyrotechnics, the spotlighted dancer rhythmically clapped his hands, slapped his arms, chest, and thighs. Juba competitions were frequent.

CAKEWALK: Black dancers, from the mid-1800’s on, showed their dancing skills not only in vigorous, WOW! dances, but also in displays of elegance and grace. The Cakewalk, initially called Walk the Chalk Line, exemplified these elements of dance.



To prepare for a performance a yard space was swept clean, benches placed around, and boards lined up to make a pathway. The slaves, dressed in their very best clothes, gathered at evening with candles and burning pinecones to light the area. Often members of the plantation ownership came to observe. The competing couples, in turn, strutted down the wooden path to the tune of a banjo, head held high, torso leaning slightly back, feet kicking forward. At some performances the excitement was enhanced by having competitors balance a glass of water on their heads. The couple judged to have most gracefully negotiated the path - and, perhaps, spilled the least amount of water - was awarded a prize cake, one baked by the slaves themselves or, occasionally, by the mistress of the plantation.

Over time, slaves became exposed to the balls and cotillions held by the white folks on their plantation. Then they might use the Cakewalk to parody the waltzes and minuets they had seen performed.

By the late 1800’s the Cakewalk had become an integral part of minstrel and vaudeville shows.



Dance history archives, Juba dance
Streetswing.com

Some of the Black pantomime dances depicted the physically demanding work required of slaves. Some, like the Christian version of the Buzzard Lope, gave expression to the harsh treatment many slaves experienced on the plantations. But other dances, the Jigs, the Shouts, the Cakewalks could convey a feeling of the dancers being carefree, happy with their lives. Langston Hughes provides the corrective.

Because my mouth
Is wide with laughter
You do not hear
My inner cry?
Because my feet
Are gay with dancing,
You do not know
I die?

From *The Dream Keeper and Other Poems*, by Langston Hughes, published by Alfred A. Knopf, Inc., 1932

In the antebellum South some musically talented slaves began to toy with European melodies, adding rhythmical schemes to them, a process they called "ragging". Toward the end of the 1800's, Scott Joplin, a Black composer, championed their cause with the result that Ragtime music, with its danceable rhythms, became a fad. Folk dancers can appreciate their accomplishment, providing us with the pleasures of Maple Leaf Rag, Salty Dog Rag, Twelfth Street Rag.

After emancipation, Black dance halls sprang up in some Southern cities, mirroring those that had been in existence in the North. Familiar Black dances became augmented by new dance creations.

In vaudeville, on stage, in night clubs, like the famous Savoy of Harlem ("the home of happy feet"), where white customers were entertained by Black performers, and eventually on television Black dancers augmented and transformed the American dance vocabulary by creating and/or shaping dances that took over America's ballrooms: Shimmy, Black Bottom, Big Apple, Lindy Hop (the precursor of Jitterbug), Charleston (whose precise origin is in dispute), Twist, ...

The incorporation of some of these dances into American dance was met with controversy. A few churches saw temptation lurking and opposed all dance. Some white people were uncomfortable with the eroticism of certain dances. A number of Black folk, eager to assimilate into white society, wished to sever dance from its "uncivilized" African roots. But the tidal wave was unstoppable.

Eventually, under the influence of Black youth in New York, dance even escaped the ballrooms and stages and took over the streets in the form of Break Dancing.

Black dance has become an interwoven, indispensable part of the American dance scene.

Sources for this article:

Lynne Fauley Emery, *Black Dance, from 1619 to Today*, Second Revised Edition, Princeton Book Company, Publishers, 1988

Barbara S. Glass, *African American Dance: an Illustrated History*, McFarland & Company, Inc., Publishers, 2007

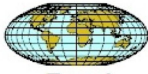
James Haskins, *Black Dance in America, a History Through Its People*, Thomas Y. Crowell, 1990

Katrina Dyonne Thompson, *Ring Shout and Wheel About*, University of Illinois Press, 2014

Carl Pilsecker

P.S. When Camille's two youngest grandkids, Lily, 5 1/2, and Everett, 3 1/2, visit, we usually go to the nearby park. There an elderly Black man plays his drums almost every day. The kids dance joyfully to his rhythms. I don't know what name to put on their gyrations, but they certainly incorporate the basic Black dance characteristics of improvisation and total body movement.

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2021

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

BULGARIA: August 2-15, 2021 **Koprivshtitsa Folk Festival Tour!**

Led by Jim Gold, Lee Otterholt, Lee Friedman
Sofia, Plovdiv, Bansko, Veliko Turnovo

GREECE and the GREEK ISLANDS: October 9-22, 2021

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)

2022

ISRAEL: March 13-24, 2022 or Germany in June

Led by Jim Gold, Joe Freedman, and Lee Friedman
Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Tiberias, Safed,
and Golan Heights

ROMANIA: October 3-16, 2022 **Klezmer and Folk Dance Tour**

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

2023

GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND

June 14-27, 2023. **Folk Dance and Yodeling Tour**

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

IRELAND: August 5-17, 2023

Led by Jim Gold and Lee Friedman
Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Cork, Blarney, Dublin
Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

SPAIN: September 14-27, 2023: Led by Lee Otterholt

TOUR REGISTRATION: Can't wait to go! Reserve my place! Choose your tour. \$200 per
person deposit. Or register and send deposits on line at: www.jimgold.com/folk-tours

Tour(s) desired _____

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CALENDAR

Note: Federation events are in bold.

ONLINE: Events are often scheduled with little lead time..

Dale Adamson's Google calendar of online events is usually up to date. <https://daleadamson.com/events-calendar/> and Aaron Alpert maintains a list of Israeli dance online at <http://www.nirkoda.com/virtual>

OCTOBER

2-4 POSTPONED St Sophia Greek Festival, lagreekfest.com

3 Armenian Zoom class, see OTS.

10-11 Greek Festival, at St. John's, Anaheim. <https://ocgreekfest.com/> The website may not be updated, but this will be a DRIVE IN Festival (food only).

10-11 CANCELED Temecula Greek Festival temeculagreekfest.com

15 *Pavlo* streaming concert from Las Vegas. Mediterranean guitar - a blend of Greek, flamenco, Latin, and even Balkan flavors, wrapped in contemporary pop. 9 pm EST/ 6 pm PST. Info; <https://events.broadwayworld.com/event/pavlo-10-15-9-pm-et-6-pm-pt/>

23-25 Swedish dance and music festival. Folklore Village will be offering their annual Fall Swedish dance and music festival VIRTUALLY. See OTS.

DECEMBER

4-6 POSTPONED to November 2021. Fall Camp.

2021

JANUARY

30 Cerritos Folk Dance Festival, Info: chiangwenli@yahoo.com or CerritosFolkDancers@gmail.com

FEBRUARY

12 15th Annual Croatian Cultural Extravaganza, St. Anthony's, 712 N. Grand Ave. LA - concert at Cathedral High School info <https://www.facebook.com/events/585470205502112/>

MARCH

5-7 Laguna Folk Dance Festival (teachers to be announced).

MAY

1 Cerritos Folk Dance Festival. Info: chiangwenli@yahoo.com or CerritosFolkDancers@gmail.com

2 SoCal Folk Fest at the Ukrainian Center, 4315 Melrose, LA (postponed from 2020)

NOVEMBER

12-14 Fall Camp. Teachers TBA. Info: Dance@FallCamp.org, <https://fallcamp.org>

NORTHERN CALIFORNIA

11/27-28 Kolo Festival will be an online virtual event <https://kolofestival.org/> See OTS.

OUT OF STATE

NEW YORK

1/15-16/2021 Zlatne Uste Golden Festival will be moved online

FOREIGN

ALBANIA AND KOSOVO

5/4-16//2021 *Tour led by Lee Otterholt*. Includes Tirana, Durres, Viora FD Festival, Kruja, Saranda, Berat, Shkodra, Gjirokastra. Extension 5/16-18. Info: www.JimGold.com, 201.836.0362. See ad.

BULGARIA

8/2-15/2021. *Koprivshitsa Festival tour*. Info: www.JimGold.com, 201.836.0362. See ad.

CENTRAL EUROPE

6/14-27/2023 *Folk Dance and Yodeling Tour* to Germany, Austria, Lichtenstein, Switzerland. Led by Jim Gold, Lee Otterholt and Lee Friedman. Info: www.JimGold.com, 201.836.0362. See ad.

GREECE

10/9-22/2021 *Tour of Greece and Greek Islands*. Led by Jim Gold and Lee Otterholt. Athens, Sparta, Delphi, etc. plus cruise to islands. Info: www.JimGold.com, 201.836.0362. See ad.

IRELAND

8/5-17/2023 *Tour led by Jim Gold and Lee Friedman*. Info: www.JimGold.com, 201.836.0362. See ad.

ISRAEL

3/13-24/2022 or Germany in June *Tour led by Jim Gold, Joe Freedman and Lee Friedman*. Info: www.JimGold.com, 201.836.0362. See ad.

NORWAY, DENMARK, SWEDEN

6/8-21/2021 *Tour led by Lee Otterholt*. Info: www.JimGold.com, 201.836.0362. See ad.

PERU, BOLIVIA, CHILE

5/22-6/3/2021 *Tour led by Martha Tavera*. . Info: www.JimGold.com, 201.836.0362. See ad.

ROMANIA

10/3-16/2022 *Klezmer and Folk Dance Tour*. Info: www.JimGold.com, 201.836.0362. See ad.

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 apricot-toursv@gmail.com

SPAIN

9/14-27/2023 *Tour led by Lee Otterholt*. Malaga, Cadiz, Seville, Cordoba, Jaen, Granada. Info: www.JimGold.com, 201.836.0362. See ad.



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ON THE SCENE

FOLKWORKS

The editors of the on-line FolkWorks, Steve and Leda Shapiro, have moved to Ashland, Oregon, but will continue to produce it from there. And they have started a campaign to raise money for a new website. FolkWorks has always had a section of their old website that listed international folk dance groups along with Contra dance. I think most folkdance groups didn't know that the resource was available to them and didn't keep their listings up to date, so that section was never well maintained.

But this new website looks like it could be a good resource for international folk dance groups. I think the folk dance community should try to support the new website.

Fran Prevas

This is what Steve Shapiro wrote on Facebook:

FolkWorks is pleased to announce some big changes! We are in the process of putting together a new website that will broaden our reach and facilitate deeper engagement with our community. We have contracted with a professional web design company that will make our website, including the calendar, a shared-contribution pathway.

The FolkWorks plan is to:

- * expand our geographic reach, and provide you with many more resources of entertainment, scheduled musical events, as well as instrumental, vocal, and dance lessons and more;
- * allow authorized users to enter VIRTUAL EVENTS - Facebook "live" concerts, YouTube links and a myriad of folk/roots-related activities;
- * to smoothly transition to in-person events with filtering capabilities, and improved access for your specific geographic area when Covid distancing ends.

FolkWorks is excited about these changes to our format, but we need your help!

We are aware that many of us are struggling financially during this pandemic, but there are some of us who might have a little extra these days, and any amount would help us cover the costs of the contract with our new web design company.

We've started THIS Facebook fundraising project and hope you can join us.

Donate with PayPal button from our website folkworks.org or with Facebook. No amount is too small. You can also help by sharing this on social media and send this letter to your mailing lists.

SWEDISH DANCE AND MUSIC FESTIVAL

Folklore Village will be offering their annual Fall Swedish dance and music festival VIRTUALLY.

Dates: October 23-25, 2020.

Registration will be open soon. For details go to: www.folklorevillage.org

There will be a variety of dance and music classes including non-partner Scandinavian dances.

The weekend begins with some fun and interesting information about Hovra, Sweden.

Come one, come all!

Roo Lester

ARMENIAN ZOOM SESSION

I hope you all are holding up to this virus. I hope you have been receiving updates on the Zoom sessions I have been doing. I continue to receive calls on when we're going to start up again. Los Angeles County which includes Glendale is still closed down for dancing. I know that some groups are meeting outside but are socially spaced.

Oct. 3, 2020 I am doing a Zoom workshop out of Boston from 11 am to 1 pm PST. I am going to teach from this list of dances: *Sepo, Loorke, Tsakh Bar, Loree, Jo Jon, Agar Magar, Kocharee, Tomzara/ Pomporeeg, Yezengatsee/Maeroke, Daldal/ Chanddrozhee, Suleimane/Kerdze, Kharpert Jurjena, Moosh/Sassoon*. I am the only teacher and I will be teaching from CD #1. There is a suggested donation of \$10. The link is <http://www.facone.org/programs/online-events-tom-bozigian.html>. These dances are all traditional and I'll be giving my narrative on them.

I'm gaining more and more experience on Zoom and I'll have more news for you after Oct. 3. My aim is

to have my own class on Zoom on Wednesday evenings and you can learn from the comfort of your home. I miss you all.

Take care and hope to see you on Oct. 3,

Tom Bozigian

KOLO FEST

2020 will be our 69th year! November 27th and 28th at a Zoom location near you!

2020 Dance Teachers confirmed!

Joe Graziosi - Greek & Pontic dances, Sonia Dion & Cristian Florescu - Romanian line & couple dance, John Filcich - Traditional kolos, John Morovich - Croatian dances.

As always, there will be live music from *Albania, America, Armenia, Bulgaria, Croatia, Greece, Hungary, Israel, Macedonia, Norway, Romani, Romania, Serbia, South Africa, Sweden and Turkey!*

Jam session charts available all year round!
Bulgarian/Macedonian Jam & Sing-along -- for all instruments! Tam Jam -- tamburitza instruments, please!

Calling all international folk dance bands from around the world!

Kolo Festival is looking for music for our online evening festivities - dance parties, *kafana*, and who knows what else, to be broadcast globally!

Here's how it will work:

You will create a video of yourself/band playing. You can record playing live, or use any virtual music-making apps, such as Acapella. The video and especially the audio need to be high quality, in mp4 format.

- What to play? You will be given access to a Google doc that will list over 100 dances, see below for access & contact info.
- Unlike a live gig, the request is that each dance be played for 3-4 minutes (the 20 minute *pravo* or *kalamatianos* is not quite so fabulous when dancing alone in one's living room).
- Each band slot should be no more than 15 minutes – meaning 3-4 tunes.
- Introduce yourself/band at the top of the set.
- Extra credit if you can include a dancer in your video!

- This is a real gig! So even if you're alone in your bedroom, do everything you can to perform as you normally would – dress up, make sure you're well-lit and visible, and most importantly, enjoy yourself!

Compensation – there are two sources for funds

- Kolo Festival will have a pot of \$2,000 total for Friday and Saturday nights to be split by all the bands playing, based on air time per band (not the number of band members).
- All bands may be tipped directly by having a paypal.me and/or venmo account visible on their video. These links will also be posted on the KoloFestival.org website.
- Extra benefit: Social media engagement!
- All submissions will be reviewed by a Kolo Festival music program committee and band leaders will learn of their decision as soon as possible.
- Videos must be submitted before October 15 for consideration.

Interested? Email music@KoloFestival.org to gain access to the list of tunes and all the info you'll need to join us!

Please forward to all interested parties, globally!

-Bill Cope

<https://kolofestival.org/>

PASADENA FOLK DANCE

The Pasadena Folk Dance Co-op is still here. We had a board meeting via Zoom. Some of us dance in our homes, some of us have danced in parks, and we look forward to having our Friday night dancing again on some bright future day. In the meantime, see our website for updates, or join us there on the Forum page to share personal news. www.pasadenafolkdance.org

Mari Werner

SOCIETY OF FOLK DANCE HISTORIANS (SFDH)

The Society of Folk Dance Historians (SFDH) is on the web at sfdh.us. Sections include About, Encyclopedia, Periodicals, and Members. Also, there are Can You Help?, Ron's Section, and Videos.

If you'd like to see what documents are held, click on SFDH Document Holdings from the main page. Also, from the main page, you can get a copy of the

Continued on page 12

POETRY CORNER

SUNDAY NIGHT ON BEDFORD STREET

On a tree-lined street in the middle of town
At 5 pm on Sunday evenings... Suddenly music!
Tantalizing, titillating, move-with-me-music
Brushing through trees tops, carried on breezes
Slipping sugar into each heart, setting feet to dancing

Right out of air-conditioned living rooms
And constant updates on Covid-19,
Teasing away from televised virtual reality
And pernicious prejudice and politics,
Calling neighbors into fresh air and jubilation

Where dappled sunlight and magical music embrace
Folks young and old, white and black, yellow and brown;
Scintillating ripples of rhythm enchant
Christian and Muslim, Jew and Sikh and more

Shredding the dusty idea of disseverance
Each re-discovering the riches we share
Dancing together separately
To the same downbeat
On Bedford Street, USA,
On the sidewalk
Outside our own front door

---Camille Dull

Note: This poem was inspired by my son Biagio, who, with his wife Bethany and their two 'Littles' Lily and Everett, created the on-going Sunday dance party on Bedford Street. How delightful it is to see!

Continuation from previous page

2020 Group Directory of Folk Dance, Song Groups, and Ensembles.

Want to know what dances have been published in the Folk Dance Problem Solver to date? Go to the Encyclopedia, click on Folk Dance and scroll down to Problem Solver Alphabetical Index or Problem Solver Regional Index.

The SFDH has added many files to its Encyclopedia. They are divided into several categories, including Camps Active, Camps Closed, Cultures, Dances, Folk Dance, Geography, Music, Organizations, People, Publications, Recordings, Songs, and Miscellaneous. There are over 1,400

articles on the SFDH website.

The SFDH is seeking an Executive Director who will:

- a) increase public access to the Society archives and library, and
- b) direct research about the history and practice of recreational folk dancing.

Please send a cover letter and vita to SFDHist@gmail.com.

Dick Oakes

DANCERS SPEAK

WHAT TO DO?

As I write (early September 2020) the COVID-19 pandemic is still with us. We can't meet in person to dance. Hard to say when this will ease up. Meanwhile, what to do? I'll let others talk about electronic media. I'm no expert.

There are plenty of things that don't have much to do with dance. For me there's always garden work. There are all those household projects that never got done while you were out dancing. If you play a musical instrument you can always practice. There might be music you can play alone. Flutes and recorders, guitars and *tamburitza*s, fiddles, all come to mind. If you don't play any instrument you might start. Can you sing? You can practice some songs.

That brings up my next thought, which is *listening to music*. You can do that whether or not you can play or sing any. If you grew up in a Macedonian or Swedish folk culture, for example, you'd have had its music all around you for years. Whether you're twenty or eighty now, you'd have had hours and hours of exposure to it.

We folk dancers more often have only a little of anyone's music. We'll do a Macedonian dance followed by a Swedish dance followed by an Israeli dance. Mostly we use records — once phonograph records, now maybe computer files — often only two or three minutes long. We have breadth, but not so much depth. First-hand students of folklore like Dennis Boxell and Dick Crum (those two now gone, alas) have suggested we'd get more out of a dance if we were better acquainted with the music.

I really discovered this for myself when a few years ago I happened to fall in love with *tamburita* music. These are the plucked-string instruments of southern Croatia, northern Serbia, Bosnia, and thereabouts. I joined the *Tamburitza* Association of America — no, I can't play any of them — and whenever the annual *Tamburitza* Extravaganza was anywhere nearby, I saved my pennies and went. After a weekend full of *tamburitza* music I found I felt a lot more at home with it.

You can get some of that by listening to music more, just generally. Play it while you wash dishes or mop the floor. The more, the merrier. That doesn't need anyone to dance with.

Looking ahead to when we can dance in person again, I have one more thought. Let's make a point of sharing our toys with our friends. Before we had to stop for a while, had you been putting notices on community bulletin boards, fliers in music shops, that said *Folkdancing — time — place*?

Were you kind to beginners who showed up, mistakes and all? Did you make sure to have dances in the course of the afternoon or evening that they could manage? Did you let an attitude build up of "*These beginners' dances are stupid, let's have some REAL dances?*" In the village every dance of the local tradition is good, some are easier, some are harder.

I'm the president of Caltech Folkdancers, Tuesday nights, Dabney Lounge on the Caltech campus (Bldg. 40 across from Fairchild Library, near California Bl. & Arden Rd., Pasadena) when we can get it, otherwise usually at Throop Unitarian-Universalist Church, 300 S. Los Robles Ave., Pasadena, CA 91101. My home phone number is (626)797-5157.

See you soon.

Nancy Milligan, the girl in the swirly skirt



JOHN FILCICH RELOCATES

After many years of living in Southern California, John (really 'Ivan', see the article below) has moved north to Arcata. We were fortunate to have him here, and wish him well in his new home. In addition to being an excellent dancer and teacher he supplied all of us with the needed music to dance to with 'Festival Records'. He organized and started many festivals (e.g. Kolo Festival), in addition to attending as a teacher and provider of records.

He is now living with his daughter Jana Ashbrook in Arcata, CA.

Phone (unchanged): (323)737-3500

Email (unchanged): velikokolo@yahoo.com

Message from John

Yes, it has been a major change in my life and it will take some time to acclimatize in more ways than one. But maybe it was time plus I'll have someone to assist me when I get old and need it.... My son Mark lives in Burbank and will take care of things best he can. I was not totally enthusiastic about leaving LA and the folk dance world there but was encouraged by family here and I realize it was for the better. Location is Arcata, a few miles from Eureka, and it was a horse ranch before and at the end of a dirt road. Redwood trees have been my favorites ever since I saw the first one, and actually I used to live and work here decades ago! In a saw mill in the shadow of the famous Carson house, a must see. Legend is that Carson used to sit at the window to make sure everyone was busy working.

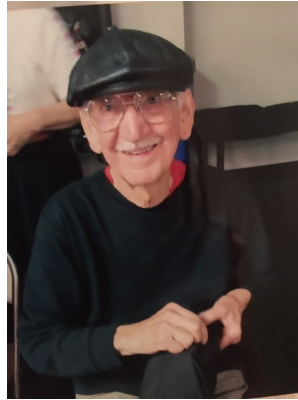
Arcata is also not new to me in the world of folkdance; I attended and taught at all the weekend festivals held in recent years. It's the home of the fabulous Chubritza folk dance orchestra! And a very nice dance group. All these factors should make for a great retirement location, and I intend to enjoy them! Dance nights are Fridays (when things clear) and with Chubritza playing yet!

I refer to my new home as 'Arcata near Eureka'. And did you know that Eureka (Evrika) is Greek for: "I FOUND IT" !!

Ivan Filcich

Farewell 'party'

The current situation did not allow for an in-person farewell party, so a virtual Zoom session was held instead. It was co-sponsored by Café AMAN and LIFE Balkan Dancers and allowed participants to say farewell, thank John for all he did for us, wish him well, and tell some anecdotes about him. Here is some more about it:



A Huge Thank You to each of you who attended our #3rd Virtual Event of the summer Saturday

8/22/20! Over 100 of John Filcich's Folkdance Friends got together on ZOOM to wish him well on his move up to NorCal.

John not only enjoyed teaching at least once a year at Cafe Aman, he loved helping me greet everyone who came in the door!!! He always laughs when I remind him that in the '80's I worked for him, and now at CA he works for me!

We couldn't celebrate his birthday this June as we used to do. And then we were not able to have a "Going Away Party". So Marge Gajicki went into Action Mode - she called me and I called Ian Price! The exciting result of this bittersweet sendoff will soon be available to watch here on video!

Kudo's to Sherry Cochran, and Laurie Allen, who created the ZOOM room, and set up and ran the intricate technical situation before and during yester-

day's event. For example - "spot lighting" each speaker and helping them unmute in order to be heard. In addition, Laurie coordinated all the photos, videos & music selections, which were sent to us by so many of you.

The edited video of the Relocation Toast is posted on the LIFE Balkan Dancers YouTube Channel. The direct link to the video is: <https://youtu.be/JCHbosDhq0A>. Links to the video are also available on the Café Aman and Life Balkan Dancers Facebook pages.

"Hvala lepo" to well-known teacher and dancer, Billy Burke. As MC, he kept the program moving smoothly throughout.

We are grateful to all the speakers from so many places. What a joy to see each of you and hear your connections to & love for John.

One of Cafe Aman's social goals has always been to get together with good friends and to meet new friends. Yesterday was filled with John's great friends and his niece - each of whom let him know in their stories, anecdotes, and toasts that he is revered, respected and looked up to.

So thank you, John! Just as you were always driving to traditional events up north, we will welcome you in SoCal any time you come down to visit - especially at Cafe Aman to share your beloved Kolos and of course, to lead Veliko! "Živeli"!

Mady Taylor

HEY, JOHN—WHAT'S THE "IVAN" BIT?

Well, it's my name—says so on my birth certificate. It was Ivan in my early childhood in the old country, and when we came to this country, at least partly and for a while. My family, relatives, friends and anyone who knew me, like the older people who bawled me out for being naughty all called me Ivan.

But when I started school, and the teacher put me in first grade as I knew no English, she asked me what my name was. I didn't understand but a playmate said "Ivan" (the kids all called me that). "What's

it in English" she asked. They said "John". So it was John in school, and throughout my schooling. (I don't want to go into the prejudices against immigrants and the "silent intimidation" of the times, but I remember them well.) But everywhere else it was still Ivan. And this continued well into my teens.

Then, at 17 a major change in my life necessitated my leaving the polyglot mostly immigrant and mostly Slavic steel mill city of Gary, Indiana for Arizona for health reasons. I found it to be nearly all Anglo-American and Mexican (for some reason I related better to the latter and started learning Spanish.) For that reason I left Ivan at home and it was only John from then on. For years and years, at work and play. When my parents and two siblings, Rose and Tom joined me, by this time in Oakland, it again was Ivan at home and with some of the parents' Croatian friends from the old country. But John in the outside world, including when I discovered and joined in folk dancing (which was my third great milestone in life). Well, it's well past the year 2000, senior citizen plus, back to John everywhere (except when I go to visit relatives in the old country) but Ivan was not forgotten.

I finally got a computer and knew about e-mailing. I signed up at Netscape for business and used the name John. But for personal at Yahoo I thought I'd be smart and register as "Ivan". I didn't realize that it would appear on all mails sent out! So now some people are confused, but I'll answer to both names.

My father went through the same name change, as did countless numbers of immigrants. He was Ivan also. John to everyone, but his gravestone says "Ivan". Interesting that his diminutive name was "Jovanin", not from the Serbian "Jovan" (which is also John) but from the Italian Giovanni. We came from Rijeka, Italian Fiume at the time which required many name changes, especially after Mussolini took over. O sole mio, it was not all "that's amore" there.

Well now you know; bottom line: there's something special about a person's name.

Ivan (and there's no "eye" in it) Filcich



John and friends



Pictures by Wen-Li Chiang and Kathy Molga from the Federation website

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 rckillian@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 *Vincentyhcheng@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 johnmeursing@gmail.com John Meursing

Narodni Int'l Folkdancers: Thu 7:30-10:30. Woman's Club of Bellflower, 9402 Oak St, **BELLFLOWER.** (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 danc-ing.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, **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

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, **RIDGE-CREST.** (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 L.A**
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 Israelidance@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 soria-susan@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

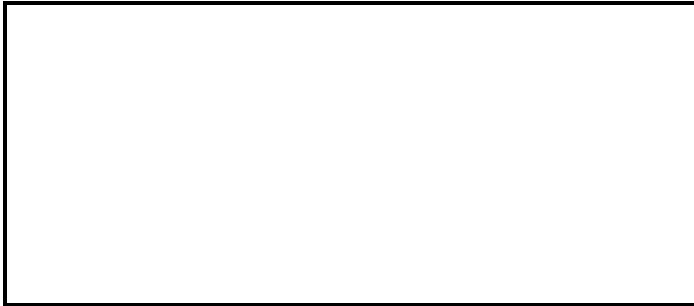
UCLA Ballroom Club & UCLA Int'l Folkdancers: Mon 7:00-9:00(ballroom), 9:00-11:00 (folk). UCLA Kerckhoff Hall, **WESTWOOD.** (310) 284-3636 UniversityDanceClubs@yahoo.com James Zimmer



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