



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.

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

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On the cover: Ghost Dance of the Sioux, illustrated in London News, 1891



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Editors' Corner

Indigenous Peoples' Day is celebrated yearly on the second Monday in October, the 11th this year. It began in Berkeley in 1992 to coincide with the 500th anniversary of the arrival of Columbus in the New World. This issue, the first of two on Native American culture, features dance and food as part of that celebration.

Find your activities in Calendar and On the Scene.

We have a rich debrief on the East Coast Balkan Zoom camp.

Hear from your colleagues in Poetry and Dancers Speak.

Be safe and keep others safe. Encourage others, too, to get vaccinated and wear masks.

Be of good cheer!

Pat Cross and Don Krotser

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

The Corner

THE STOCKTON NINE: WHAT CAN WE LEARN FROM THE CORE PLANNING TEAM THAT PRODUCED 3 STOCKTON VIRTUAL FOLK DANCE CAMPS DURING COVID CLOSURE?

They achieved spectacular success in presenting three international camps since Covid 19 closed the doors to the University of the Pacific campus and are considering a 4th virtual event—Stockton Winter Weekend, in January 2022. Clearly, this group is composed of skilled, talented and dedicated individuals who thrive on challenges and need little sleep! They multiplied their personal abilities by coming together to imagine, create, and produce as a team! While it would be impossible to replicate their collective knowledge, couldn't any committee benefit from implementing their practices?

The planning team united around the goal to produce a stellar virtual camp that would enable musicians and teachers of traditional dance to be “gainfully employed” and provide an opportunity for participants to experience joy in communal dancing. In addition to a clearly stated goal, I hypothesized that team success could be attributed to: 1) Positivity-- I have never heard Adony Beniares, team leader, nor Cricket Raybern, who did all of the training, utter a negative comment. Ever! 2) Dopamine-- the pleasure/joy they felt in working together plus the thrill of achievement set off a cascade of dopamine in the reward center of their brains.

Their responses revealed that my hypothesis was true, but incomplete.

Significant factors stated by the core team: universal mission, leadership, standard of quality & guiding filters, investment of time, focus on solutions, innovation & forward thinking, environment of trust & respect, acceptance of outrageous ideas, networking, expansive participation in larger community, humility & generosity, attitude of willingness, self-selection of tasks.

The Corner continues on page 4.

Mission

More than the goal of producing a superior virtual camp, this team believed that their efforts contributed to folk dancing as a form of humanity being perpetuated and passed down to future generations. They were motivated by their love of Folk Dance, and gratitude for how much it has enriched their lives.

Leadership

Adony established the environment that every team member had an equal voice. He allowed time in each meeting for members to share personal experiences and become close friends. He encouraged listening, brainstorming, investigating possibilities, requesting assistance, thinking outside the box. Then he harnessed the ideas generated into doable elements that met the team's standards, and were consistent with their guiding filters.

Standard of quality and guiding filters

The team was in agreement that each element of camp—music, visuals, cultural talks, video clips, instruction, parties, etc. would measure up to “professional quality.” Nothing could appear shabby or hastily slapped together. They rejected novel ideas that could not be presented professionally given resources at hand. Guiding filters were: “Will people enjoy this activity?” “Is this good for the artist who is performing?” “Is this consistent with what we want to accomplish?” If not, games, posters, parties, playlists and schedules were modified.

Time Commitment

The Core Team arranged their schedules to make time for weekly Core meetings, and weekly Mega Team meetings. Between meetings, completion of tasks was a priority in their schedules. Time spent at meetings was a positive experience, given their mutual caring and sense of humor. Likewise, the fact that they had chosen their tasks, and were encouraged to experiment to find solutions made work on tasks an outlet for creative expression. Producing a virtual (or in-person) dance camp requires an enormous investment of time!

Environment and Attitudes

Genuine respect and trust in teammates made for a supportive environment in which innovation and outrageous ideas blossomed. Laughter erupted. The Stockton Nine were willing to listen and entertain

novel concepts. Ideas expanded during discussion. Synergy resulted. Teammates worked together without jealousy or blame to achieve the best outcome. They volunteered to step in when they saw a need. Humility was felt; gratitude, expressed. Team members supported each other at every step. They replicated this environment when they took charge of sub-committee meetings.

Focus on solutions, innovation & forward thinking

The team was determined to enrich Stockton Camp by offering experiences not possible on the University Campus, e.g. ethnic cooking in distant kitchens, a tour of the archaeological site at Ephesus, dance lessons with ensemble and musicians in Serbia, “accompanying” a cultural ambassador to dance in far flung communities, onscreen puzzles, etc. Likewise, they aimed to take full advantage of features on the Zoom platform such as multiple spotlighting, breakout rooms, live transcripts, screen sharing, etc. They were always willing to learn. They approached “hiccups” at preceding festivals with fresh ideas. They allowed processes and procedures to evolve as they gained experience.

Networking and expansive participation in the wider Folk Dance Community

Core Team members generously volunteered to work for virtual dance events sponsored by other associations across the continent. They freely shared their technical proficiencies, hosted parties, created slides & videos, worked “behind the scenes,” and in other roles at Door County Fest, Texa-Kolo Fest, World Spring Camp, NFO Conference, June Camp, etc. Through this participation they connected with artists, experts and volunteers who then signed on to the Stockton effort.

Superior Training of Volunteers, Self Selection of tasks within the Overall Organization

Both members of the Core Team and the troops of volunteers chose to participate in the areas that best matched their skills, talents, experience and available digital devices. Extensive training was patiently provided. Teachers praised the excellent technical support they received before and during all sessions. They noted that the virtual camp was as impeccably organized as Stockton Camp in person—a “well-oiled machine!”

What did I learn to improve my followership & leadership when I serve on a team?

Agree on the goals for the project and connect it to a universal mission

Establish quality standards appropriate for the undertaking

Decide to dedicate the time required for a successful outcome

Know that time spent during meetings in which members recount personal experiences and "slices of life" is time well spent. It's an investment in friendship, positive feelings, support for colleagues and cooperation

Encourage creative solutions through brainstorming in a positive atmosphere

Network with similar groups in sister organizations

Remain humble, grateful and supportive as the team works to organize and produce

Allow team members to choose the pieces

of the endeavor for which they are best qualified

Focus on solutions. Let each problem be a door, not a barrier

Enjoy the process of collaborating and the pride generated by achievement

What did you learn from the Stockton Nine? I hope they inspired you to volunteer in your local dance group. All clubs need extra TLC and energy to recover from the year+ of Covid closure. If you are motivated, please volunteer to serve on Federation Council. We currently need secretary, social chairperson and full-time membership guru. We will use your talent and skill in whatever capacity you want to volunteer!

Diane Baker



Pasadena Folk Dance Co-op Halloween Costume Party

Friday, October 29, 2021

Starting at 7:00 PM in Altadena

Visit our website Events page for details and updates:

<https://www.pasadenafolkdancecoop.org/events/>

Come in costume (or at least a mask)

Fully vaccinated only, and protective face masks required

Live music by the Fifth Friday band

Plus all-request recorded dance music



NATIVE AMERICAN DANCE

Reports from the early European invaders of the New World describe the indigenous peoples dancing. Repeatedly. To the newcomers, dancing appeared to permeate the daily lives of peoples of all tribes. Some dances involved only men, moving proudly or fiercely around the performance area. Others consisted of concentric circles of women and men, each with their own gender-specific step.

The Europeans' descriptions of what they witnessed varied with the cultural lenses they used. Some of the dancing was reported as being done by handsome people, dressed in interesting clothing, who moved with grace and dignity to unusual sounds. Traditions to be appreciated and encouraged. More often newcomers saw savagery in what they viewed as immoral, unchristian leaps and jumps of indecently-clad people, accompanied by irritating animal-like cries. A practice to be denounced.

For centuries, few, if any, noteworthy events in Native American life have been unaccompanied by dancing in attire specific to that dance, usually involving animal skins, feathers, beads, facial paint. The life cycle - birth, arrival of puberty, marriage, death - called forth tribal dances to the sounds and rhythms of drums, flutes, rattles, whistles, clapping, singing.

There were dances to ensure good results in the forthcoming hunt and to celebrate its subsequent success. Supplications to the Great Spirit prior to planting and thanksgiving after harvest were cloaked in dance. Medicine dances were offered for healing of the sick. A new tribal chief would be welcomed by dance. Dances mimicking animals were common to honor the fellow creatures who participated with humans in "the circle of life". Experiencing an especially vivid dream which seemed to contain a message for the community could lead the dreamer to deliver his vision through dance.

Particular times of the year were celebrated by dance in different parts of the country: in the East, annual strawberry dances; North, dances to acknowledge the arrival of winter; on the Plains, Buffalo Dance; Southwest, rain dances. In the Northwest there were periodic Echo Dances designed to confuse the malevolent spirits that lurked in the ubiquitous forest.

Given the realities of Native American life from the 1500's to the late 1800's - intertribal wars, battles to attempt to fend off ever-increasing interlopers - War Dances were frequent. Some dancers wore buckskin suits and feather headdresses; others were garbed in breechcloths and their faces and bodies were brightly painted. Bent low, they searched the ground for telling signs. At times, to the accompaniment of whoops and yells, they banded their weapons, and illustrated their prowess to the admiring audience. Although primarily a men's dance, there might be a few women who had actively participated in previous skirmishes, and they would be included. After a good battle outcome would come several days of mourning for the lost followed by a Victory Dance or a Scalp Dance showing off one's trophies. In some tribes the Scalp Dance was performed mostly by women who donned men's clothes and carried men's weapons.

Appreciation for Mother Earth and her blessings was frequently woven into the fabric of a dance. Some dances were explicitly focused on supplications to the Great Spirit. In the late 1800's several religious systems, accompanied by intricate, days-long rituals, were promulgated by indigenous prophets, given the name Dance, and practiced widely. They predicted the resurgence of Native Americans along with the decline of Whites. One of the most comprehensive and widely adopted was built upon the visions of a man who called himself Messiah. Named the Ghost Dance, his message and practices became influential in several tribes, but after a few years, with opposition from the U.S. government and church authorities, and its prophecies unfulfilled, the movement died away.

The Sun Dance was another program of ceremonies and rituals that was practiced in the summer by a number of tribes throughout the 1800's. The dance component consisted of moving in place while an eagle-wing bone whistle blew in rhythm with a drum and singers sang praises and directed requests to the Sun and other "holy powers".

The Attack on Native American Dance

With the Massacre at Bull Run in 1890, the Indian Wars ceased and the U.S. Government undertook a campaign to erase Native American culture - to

make indigenous peoples “civilized”, i.e., like Whites. An important element of the program was the attempt to eradicate Native American dance. Agents of the Bureau of Indian Affairs were encouraged to ban dancing by the inhabitants of the reservations they managed. Penalties for disregarding a ban could be as serious as imprisonment. Yet the Dance continued. (A similar effort was made by the Canadian Government.) Concurrent with the Government’s extinguishment program, private enterprise, under the format of Wild West Shows, was displaying Native American dance to enthusiastic audiences. Buffalo Bill Cody and Pawnee Bill roamed the U.S. with their troupes and supply Native Americans found well-paying jobs with them. Being on display, they were encouraged to liven up their traditional dances. It was not until 1933 that a new Director of the Bureau of Indian Affairs eliminated the effort to wipe out indigenous dancing.

Next month: Native American Powwows

Sources

Tara Browner, *Heartbeat of the People*, 2002

Charlotte Heth, ed., *Native American Dance: Ceremonies and Social Traditions*, 1992

Reginald & Gladys Laubin, *Indian Dances of North America*, 1977

Jacqueline Shea Murphy, *The People Have Never Stopped Dancing*, 2007

John-Carlos Perea, *Intertribal Native American Music in the United States*, 2014

Many thanks to Kascia Samel, librarian at the American Indian Resource Center, Huntington Park Branch, Los Angeles County Library, for assistance in locating resources.

Carl Pilsecker



Anshe:kwe dance group processes across the desert near their Zuni Pueblo home

Photo by Joseph Zummo

In Dance Informa, American Edition

ETHNIC FOOD

INDIGENOUS PEOPLES FOOD

With close to 600 federally recognized tribes in the United States and 634 “First Nations” in Canada and 20% of Mexicans identifying, at least in part as indigenous, it’s clear that one or two pages cannot begin to cover the depth and variety of the cuisine of Native American food.

Wikipedia separates this wide range into distinct groups:

Country Food (Canada) – mammals, birds, fish, berries

Eastern Native American – Maize, beans, and squash (The Three Sisters), maple syrup

Southern Native American – corn (meal and hominy), squash, pumpkin, beans, tomatoes, nut milk from hickory nuts, game such as venison, rabbits

Great Plains Native American – bison, fruits (chokecherries, June berries, plums, blueberries, cranberries, strawberries, buffalo berries, gooseberries), prairie turnips, squash

Western Native American – salmon, other seafood, mushrooms, deer, duck, rabbit

Southwestern Native American – maize, beans, squash, sunflower seeds, pine nuts, game meat, fresh water fish

Alaska Native – salmon, seal, moose, huckleberries, bird eggs

Being out of buffalo and game meat right now, I recommend the following two websites for more in-depth information. In particular the article from the New York Times will give much more than recipes. Sean Sherman is also known as The Sioux Chef.

[Sean Sherman's 10 Essential Native American Recipes - The New York Times \(nytimes.com\)](#)

[10 Traditional Native American Recipes That You Don't Want To Miss | LittleThings.com](#)

Here’s a recipe using ingredients you probably have access to. It’s the food that most people think of when you mention Native American food, Bannock or Frybread. There are many recipes for frybread. I am including this one from AllRecipes.com. Cheryl Cates made this for her book club and it was very well received.

[Bannock Recipe | Allrecipes](#)

Bannock

Ingredients:

3 cups all-purpose flour

1 teaspoon salt

2 tablespoons baking powder

¼ cup butter, melted

1½ cups water (Cheryl substituted milk for this)



Directions:

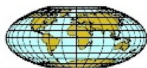
Measure flour, salt, and baking powder into a large bowl. Stir to mix. Pour melted butter and water over flour mixture. Stir with a fork to make a ball.

Turn dough out on a lightly floured surface, and knead gently about 10 times, Pat into a flat circle ¾ to 1 inch thick.

Cook in a greased frying pan over medium heat, allowing about 15 minutes for each side. Use two lifters for easy turning. May also be baked on a greased baking sheet at 350 degrees for 25 to 30 minutes.

Pat Cross

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.

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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

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

ALBANIA and KOSOVO: May 1-11 ext. 11-13, 2022

Led by Lee Otterholt. Tirana, Durres, Gjirokaster Folk Festival!
Kruja, Saranda, Berat, Shkodra.

PERU, BOLIVIA, CHILE: May 21-June 2, 2022

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

NORWAY, DENMARK, SWEDEN: June 7-21, 2022

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

BULGARIA: August 1-14, 2022 **Koprivshitsa Folk Festival Tour!**

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

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

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

Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

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 _____

Name _____

Address _____

Phone(_____) _____

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CALENDAR

Note: Federation events are in bold.

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

Dale Adamson hosts a Google calendar of online events with weekly classes and special events. <https://daleadamson.com/events-calendar/> and Aaron Alpert maintains a list of Israeli dance online at <http://www.nirkoda.com/virtual> The EEFC maintains a calendar of events including camps and dance and music lessons at <https://eefc.org/calendar/>

FOLK DANCE GROUPS MEETING ON ZOOM

LIFE Balkan Dancers on Fridays, 8-11 pm. Contact Sherry Cochran at worldance1@gmail.com for the link and password. Now hybrid - online and in person at LADanceFit.

***Laguna International Dancers.* Holds regular Zoom dance event 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. In person dancing Wednesday at Clubhouse 2 on the patio.**

The Folk Arts Center of New England is continuing its workshops with master teachers. Saturdays to be announced 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/virtualdancerroom/

***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 will continue Zoom sessions every 3rd Saturday of the month from 3-6:30, also broadcast on their Facebook page <https://www.facebook.com/PFDCouncil/> Check with virtuallfolkdance@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>

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 or return to in person dancing.

OCTOBER

1-3 LA Greek Fest at St. Sophia - CANCELLED

2 Social Folk Dance Federation event in Ojai at the Art Center, 10 am - 5 pm.

2 *Vintage Israeli Dancing* 8:16– midnight 14252 Ventura Blvd, Sherman Oaks also on Zoom. In-person attendance \$10. Proof of vaccination required for in-person. See OTS.

- 2 *Albanian Dance Workshop and Culture Corner* with Genci Kastrati, 11 am on Zoom <https://facone.org/programs-online-saturday-events.html>
- 3 *Croatiafest 2021* Virtual Festival on YouTube and Facebook www.croatiafest.org
- 8-10 *Irvine Taste of Greece (Grab'n'Go Food Fest only – in person festival cancelled)* <https://irvinegreekfest.com/>
- 17 *Macedonian Festival Noon* at St. Mary's, Whittier. 10550 Whittier Blvd. Free. Live music with Chris Bajmakovich and others. For more info: Cane Carovski 323.819.1961.
- 22-24 *St. Demetrios Greek Orthodox Church Greek Festival*, Camarillo Airport, 555 Airport Way, Camarillo, CA <https://www.vcgreekfestival.org/>
- 29 *Halloween Costume Party, given by Pasadena Co-op*, at the Altadena Community Church at 943 E. Altadena Drive. Info: <https://www.pasadenafolkdancecoop.org/events/>. See OTS and ad.

NOVEMBER

- 12-14 *Fall Camp*. Roberto Bagnoli, Sonia Dion and Cristian Florescu. See OTS and ad. Info: Dance@FallCamp.org, <https://fallcamp.org>

2022

FEBRUARY

- 26 *Cerritos Folkdancers Lunar New Year Festival*

OUT OF STATE

NOVEMBER

- 26-28 *Texa-Kolo* information will be posted at <https://kolofestival.org/> and <http://tiffd.org>

2022

FEBRUARY

- 14 *Winter Workshop*. Celebrate 50 years of the Florida Folk Dance Council at a winter workshop in Orlando, FL. Feb. 11-14, 2022 with Jaap Leegwater and Mea Nordenfelt teaching Bulgarian and Beyond. Info: folkdance.org

FOREIGN

ALBANIA

- 5/1-11/2022 *Tour led by Lee Otterholt*. Includes Tirana, Dures, Viora FD Festival, Kruja, Saranda, Berat, Shkodra, Gjirokastra. Extension 5/11-13. Info: www.JimGold.com, 201.836.0362. See ad.

BULGARIA

- 8/1-14/2022 *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.

GEORGIA, ARMENIA, IRAN

- 6/2022 *Tour led by Tineke and Maurits Van Geel*, Info: www.tinekevangeel.nl. 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. POSTPONED to 2022.

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

- 6/7-21/2022 *Tour led by Lee Otterholt*. Info: www.JimGold.com, 201.836.0362. See ad.

PERU, BOLIVIA, CHILE


- 5/21-6/2/2022 *Tour led by Martha Tavera*. <http://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.

Refund policy: If camp is canceled at any time because of COVID-19, we will refund your payment in full. If you cancel prior to Sept 4, we will refund your payment minus \$25 (and will consult with you about your donation). If you cancel later, we cannot guarantee a refund. 

Name _____ Email _____

Mailing address _____

Phone(s) _____ First name for badge _____

Name(s) of roommate(s) _____

We will try to accommodate special dietary requirements _____

Emergency contact _____ Phone(s) _____

Proof of vaccination is required for attendance. Please enclose a copy of your vaccination card or email a copy of it to Dance@FallCamp.org. 

Please complete a separate form for each camper, and mail the form(s) and a check to:


Fall Camp
4827 Grand Ave.
La Cañada, CA 91011-2324

Make your check payable to Folk Dance Federation of California, South, Inc.

For questions, contact Jan & Marc Rayman at Dance@FallCamp.org or 818-790-8523.

ON THE SCENE

FALL CAMP

Fall Camp is scheduled for Nov. 12-14 on the beautiful Brandeis-Bardin campus near Simi Valley. This has been a challenging year to plan a dance camp, but also a hopeful one. If the pandemic improves in LA and Ventura Counties, we will have a fantastic camp with master teachers Sonia Dion & Cristian Florescu and Roberto Bagnoli plus a great lineup of other fulfilling activities.

We will be working with Brandeis-Bardin to ensure that while protecting everyone's health, we will be able to have the kind of camp we want and comply with the facility's COVID-19 restrictions, which are impossible to predict this far in advance. If the pandemic precludes a safe and fun camp, we will cancel it and provide everyone a full refund.

It remains impossible to know what the conditions of the pandemic will be in November. Therefore, we are working hard to be prepared for as many contingencies as we reasonably can to ensure a safe and wonderful camp. Any changes we have to make will be sent to those who have registered and also shown on our website FallCamp.org.

At press time, camp is not yet sold out, but applications come in almost daily. So, if you are interested in Fall Camp, don't wait any longer to see if there is space available for you. For more information, visit FallCamp.org or email Dance@FallCamp.org. If it proves to be safe to conduct a camp, we hope you will be part of it!

~ Jan Rayman

VINTAGE ISRAELI DANCING

On Saturday 10/2/2021 from 8:16 PM until midnight (or whenever the last dancer leaves, whichever is earlier), we will be having both in-person dancing at Anisa's (14252 Ventura Blvd., Sherman Oaks CA) and a Zoom session from the same location.

Admission for in-person dancing is \$10. For Zoom attendees, donations are appreciated, either online (www.venmo.com/u/jim-rothman-1) or by postal mail (contact me if you're uncomfortable paying online).

Remember that, for those dancing at the studio, each person must provide proof of being "fully vaccinated" (your actual vaccine card or photo/copy of it).

Jim Rothman, Vintagedancing@aol.com

PASADENA FOLK DANCE CO-OP

We're dancing together in person every Friday night from 7:00 till 9:30 p.m. at the Altadena Community Church at 943 E. Altadena Drive in Altadena. Fully vaccinated only, and face masks required while in the building.

This month Pat Cross will be teaching the Hungarian Roma dance *Mahala Mori Shej*. And on October 29th, we're having a Halloween costume party with live music by the Fifth Friday band plus all-request recorded dance music. See our website Events page for details and updates <https://www.pasadenafolkdancecoop.org/events/>

Mari Werner

Pasadena Folk Dance Co-op Publicity

NARODNI INTERNATIONAL FOLK DANCERS

Narodni is still meeting in person, (with masks & vaccinations) on Thursday nights. We continue to do an "all request" program as we shake away those Covid Cobwebs. Many of our previous members have not yet returned, so please come and join us. Even with those masks on, it is great to get out and move around with our friends.

Our regular meeting night is Thursdays from 7:30 to 10:30 at the Bellflower Woman's Club. If you wish to be added to our mailing list, you can sign up at Narodni@callicomp.info. You can contact our website at www.narodni.org for basic information. Any questions? Call Julith Neff at (562) 881-9504.

Julith Neff



EEFC EAST COAST BALKAN CAMP

WENT VIRTUAL THIS AUGUST ON ZOOM

GET TO KNOW SOME OF THE FESTIVAL'S MUSICIANS.

Having never attended an East European Folklife Center (EEFC) event before, I was curious to see what the Zoom EEFC East Coast Balkan Camp held in store. So I registered as soon as I heard about it. I was full of anticipation for the approaching weekend of August 13 - 15, and anxious to find out what new Balkan music talent EEFC had in store for its East Coast Balkan Camp viewers.

The weekend was finally here, and it exceeded all my expectations. It was pure joy to hear both new and well known musicians as they interpreted the music of the Balkans in their own unique ways. That's what makes EEFC events so attractive to both folk musicians and dancers.



Danilo Yanich

One musician I was immediately inspired by was Danilo Yanich. His Bossa Nova was both soothing and mesmerizing. I didn't want it to stop. For me, and for many others if you looked at all the positive Chats, it was one of the standouts of the EEFC East Coast Balkan Camp weekend.

By way of background, Danilo grew up in a small Czech community in Pennsylvania. The Czech community populated Danilo's childhood with folk music and dancing, which now informs his work as a folk singer/songwriter. Picking up the guitar, accordion and any number of other instruments at an early age, Danilo was invited as a young student to join the Duquesne Tamburitzans in Pittsburgh. What an honor, Danilo thought, to be part of such an incredibly gifted group of performers who had been delighting audiences for over 80 years. They offered him a full scholarship. Yep, he already was that good!

Danilo, however, decided to go a separate route that would take him into a military life and later into scholarly pursuits. Nowadays, Danilo is a mild-mannered professor and published author by day, and by night he becomes folk artist extraordinaire. Equipped with a plethora of instruments, he shakes down the rafters with his authentically Czech band, Sviraj. Danilo is the

guitarist in this YouTube video: https://www.youtube.com/watch?v=ouS_KRm-pB0

Danilo's unbridled enthusiasm about everything Balkan: the musicians, the music, the dance and the community, certainly is reflected in his years of EEFC membership and leadership. Danilo's influence in the scholarly world is impressive and wide-reaching, but his heart is securely rooted in the unique rhythms of Balkan music and dance. See Danilo perform solo at: <https://www.youtube.com/watch?v=Pj1C29jg2ME>. Danilo will forever be an EEFC favorite!

EEFC EAST COAST BALKAN CAMP CONTINUED

The Kafana experience has always been something I try to seek out at any folk dance festival or event. EEFC East Coast Balkan Camp's Kafana did not disappoint. It's a folk music lover's playground, with a little something for every Balkan music enthusiast.

One of the EEFC Kafana's outstanding guest performers was singer Nizo Alimov. A teacher, songwriter and performer of Balkan music, Alimov learned his unique form of Balkan/Roma by being surrounded by the music of his Roma/Macedonian heritage from his early childhood.

Alimov started playing the keyboard at seven years old, and although he is most comfortable as a singer, he also has been known to share his rich musical background by teaching. He writes, arranges and teaches all parts of the melodies and harmonies, baritone/mid-brass, bass line, rhythms, and singing when conducting his ever popular workshops at EEFC camps.

A lover of Serbian, Greek, Albanian, Bulgarian, Macedonian, Turkish and Roma music, Alimov first studied the baritone horn under his uncle, Ramadan Durmišev in 2001. He began performing within groups in Šutka, an established Roma community located on the outskirts of the Macedonian capital Skopje. This is where he began his professional life as a musician, where he played baritone horn with the Kočani orchestra, an experience that took him all around the world. He also performed in collaboration with Taraf de Haiduk and Mahala Rai Banda, as well as with Ferus Mustafov, Esmira Redžepova, Agušević King Kočo, and Paolo Freso from Italy. The Kočani Orkestar was the longest time Nizo spent playing with any single band. They performed together throughout Europe since 2003.

In 2017 he started performing with different Balkan bands, while spending time composing music for keyboards, trumpet, baritone horn, trombone, tuba, saxophone and clarinet. In addition to all the other instruments he plays, he likes to call the kaval his favorite jamming instrument.

From his first camp, Nizo felt right at home at EEFC, and he now is happy to be part of the musical cultural exchange that goes on at all the camps. He often joins in musically, while his wife Bergen teaches Roma dance.

Having visited and experienced the cultures of all the Balkan countries, Nizo is now in the process of putting together his first album, featuring several of his own compositions. He recently arranged and released a new *čoček* single. Check out the Nizo video at: [youtube.com/watch?v=okYrNwznQ0E](https://www.youtube.com/watch?v=okYrNwznQ0E). There are more of Nizo's videos on his website: <https://nizobrassband.com/>

Balkan singer Corinna Snyder has been involved with the EEFC for many years. She started singing as a child to Koutev favorites on the album "Music of Bulgaria", and she continued her fascination with Balkan music until she finally started attending EEFC Camps as an adult. Since then, Corinna has been managing EEFC events, and she served as President for several years. For this year's EEFC East Balkan Camp Zoom festival, she was asked by EEFC to do the "Southern Sing" with her band, Niva, which is scheduled to play at World Camp this Fall.

Corinna loves everything about EEFC camps and enthusiastically attends them every year. Corinna is a



Nizo Alimov



Corinna Snyder

singer, but also plays zurla, tapan and tambura. She sings and arranges a number of traditional Macedonian songs for her vocal trio Black Sea Hotel. She specializes in a variety of Macedonian genres including *chalgija*, *izvorno*, Greek Macedonian, and Pirin. Corinna visited Macedonia every summer to work with musicians and singers there since 2016. It is always an amazing experience for her.

A native of Brooklyn, NY, Corinna studied with a number of singers. The longest lasting teacher was Kremena Stancheva, from Bulgaria. She worked with Stancheva in Bulgaria and in the U.S. She also studied with Vasilka Georgieva, *chalgija* musicians from Veles and Skopje, Dusko Georgievski, and has sung with instrumentalists including Bajsa Arifoska, Goran Angelov, Angele Dimovski, and Raim Baki. Another great teacher, who inspired Corinna was Dragi Spasovski.

Now she says she is very excited to rejoin Black Sea Hotel, and looking forward to arranging more songs for the group. She is also working on creating a *chalgija* band in Brooklyn. All this while singing as part of a duo called GLAS, with Vedran Boshkovski.

Corinna will be teaching and playing with Vedran Boshkovski at an EEFC Zoom session in October. Boshkovski will play tambura and kaval in this EEFC zoom teaching workshop featuring Macedonian songs. You can join this session by going to: <https://eefc.org/online-classes/>

Here are some links from Black Sea Hotel: <https://www.youtube.com/watch?v=89YP8r2lx5g>, https://www.youtube.com/watch?v=l0RmjNt_7lQ, Corinna and Niva - <https://www.youtube.com/watch?v=e2GbYVYfpk0>, <https://www.youtube.com/watch?v=k0HhSUKfHCA>

Corinna and GLAS

<https://www.youtube.com/watch?v=YpmREeHitbw>

<https://www.youtube.com/watch?v=nqxn9ZmgPzk>

https://www.youtube.com/watch?v=uUswQd-lj_s



Vedran Boshkovski and
Corinna Snyder

EEFC EAST COAST BALKAN CAMP CONTINUED

EEFC: A WORLD OF BALKAN MUSIC

EEFC's East Coast Balkan Camp Zoom festival was indeed fabulous, and as always it surprised us with its own unique variety of very talented musicians.

Musicians such as Nico Alimov expressed their high regard for the entire EEFC Community, writing, "...from the bottom of my soul and heart, I want to say how enthusiastic I have felt to have met so many musicians and good people from the EEFC community."

Indeed, from the West Coast in California to the East Coast in New York, EEFC Balkan Camps help connect musicians to a worldwide community of Balkan lovers, making it both supportive and inclusive. So much can be gained by being a member of the EEFC and supporting its programs. Their events propel Balkan music by making the teaching and enjoyment of these Balkan cultures available for generations to come. This rich collaboration is available at EEFC, and they welcome all of us to join them to keep this music alive and available for all to enjoy! For more information about upcoming EEFC festivals and events go to: <https://eefc.org>.

Kathy Molga, Contributor



POETRY CORNER

NATIVE AMERICAN DANCE: A FOUND POEM*

Indigenous peoples dancing, moving proudly or fiercely,
Concentric circles of women and men, handsome people
Moving with grace and dignity to unusual sounds

Dancing the life cycle of birth, puberty, marriage, death,
To rhythms of drums and flutes, clapping and singing
Dancing to ensure good results, thanksgiving after harvest,

Echo dances designed to confuse malevolent spirits,
War dances, their faces and bodies painted brightly,
Dances for healing of the sick, to honor fellow creatures,

Dances in appreciation for Mother Earth
And her many blessings.

-- Camille Dull

**This poem is composed of phrases found in the article
on Native American Dance by Carl Pilsecker.*

XXL TOUR to GEORGIA, ARMENIA and (OPTIONAL) IRAN

Following the successful XXL Tour to three countries in 2018, Tineke & Maurits are planning a wonderful new XXL tour in June 2022.

Don't miss it!

Registration is open. Payment due in 2022. Info on our website:

www.tinekevangeel.nl



DANCERS SPEAK

SCENE CHANGES

Gerda Ben-Zeev has been working with Scene for over 25 years. Now, her poor health has forced her to resign as our Business Manager. Jan Rayman has graciously volunteered to pick up most of the many tasks that Gerda has been doing. Gerda has been a main stay for Scene and has kept us comfortably out of red ink. We heartily thank her for her long and busy service, and wish her the best. Jan has been working with Scene, and now we are fortunate to have her add these duties to her already busy schedule.

Now, how does this affect you? First of all when you meet Gerda or Jan at a festival or Fall Camp, you might want to tell them how much you appreciate their efforts. Secondly you should be aware of the changes. When you renew your subscription it will now go to Jan. Her address will be on the return envelope you will receive (as well as in several places in Scene) so it will look different. Also, we have had to change the bank that we use, and the new name on the account will now be: "Folk Dance Federation". So your renewal check should be made out that way, rather than to Folk Dance Scene. Checks for ads will still go to Steve Himel, but will also need to be written similarly.

DOUG TRIPP

Doug Tripp, husband of Donna Tripp, passed away in his sleep on Thursday, Aug. 12, 2021. Doug and Donna were very active folk dancers including members of the Gandy Dancers.

If you wish to acknowledge his passing to Donna, she has requested that people send her cards or notes in lieu of phone calls or emails. Her home address is:

[9542 Chanticleer Rd.
Anaheim, CA 92804](mailto:9542.Chanticleer.Rd.Anaheim,CA.92804)

FOLK DANCE RECORDS

I live in Oceanside and happen to have a pretty extensive collection of 78 and LP (and some 45) international folk dance records. I'm wondering if anyone in your organization has a desire to add more vinyl international folk dance records to your collection/archives? I also have binders of syllabi.

Looking for a good home where someone knows what they are and are continuing to be involved in keeping folk dance alive.

Warm regards,

Judie Fredrickson (aka Judie Henderson)

619-733-1688



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CLUB DIRECTORY

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

>>Several groups recently notified Scene that they are now dancing in-person. These groups are indicated below with >> preceding their name. It is still a changing dance scene so verify before attending. Other groups may be holding Zoom dance sessions or not meeting in-person so contact the contact before showing up.<<

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 on zoom; 2nd, 4th Thu 1:30-4:30 at 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) 497-1957 lundgren66@gmail.com Jill Lundgren

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

Fantasy Folk Dance Club: Sun 4:00 - 7:00. St Thomas Aquinas Church, 1501 S Atlantic Blvd, **MONTEREY PARK.** tiggerbyc@yahoo.com (626) 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:** Sun 6:00-8:30 on zoom. Wed 3:00-5:00 at Clubhouse 2, 24112 Moulton Pkwy, **LAGUNA WOODS.** (949) 770-7026 7kahnmiriam@gmail.com Miriam Kahn
www.lagunainternationaldancers.com

Mountain Dancers: *After some debate we have decided to suspend operations. Thank you for your support along our long history.* **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 7:30-9:30 (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. Prescott Boys & Girls Club, 335 East Aubrey St, **PRES-COTT, AZ.** (928) 350-8239 Ellen Malcolm Prescott.intl.folkdancers@earthlink.net

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.

CLUB DIRECTORY CONTINUED

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) 746-0884 dancing.valerie@gmail.com Valerie Daley

>>**Veselo Selo Folkdancers:** Sat 7:30-9:30. 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. 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 Dance-Fit 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 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: Wed 8:00-10:00PM (In-person/safety precautions). Oak Park Stage, corner Junipero and Calle Real, **SANTA BARBARA.** soriasusan@gmail.com Susan Soria, or michalcathy@cox.net (805.895.4885) Michal Lynch

Santa Barbara Int'l Folk Dancers: In-person but schedule is in flux. Contact Michal Lynch for info michalcathy@cox.net, 805-895-4885.

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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