



Folk Dance Scene



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Folk Dance Scene Committee

Coordinator	Jay Michtom	editor@FolkDanceScene.org	818.368.1957
Calendar	Fran Prevas	calendar@FolkDanceScene.org	310.921.2860
On the Scene		ots@FolkDanceScene.org	818.368.1957
Club Directory	Steve Himel	directory@FolkDanceScene.org	949.646.7082
Dancers Speak	Sandy Helperin	ds@FolkDanceScene.org	310.391.7382
Proofreading Editor	Carl Pilsecker	proof@FolkDanceScene.org	562.865.0873
	Jan Rayman	proof@FolkDanceScene.org	818.790.8523

Design and Layout Editors	Pat Cross, Don Krotser	design@FolkDanceScene.org	323.255.3809
Business Manager	Gerda Ben-Zeev	business@FolkDanceScene.org	310.399.2321
Contributing Editor	Elizabeth Wayland Barber		
Circulation	Sandy Helperin	circulation@FolkDanceScene.org	310.391.7382
Subscriptions	Gerda Ben-Zeev	subscriptions@FolkDanceScene.org	310.399.2321
Advertising	Steve Himel	ads@FolkDanceScene.org	949.646.7082

Jill and Jay Michtom
10824 Crebs Ave.
Northridge, CA 91326

Gerda Ben-Zeev
19 Village Park Way
Santa Monica, CA 90405

Sandy Helperin
4362 Coolidge Ave.
Los Angeles, CA 90066

Folk Dance Scene

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On the cover: Harvest time in Sredna Gora, Valley of the Roses, wikipedia



Folk Dance Scene

Volume 57, No. 2
March
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Editors' Corner

Welcome to the first of 2 issues on Bulgaria—costumes and regions. If you have been there and have story and/or photos to share, please submit to editor@FolkDanceScene.org by the 10th of March.

The main story continuing for all is the CoViD-19 pandemic. In The Corner our Federation president shares how people are experiencing their coping strategies. In Poetry Corner take inspiration from our poet laureate.

We thank Rich Duree and Betchen Barber for the lead articles on Bulgaria, and on costumes.

Choose your activities with help from Calendar and Club Directory.

Be of good cheer, the vaccines are coming!

Pat Cross and Don Krotser

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Federation South Officers

President	Diane Baker	949.675.2199
Vice-President	Leslie Halberg	661.296.0481
Treasurer	Mindy Belli	714.914.7713
Secretary	Camille Dull	818.389.4205
Membership		
Historian	Wen-Li Chiang	626.500.5035

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

The Corner

PRESIDENT'S COLUMN

We all have experienced feeling too tired, hassled or busy to drive to an evening of dancing, but go anyhow. Two dances later we're smiling at friends, inquiring about their lives and feeling pleasure at moving to familiar music. Our people are there so we belong there, no matter the weather, unfinished chores, etc. In the book, *When*, Daniel Pink writes that moving synchronously with a group of people promotes a feeling of "belonging." I wondered, does dancing with a group on Zoom, qualify as moving synchronously? How is it different than viewing a DVD from a dance workshop? Do folks who regularly join geographically distant Zoom groups come to feel like they belong to that group? I asked.

Gail Wilson of San Diego Zoom dances regularly with her home club, San Diego Folk Dance Center. In addition, she dances weekly with Lee Otterholt's Laguna International Dance session, the Surrey, Canada group, Roberto Bagnoli's class, the Folk Arts Center of New England's Saturday workshop, the monthly Global Party and with other Zoom groups. She looks forward to attending all of these sessions, and mentions feeling "at home" after attending a teacher/leader's session several times. She notes that she has become acquainted with a few people and hopes to continue those connections after the community returns to "live" dancing. She especially feels like she belongs to a group when she is greeted at the opening of the session. She compared the feeling of belonging she experiences when dancing with her local club vs. distant groups and concluded, "It feels pretty much the same. The main difference is that when I'm dancing with my home group, I lead dances and that makes me feel more like an active participant." She adds that Lee Otterholt does a number of dances in which participants are spotlighted and that promotes connectivity.

Greg Solloway, a member of Laguna International, admits that he has been "pleasantly surprised by the

The Corner is continued on page 12

BULGARIAN DANCE REGIONS



Young people in Central Bulgarian costumes, dancing a line dance in typically segregated lines.

The Balkan Range: Bulgaria is divided north from south by this branch of the Austrian Alps that gives the Balkan Peninsula its name. See map on page 6. The range has been a refuge for freedom fighters for centuries, even up through World War II, and maintains a certain militant character in many of its dances. Men dance with swords and bound high in the air in leaps typical of mountaineers whose livelihood develops powerful legs and a vertical view of the world.

The Danube Plain: Sloping gently north from the Balkan Mountains to the Danube River, the plain ends in 600-foot cliffs which drop abruptly to the river; the Romanian border on the north side slopes gently up from the river, very much like the Columbia River between Oregon and Washington. Ethnologists view the Danube Basin on both sides of the river as being a common folk culture, a theory hotly denied by both. However, many dances appear to have suspiciously similar figures and rhythms.

Northwest: Extending like a horn to the northwest into a confluence of cultures from Banat, Serbia, Hungary, and the Vlachs (dislocated Bulgarians from Romania), this unnamed region possesses one of the most rich and varied dance cultures of Bulgaria. Vlach dances are very prominent in the recreational folk dance repertoire (*Stara Vlajna*, *Raca*, and *Vlaško*, among others).

Dobrudža: To the east, next to the Black Sea, Dobrudža is a poor region with swampy lands and poor soils, relying much on Black Sea tourist trade and a pastoral agriculture for its economy. Some of the most interesting and beloved dances of all come from here, heavy and powerful with large, expressive arm and leg gestures and names such as *Rūka*, *Tropanka*, and *Zborinka*.



Rose harvest in Sredna Gora

high, arid plateau, it requires irrigation for its bountiful crops that have nourished the people since the ancient Greeks. Thracian music has an almost unmistakable style, characterized by long-held, plaintive notes, played as though the musician is reluctant to leave each one. Though many of the dances are quick, most here are characterized as slow, soft, and earthy – danced in a crouched position. The *Rāčnica*, Bulgaria's national dance, takes a unique and beautiful form here, danced with the arms outstretched in beautiful gestures, men slapping the thighs in syncopated rhythms as partners dance face to face (without touching, of course).

The Rhodope Mountains: To the southwest, three small mountain ranges, Rhodope, Pirin and Rila, comprise one of Bulgaria's most lovely areas. Deep gorges, high waterfalls, icy rivers, and the historic Rila Monastery make this a tourist attraction. Here is heard the mellow tones of the Rhodope gajda [bagpipe], a much larger instrument than those found elsewhere.

Šop: The westernmost region borders Serbia and Macedonia and possesses an extremely rich dance culture. Here, the dance reaches perhaps its fastest tempo. Brilliant, flashy legwork guarantees a good audience response, ensuring its popularity in dance ensembles and recreational dance repertoires.

Pirin: In the southwest, the mixed rhythms of neighboring Macedonia are very evident; *Sandansko Horo*, with probably the most complex rhythm in the folk dance repertoire at 22/16, comes from the town of Sandansko in this area. Pirin's folk dance company is world famous.

Sredna Gora: Little known to those who have not visited there, this small mountain range (Central Range) lies just south and parallel to the Balkan Range. Between the two, near the geographical center of the country, is the fragrant Valley of Roses, where millions of red, white, and pink roses are grown to produce one of Bulgaria's most famous exports: attar of roses, a major ingredient of most of the world's perfumes.

Thrace: One of the most ancient names in the Balkans, Thrace is ethnologically divided into east and west regions and extends into northern Greece. Lying south of the Balkan Range in a



The Bulgarian Gajda

Rich Duree

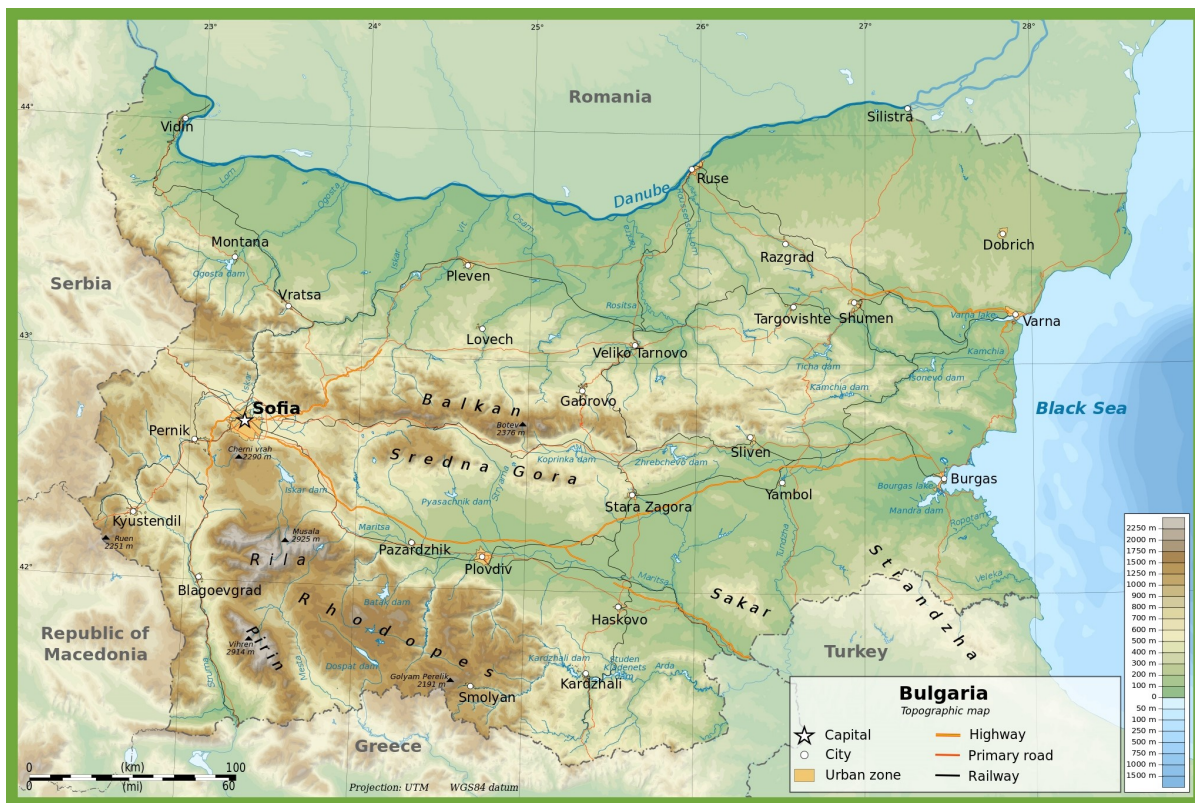
Ed's Note: Bulgarian dance will also be featured in next month's Scene. It will contain articles about how Bulgarian dance is done in this country, and personal experiences. We solicit articles about a trip to Bulgaria, your club's involvement, etc. Send to: editor@FolkDanceScene.org



Left: the Pirin mountains



Above: Melnick, the smallest town in Bulgaria, is an architectural reserve.



COSTUME CORNER

AN ODD BULGARIAN COSTUME TRAIT

Women's costumes in Bulgaria group into roughly three zones which run east-west across the country. In all cases, the main garment is a white shirt-like chemise, usually ankle-length, of homespun linen or hemp, or of purchased cotton; but what goes over that differs. Northern dress is characterized by a pair of aprons worn front and back (a particularly archaic form found already in the Bronze Age as well as elsewhere across the Balkans, Ukraine and parts of Russia). The southern zone uses a lightweight dress, the *saya*, that opens down the front and is belted shut by the sash of a front-apron, whereas the central mountainous strip sports a closed, sleeveless, somewhat flaring dress of dark, heavy fabric pulled on over the head and completed with



Illus. 1: Bulgarian woman's costume from Stara Zagora, central Bulgaria: black *soukman* (always worn over a white chemise) with two long embroidered streamers hanging down from the shoulder blades, the vestigial remains of original sleeves. These are only 2 inches wide but 42 inches long. (Author's collection)

a front-apron.

This jumper-like garment, usually called a *soukman* or *sukman*, in some towns and villages carries a peculiar ornament in the form of two long embroidered strips or flattened tubes of the same dark material, a couple of inches wide and attached right behind the armholes near the shoulder blades (**Illus. 1**). Because the strips are so long—always hanging well below the waist and often down to the ankles—women generally wrapped their belt or sash over them so as to hold them down.

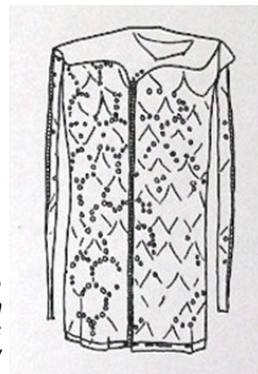
Unfortunately this makes them hard to see in

photos and drawings of villagers. The *soukman* with these strips was almost always the garb of young women, signaling that they were brides or recently married. In some locales, people called the streamers *opashki* "tails," but in other places *rŭkavtsi* "little sleeves"—after all, they hang down right behind the arms. And that's where they get really interesting, because they are in fact vestigial sleeves.

The Bulgarian ethnographers M. Veleva, and E. Lepavtsova, who put together the splendid four-volume compendium of Bulgarian costume (*Narodnaja Odezhdza Bolgar* [v.1] and *Bulgarski Narodni Nosii* [v.2-4], Sofia, 1961-1988), conclude that in areas such as "Sofia,

Samokov, etc., remnants are retained of the original sleeves of the dress, which, as unnecessary, gradually degenerated and were turned into ornamental strips, some of them even without losing their original name—*rukavtsi* (sleeves)." (Veleva and Lepavtsova, vol. 2 [1974], p. 241.) But simple "degeneration" does not cover all the facts and certainly not all the developmental history of these sleeves, for archaeologists have found garments with unusably narrow sleeves all the way back to the 5th century BCE and beyond (**Illus. 2**), and by the 2nd century BCE can even connect them to brides in particular.

Illus. 2: Man's leather jacket, ca. 470 BCE, excavated at Katanda in the Altai area east of the Urals. It was sewn together from many small pieces of leather dyed blue-green or red, then decorated with hundreds of bits of wood covered with gold foil, like giant sequins. The sleeves are far too narrow to put one's arms into. This impractical jacket was apparently made to show off the owner's wealth and status while he was performing community rituals. (After Silk Road Exhibition vol. 2 [Nara, Japan, 1988] item 137.)



Illus. 3: The Eurasian steppe herders' important fertility goddess, Anahita (Anahid), or her devotee, signaled by wearing a coat thrown around her shoulders rather than being put on—the overly-long sleeves just hang down in back. Gold repoussé design from small square platelets sewn to the garments of a young woman attired much like this, found in a rich Scythian (Iranian) burial in Ukraine, 4th century BCE. (After L. Klochko, "Plechovyy odjag skifjanok," *Arkheologija* 3 (1992) fig. 2.)



Illus. 4: Modern bride from the Chuvash nation, a non-Russian group living near the Volga Bend (just west of the southern Urals). Over her head—but not her face—she holds a traditional protective bride-cover made of white cloth with much symbolic red embroidery. (After V. Nikolaev et al., *Chuvashskij Kostjum* [2002], p. 345, fig. 355; drawing by A. Peters.)

Vestigial sleeves were not “unnecessary” sleeves: they sent important ritual messages. It seems that both men and women of the Iranian and Turkic tribes living near the Urals in the first millennium BCE developed the habit of wearing their jackets thrown cape-like over their shoulders as a signal that they were performing rituals. Otherwise they wore them with their arms in the sleeves, just like anyone else—to keep warm and to keep their jackets from blowing off as they galloped across the open grasslands after their herds. This cape-like custom was taken up especially by the cult of the fertility goddess Anahita or Anahid (*Illus. 3*), a sleeved coat being thrown over the bride in particular to mark the wedding ritual—at least over her shoulders, but sometimes over her head as well—to protect her from malign spirits envious of her much-needed fertility (*Illus. 4*).

As time went on, both Turkic and Iranian tribes moved off to find greener pastures, taking their customs with them. East of the Caspian Sea, these customs survive to this day, men in Tajikistan wearing their coats cape-style to mark rituals, and women throughout a vast area (not just Tajikistan) throwing a special coat with long vestigial sleeves over their heads whenever they go out (*Illus. 5*). (Only the Muslims, who have taken up the garment, add a thick net over the face to hide that as well, as in this illustration. See Nina P. Lobachëva, “On the History of the *Paranja*,” *Anthropology and Archeology of Eurasia*, 36:2, 63-90, S. Lang transl., for the most extensive research on the eastern zone.)

*Illus. 5: The paranja worn by Muslim townswomen (“Sarts”) in Turkmenistan 140 years ago. Note the tapering vestigial sleeves, hanging down in back almost to the hemline—they are actually sewn together at the cuff. For the wearer to put her hands through, there are two ornamented slits in the front of the coat (the woman on the right has her left hand through one of them). (From Henri Moser, *À travers l’Asie centrale* [Paris, 1885], p. 72.)*



One Turkic tribe, the Bulgars, went southwest and founded what we know as Bulgaria in about 680. Like so many other groups resettling at that time, they lost their Bulgar language to the Slavic farmers with whom they cohabited there and over whom they came to rule. Clearly it was the Bulgars who brought the custom of marking *brides* by means of a false-sleeved coat. (Turkish traders and nobles wearing long vestigial sleeves, as required for their rank by the Turkish sultan, abounded in Eastern and Central Europe during Ottoman times; but that doesn’t account for the Bulgarians’ use specifically and only by young wives and brides.) By the 19th century, *rŭkavtsi* (vestigial sleeves) for young women are found clustered in the Balkan Mountains (or Stara Planina), which run east-west right across the middle of modern Bulgaria and once formed the somewhat shifting southern boundary of early Bulgaria in its fight against the Byzantine Empire. We also find related but slightly different-looking vestigial sleeves on young Macedonian women just to the west, among the Brsjaks and Mijaks, where another group of Bulgars fetched up about 680. But that’s another story.

—Elizabeth Wayland Barber

CALENDAR

Note: Federation events are in bold.

ONLINE: Events are often scheduled with little lead time and may be canceled on short notice.

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>

FOLK DANCE GROUPS MEETING ON ZOOM.

LIFE Balkan Dancers on Fridays at 8. Contact Sherry Cochran at worldance1@gmail.com for the link and password.

Laguna International Dancers. Holds regular Zoom dance events twice a week, Wednesday and Sunday evening from 6-8. We open the waiting room at 5:45 and let people chat and socialize until we start dancing at 6. The teacher/dance leader is Lee Otterholt. The first half hour is teaching and dancing of easier dances and the last hour from 7 to 8 includes teaching and dancing of some more challenging dances. (A little more teaching on Wednesdays, a little less teaching on Sundays.)

The Folk Arts Center of New England is continuing its very successful series of master teachers, which has attracted over 400 folk dancers from around the world. Most Saturdays at 11 am <http://www.facone.org/programs-online-events.html>

Ethnic Dance Chicago, Illinois Fridays at 7:30 -11 CDT (5:30 - 9 pm Pacific Time) 1st half hour warm ups, discussion, with more discussion following after 8 pm Pacific Time. Schedule and info at www.ethnicdance.net/virtualdanceroom/

Cerritos Folk Dancers. Cerritos Folk Dancers conduct virtual classes through Zoom every Tuesday evening, from 6:00 to 8:45. It is open to the public. Donation is \$4 each time. Other options to donate are available. The first time participating in CFD's Tuesday class is free of charge. Contact CerritosFolkDancers@gmail.com for the weekly playlists and other details.

The Peninsula Dancers from Northern CA have been holding Zoom sessions every 2nd Sunday and every 3rd Saturday of the month from 3-6:30, also broadcast on their Facebook page <https://www.facebook.com/PFDCouncil/> Check with virtualfolkdance@gmail.com or check the Facebook page for the Zoom link.

Tuesday Night Revival (Boston - MIT) meets every 3rd Saturday, 5-8 pm Pacific Time <https://tuesdaynightrevival.com/> or join Zoom at <https://tinyurl.com/tnrzoom>

San Diego Folk Dancers are on Zoom, usually on the 2nd and 4th Saturdays, depending on other online events. Check their Facebook page at S. D. Folk Dance Center. Social time at 6:30 pm, teaching at 7 pm, followed by International Dancing. The Zoom link is on <http://folkdancecenter.org/newsletter.html>

Roberto Bagnoli holds Israeli and Balkan dance parties from Rome, often on Sunday mornings and/or weekdays at noon. Check his webpage <http://morenu.it/> for the current schedule and Zoom links.

Kypseli has been presenting Greek dance and music sessions on Zoom on occasional Saturdays, sometimes from Greece. Information will be on their Facebook page and website www.kypseli.org

Ira Weisburd teaches line dances and hosts a Balkan-Israeli Session, usually recorded for later viewing. Donations requested. <https://www.facebook.com/dancewithira> Ira's classes are now broadcast on his YouTube Channel - his Facebook page redirects to: <https://www.youtube.com/user/iraweisburd>

Vintage Israeli Dance is hosting monthly Zoom meetings. Email vintagedancing@aol.com for the dates and Zoom link.

2021

MARCH

6-7 *Balkan Night NW* from Seattle – online 4-9 pm Details at <https://www.balkannightnw.com/> and <https://www.facebook.com/BalkanNightNorthwest/>

12-14 *Laguna - San Antonio joint Spring Festival* on Zoom with master teachers Caspar Bik, Roberto Bagnoli, Franklin Houston, Genci Kastrati, Jaap Leegwater with Jan Wolling, Bata Marcetic, Lee Otterholt, Andy Taylor-Blenis <https://springfestival.us/>

13 *Kypseli* presents *Rebetiko* with Dromeno from Seattle www.kypseli.org

14 *Israeli Westside Classics* on Zoom, 7 - 9:30 pm, featuring classic Israeli dances created in the 1970's, 80's, and 90's. Zoom ID: 994 374 8953 Password: EHClassics. You must log on with your name and city. Info, donations: email jehdance@gmail.com

18-21 *World Camp* <http://www.worldcamp.us/>
Chicago's Spring Festival joined with Ahmet Luleci's World Camp Fusae Carroll, Macedonia; Joe Graziosi, Greece; Zeljko Jergan, Croatia; Rena Kariofillidou, Greece; Yannis Konstantinou, Greece; Steve Kotansky, Albania; John Kuo, Macedonia; Galia & John Kuo, Bulgaria / Macedonia; Ahmet Luleci, Turkey; Kyriakos Moisisdis, Greece; Yves Moreau, Bulgaria

APRIL

7-11 *National Folk Organization Annual Conference* on Zoom <http://nfo-usa.org/annual-conference/>

23-25 *Lyrids Folk Dance Festival* on Zoom featuring Tineke and Maurits van Geel <https://lyridsfolkdancefestival.org/>

23-25 *New England Folk Festival* <https://www.neffa.org/neffa-online/>

MAY

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

2 *SoCal Folk Fest at the Ukrainian Center*, 4315 Melrose, LA (postponed to 2022)

JUNE

4-6 *June Camp* on Zoom <https://sites.google.com/site/junecampifd/> Lee Otterholt, Penny Brichta, Tom Pixton.

11 *Virtual Scandia Camp* <http://www.scandiacampmencolino.org/> Dances and music from Ottadalen, Gudbrandsdal Norway

25-27 *EEFC Virtual West Coast Camp* <https://>

eefc.org/

JULY

17-31 *Stockton Folk Dance Camp* <http://www.folkdancecamp.org/attend-summer-folk-dance-camp>

AUGUST

1-8 *Ti Ti Tábor Hungarian Camp* <http://www.tititabor.org>

13-15 *EEFC Virtual East Coast Camp* <https://eefc.org/>

NOVEMBER

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

FOREIGN

ALBANIA

5/4-16 *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.

9/25-10/9 *Dance-Cultural tour to Albania, Macedonia, Greece*. Info: Jeff O'Connor, tours.easterneurope@gmail.com, or Steve Kotansky, stephenkotansky@gmail.com

BULGARIA

8/2-15 *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 *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.

HUNGARY

10/12-23 *Hungary Dance and Folklore Tour III*. Budapest and NW Hungary. Info: Jeff O'Connor, tours.easterneurope@gmail.com, or Steve Kotansky, stephenkotansky@gmail.com

IRELAND

Calendar continues on next page.

Calendar continues from previous page.

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 *Tour led by Lee Otterholt.* Info:
www.JimGold.com, 201.836.0362. See ad.

PERU, BOLIVIA, CHILE

5/22-6/3 *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.

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.

Corner continues from page 3.

community that has built up through the on-line folk dance events." Prior to Covid-19 he looked forward to in-person dancing as a break from online business meetings, and, as an opportunity to spend time with his mom and wife. After Covid disrupted normal gatherings he was excited to participate in lectures, forums and classes to satisfy intellectual curiosity, but was at first skeptical about dancing. Greg notes that dancing is "visceral." One feels the power and emotion of both the music and the people with whom you are dancing. Now he extols some advantages of Zoom dancing: freedom of movement, increased number of new dances brought about by large number of online opportunities, and the biggest benefit -- expansion of our dance **community**. LID expanded from 20 folks in-person to 70 participants from across the country and world. Factors that foster sense of community include opening the session early for chatting and also allowing interaction during the break and after dancing. Spotlighting provides an intimate view of homes and pets. "Everyone seems to love it!" Greg exclaims. He writes that LID wants to continue the Zoom function even after the group returns to in-person dancing. "These people are now part of our 'regular' social experience!" Best of all for Greg he gets to enjoy dancing in the same room with his mom,

Betty, and wife, Pat, while dancing in the Zoom room with 70 friends.

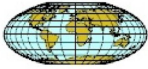
Dance leaders also sense the connections forming between distant participants. Roberto Bagnoli wrote, "It's a great feeling to see how our community is growing and forming strong bonds through the net of online sessions and parties."

In conclusion, Zoom dancing promotes a feeling of belonging. Join one online soon. According to Pink, singing synchronously with a chorus also promotes a feeling of belonging. My inquiries did not yield a strong response from folks who participate in virtual folk singing sessions, such as Bill Cope's. Do you participate in singing with a group online? If so, tell others about the benefits by writing to the Scene Column, "Dancers Speak."

Zoom Dance learning tip of the month: Request the dances you want to practice. The more times a week you do a dance, the sooner you will master the steps, and be able to focus on style. Leaders appreciate hearing from members of their expanding community.

*Diane Baker
Federation President*

Jim Gold International Folk Tours: 2021-23



Travel
broadens
one!

Our trips are for folk dancers, non-dancers,
and anyone with a love of travel and culture.

www.jimgold.com



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 **Koprivshitsa 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

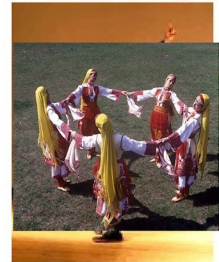
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DANCERS SPEAK

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Printed, mailed copies. For this and the previous month's mailings we have switched to a different branch of the Post Office. So far, we have learned that many copies have arrived on time, and in good condition. But we need to know if there are still problems. So, if your February and/or March issue was late, damaged or didn't come please notify: editor@FolkDanceScene.org, or 818.368.1957. We will send you a replacement, and use the info to decide which P.O. branch is preferable.

Switching to Email. Last month we started a trial period of three months in which those receiving printed copies would also receive an Email version. If you decide to switch to Email only, in addition to all the other benefits, you will have your subscription extended for 8 months. To effect the switch contact:

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310.399.2321.

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Please note that while we are encouraging subscribers to switch to Email, we are aware that many prefer a printed copy. So we will continue that, and not require switching to Email.

LETTER FROM A LONG-TERM SUBSCRIBER

January 30, 2021

Dear Gerda,

Thank you for the electronic version of the Folk Dance Scene. Although electronic publication is the necessary trend, I hope that the Scene will continue its hard-copy **tangible** version, which I prefer to read.

I have been a back-of-the-scenes supporter since the beginnings with the very first editor in the 1960s (before Dick Oakes), when I arranged for the UCLA

Research Library to order the Scene for shelving in their dance section. I continued my own subscription after retiring to Flagstaff, Arizona in 1998. In fact, I have been donating my copies annually to the Cross-Cultural Dance Resources (CCDR) Collections, then in Flagstaff, but now curated at Arizona State University in Tempe, Arizona. I do not know if the UCLA Library subscription was/is continued. However, while teaching at UCLA, I was responsible along with Dorothy Daw (then Federation Historian) to secure Federation, South historical organizational papers from the early 1940s (stored in garage boxes that had a potential of being unintentionally liquidated) and along with other 1940s-1970s Federation papers, programs, photographs collected from several southern California Federation members, to be preserved in UCLA's Special Collections Library that understood the value of these materials. At the time there was no other Federation centrally located space.

I am delighted that Dick Oakes has managed to gather most (still not all) Scene issues and placed them online. Perhaps the oldest copies are at UCLA -- to be checked after this horrid pandemic. He has contributed a wonderful service for the Federation and all of us involved with dance history !!

All for now during this dancing shutdown,

Warmly,

Elsie Ivancich Dunin

Professor Emerita (dance ethnology), UCLA

STOCKTON 'CAMP'

Fellow Folk Dancers,

I am moved to write this by an overwhelming sense of gratitude to Adony, et. al., for the enormity of effort and ability that produced a most splendid Winter Stockton.

Speaking as a Luddite and hampered by lack of technological know-how, I can only sit back and appreciate how much we (not me!) have advanced in the utilization of Zoom since last spring. The Stockton crew made everything look so easy, but I know how much they had to plan for mediating every emergency while seamlessly transferring back and forth between

teachers, dancers, musicians, singers, leaders, films, M.C.s and Techs, with constant attention to getting chat questions answered, making all presenters and attendees feel welcome, and keeping to the schedule with precision.

Speaking of scheduling, it is truly amazing that the schedule basically accommodated the whole world. This was rewarded with attendance from hundreds of people -- old friends and new. Reading the chats proved that people were enjoying themselves tremendously.

The teachers presented a wonderful selection of dances and songs, well-suited to dancing alone in small places. Dance programs and parties were rounded out with interesting and informative presentations, plus fun activities like humorous cooking classes, games and puzzles, and teacher Q&As.

Some Stockton events were shared with other groups – teaching sessions with FACONE and dance parties with Laguna Dancers and Asia Pacific. Even some of our favorite band members were on board to play for us.

The virtual fun continues with Mainwoods on

February 13 and Global P.J. party on February 20**. Then Laguna Festival combines with San Antonio Festival on March 12-14, and World Camp and Spring Camp combine on March 18-21. April 7-11 is the NFO Conference. Going virtual has truly made folk dancing international!

Laura Carmen

** *Ed.s Note: This was written in January.*

PASADENA FOLK DANCE

Like our sister clubs throughout the Federation, this month Pasadena marks the one-year anniversary of the suspension of in-person dancing. But March also brings the vernal equinox, a day that welcomes the coming of longer days and balmy evenings—balmy evenings of dancing perhaps. When the time comes, we hope some of you can join us. Watch for updates here or on our website www.pasadenafolkdance.org and if you'd like to be added to our mailing list, contact Mari through the website contact page.

Mari Werner



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POETRY CORNER

VACCINATE ME!

Vaccinate me! lest my body be infected and perish!
Shadow boxing a minuscule, mutating virus with a Big Surly Name
Dancing around and away, masked, separated, frightened.

Vaccinate me! Lest my very soul be infected and perish!
Wrestling hypocrisy, greed, deception,
Malevolence, revenge.

Gift me a heart that feels another's pain
Give me sight to see the rich bounty of diversity
Grant me wisdom to know justice is for everyone
...or no one.

Bequeath me an abundance of untried ideas to fill every need
Remind me that *scarcity* can become *opportunity*, generating genius
Help me plumb new well-waters that leap up and nourish me
...and you.

School us in good stewardship of our fine vineyard
Squire us in joyous stomping of the juicy harvest
Unite us in this great vat of shared humanity

That we may distill the clear red wine of kindness...
That its promise may glisten in every glass...
That we may all dance together once again.

--- Camille Dull

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 *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 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 2:00-4:00. Boys & Girls Club of Prescott, 335 East Aubrey 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**. veseloselol@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 sholzmanl@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. Caltech 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 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 Convoy 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

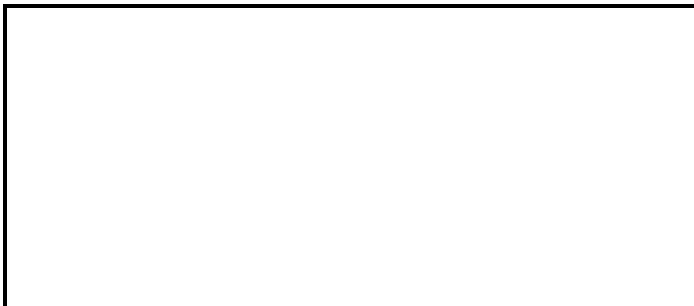
UCLA Ballroom Club & UCLA Int'l Folkdancers: Mon 7:00-9:00(ballroom), 9:00-11:00 (folk). UCLA Kerckhoff Hall, WESTWOOD. (310) 284-3636 UniversityDanceClubs@yahoo.com James Zimmer



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