



# Folk Dance Scene



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## Folk Dance Scene

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

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*On the cover: Morenada, Danza Boliviana, photo by Paul Lechtenberg, via Pinterest*



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## Editors' Corner

As of this writing it looks like we are settling into a “learn to live with it” phase of COVID and that dance venues may be opening up again. We are becoming more likely to see each other on the dance floor.

If you can't wait to see some interesting dancing, after reading the cover story on Bolivian dances, check out the website cited at the beginning of the article. There are links to videos of the dances described.

We want to welcome Alan Knoerr to Scene as a sometime contributor. Alan Currently works at Oxy and is directing the dance troupe.

*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](http://SoCalFolkdance.org)*

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# The Corner

## THE PRESIDENT WANTS YOU TO NAME NAMES

Federation South is on the calendar to host Statewide 2023. Pauline Klak volunteered to chair the event. She made preliminary plans to hold Statewide at the Dalmatian Club in San Pedro on May 19-21, 2023. Pauline skipped town and is now enjoying life in snowy Minnesota. The Federation is seeking a distinctive name for the event. Take a look at the possibilities below, choose your favorite or search your imagination for a catchy title. Send your choices soon. We will need to present a flyer at the “Pastoral Fandango” Statewide in Petaluma May 20-22, 2022. Also, we are seeking a volunteer who won't move to Minnesota or Myanmar to co-chair the festival in 2023. Could that be you?

*Harbor Delight Statewide*

*Port Town Statewide*

*Port of Angels Statewide*

*Port Side Statewide*

*South Bay Statewide*

*Harbor Side Statewide*

*Gateway Statewide*

*America's Port Statewide*

See you on the dance floor March 3<sup>rd</sup> as we remember John Matthews and his multitude of contributions to Narodni and folk dance in SoCal, in the Zoom room for Laguna Fest on March 5, and in person at LA Dance Fit Studio on March 20. What dances do you want Tom Bozigian to review on March 20? What dances do you want on the international party play list?

Send suggestions for March 20 playlist & instruction, for Statewide Name and for co-chairperson to [diane.baker@diandden.net](mailto:diane.baker@diandden.net)

Thanks!

*Diane Baker*

# BOLIVIAN DANCE

## BOLIVIAN DANCES

*The following was taken from the Internet web-site:  
Traditional Dances of Bolivia – My Virtual World Trip*

### Tinku

Tinku dancing is a form of ritualistic combat/dance of Bolivian Aymara origin. In Quechua language, it means “meeting-encounter”. During this ritual, men and women from different communities will meet and begin the festivities by dancing. The women will then form circles and begin chanting while the men proceed to fight each other; rarely the women will join in the fighting as well.

Large *tinkus* are held in Potosí during the first few weeks of May. Traditional Tinku men will fight men with fists, sometimes enhanced by rocks held and even shards of glass wrapped in cloth around their knuckles.

In its dance form, both women and men get down in an attack stance as they dance. Their arms are thrown out and there are various kicks, while the performers move in circles following the beat of the drum. Every jump from one foot to the next is followed by a hard stomp and a thrown fist to signify the violence from the ceremonial Tinku. In some dances there will be small combats as well but never as violent as the real combat Tinku. They wear hats; the men's hats are reminders of Spanish Conquistadors' hats with huge feathers in the middle.



### Caporales

The *Caporales* is a traditional Andean dance originated in Los Yungas of La Paz. *Caporales* were created and presented to the public for the first time in 1969 by the Estrada Pacheco brothers.

They were inspired in the character of the 'Caporal', the overseer of the Black slaves (who was usually of mixed race). He wore boots and held a whip. The dance, however, has a prominent religious aspect, honoring the Virgin of Socavón (patroness of miners), and promises to dance for three years of one's life.

This dance is also performed in other South American Countries like Peru, Chile, Argentina; and Spain, to the point that Bolivians felt it necessary to protect their dance through a Supreme Decree.

The men wear heeled boots bearing large “jingle” bells known as “cascabeles”. They also sometimes carry a hat in their left hand and a whip in their right. Even some girls will dance in a male role. The female caporal dress consists of a minidress with matching panties, skin-color pantyhose, fancy high-heeled shoes, and a round top hat pinned to her hair. The style and colors of the dress are maintained the same for both the men and women of a certain group. Men and women usually dance separately in a progressive march style dance.



### Morenada

The origin of la “*Morenada*” is highly contested between Bolivia and Perú, with both having celebrations recognized by the UNESCO as Intangible Cultural Heritage in both countries.

A theory commonly shared says that the dance was inspired by the sufferings of the African slaves brought to Bolivia in order to work in the silver mines of Potosí. The enormous tongue of the dark masks is meant to represent the physical state of these mine workers and the rattling of the *Matracas* are frequently associated with the rattling of the slaves’ chains. However, there is no evidence that these African slaves actually worked in the mines, although there is



much evidence that they worked in the Casa de la Moneda (mint) in the production of coins and in domestic service.

A second theory relates the *Morenada* to the African slaves who settled in the Oruro region for wine production. This theory holds that African slaves made wine in Oruro with grapes collected and transferred from the La Paz valley to be marketed in the mining centers of Oruro. The dance *Morenada* would originate by imitating the treading of the grapes in the Oruro wineries and the barrel-shaped costumes would represent the barrel that contains the wine. The first chants in the *Morenada* allude to the African slaves who worked in winemaking.

## Diablada

Oruro, most popular of the Bolivian highlands, is the home of “*Diablada*” (Devil Dance), one of a number of masked dances. It may be performed to initiate a carnival or as part of a procession involving several hundred participants who are honoring a saint. The dance represents “the victory of good over evil.” The creation myths of Oruro and pre-Columbian paintings allude to the dance.

There are two important types of myths: one related to the town of Uru, one of the oldest ethnic groups in South America. Their descendants, about 1500 and known as Uru-Chipaya, live near Lake Poopo in Oruro, in the Puno region, where they also have a few individuals belonging to that people. According to oral tradition, these people were saved by the appearance of the “divine nusta” Inti Wara who freed them from the plagues sent by the wrath of the fearsome god Huari (Wari).

The other myth creators reveal the relationship between Chiru-Chiru/Nina Nina, a sort of “Robin Hood Andean”, and the Virgin of Candelaria or Our Lady of the Tunnel whose image appeared “miraculously” in a silver mine in the late 18th century. Two benchmarks are the riches hidden inside the mines and the related exploitation by the miners.

The *Diablada* is accompanied by band and orchestra. It can be staged with the layout of steps, movements, and figure designs that are not only ready to be staged in open areas such as roads, streets, and public squares, but also in places such as theaters and arenas. At the start of the krewe are Lucifer and Satan with several *China Supay*, or devil women. They are followed by the personified seven deadly sins of pride, greed, lust, anger, gluttony, envy, and sloth. Afterwards, a troop of devils come out. They are all led by Saint Michael, with a blouse, short skirt, sword, and shield.

During the dance, angels and demons are constantly moving around while forming somewhat complex figures such as crosses and circles. This confrontation between the two sides is eclipsed when Saint Michael appears, battles, and defeats the Devil. Both characters are dressed in heavy costumes that are highly ornate and finely wrought. The weight of the costume is more of a challenge than an obstacle for the different dance groups. The dancers often attempt to make unique and complex choreographies. The result is a colorful dance, creating a show very much appreciated by the public.



# COSTUME CORNER



*Above, a girl from Tariga, Bolivia*



*On the right, 3 girls from Kalocsa, Hungary.*

## BOLIVIA

In parts of Bolivia, as in much of the Hispanic area of the “New World”, women love to wear blouses and shawls, usually white, that are hand-embroidered with bright multicolored flowers. These embroidered flowers bear a strong resemblance to those on blouses and aprons from Hungary in particular. Hungary? Why Hungary?

I eventually learned that long ago, when the British East India Company (founded in 1600) began to branch out from importing mainly spices, the traders thought they might try importing cotton cloth. The cloth was cheap—cotton had been domesticated in India way back in the Neolithic, and Indian women were highly skilled in spinning and weaving it. Better yet, the Indians often block-printed bright flowers onto their cotton, producing a cheap *colorful* fabric. Back in England, people liked the idea of these bright cottons, but they complained about the patterns. So during the next sailing season, the Brits took along English crewel-work pattern books and asked the Indians to print patterns like these.

What they forgot to tell the cotton-weavers was that crewel patterns were traditionally embroidered in several shades of the same color—say, light, medium and dark blue, with maybe two shades of tan for the stems. When the English returned the next year, to their horror they found that indeed the cottons had been printed up in crewel-patterned flowers, but using every bright color of the rainbow. Well, there was nothing else to buy, so the traders took them back to Britain—where, to their surprise, these polychrome chintzes became

quite the rage! Over the next few years, the rage spread all across the European continent: everyone wanted them, to the point that the local European textile industries were suffering badly.

To save the European workers' living, anti-sumptuary laws were enacted. In France, if a man—yes, men wore them too!—were caught wearing a waistcoat of Indian flowered chintz, he would be heavily fined and perhaps jailed; and if a woman were found wearing a chintz dress, she was to be stripped naked in the street! But people loved these brightly flowered cottons, such a change from the old plain dark cloths. What to do?

Women began to take plain white fabric and *embroider* the multicolored flowers on! And the solution spread.

Thus we find almost identical bright flowered embroidery still cropping up here and there in traditional costumes all over Europe, as well as in all the parts of the New World where Spanish and Portuguese female colonists took the custom. And that, Virginia, is why Bolivian (or Mexican) blouses and shawls often resemble Hungarian (or Croatian) ones.

—Elizabeth Wayland Barber



A promotional graphic for the 64th Annual San Antonio Folk Dance Festival. The background is a vibrant red with a white silhouette of a person's head in profile. At the top left, there is a 'LIVE' logo with a play button icon. The text 'Heritage Festivals Presents' is in white, followed by 'MARCH 25 - 27, 2022' in yellow. Three speakers are featured with their names and photos: Andy Taylor Blenis (a woman in a green and brown outfit), Jaap Leegwater (a man in a patterned shirt), and Mihai David (a man in a light blue shirt). The bottom section shows two images: on the left, two dancers in large, colorful, star-shaped costumes (one green and one pink) performing on a stage; on the right, a crowd of people gathered around a blue pool or fountain at a festival. The text 'The 64th Annual San Antonio Folk Dance Festival' is in white, followed by 'Our Lady of the Lake University Teaching + Music + Dance Parties Performances' in yellow, and 'safdf.org' in white.



# CALENDAR

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**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](mailto: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, 5-7 p.m..**

*The Folk Arts Center of New England* is continuing its workshops with master teachers. 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/](http://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](mailto: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/> and on Zoom link at <https://tinyurl.com/GFDPParty> Info: [virtuallfolkdance@gmail.com](mailto:virtuallfolkdance@gmail.com)

*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> . TNR has added a Thursday teaching session on more or less alternate Thursdays when FACONE does not have a Thursday event.

*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, often from Greece. Information will be on their Facebook page and website [www.kypseli.org](http://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 hybrid in person and Zoom meetings. Email [dovbyrd@aol.com](mailto:dovbyrd@aol.com) for the dates and Zoom link.

*The Calendar continues on the next page.*

## MARCH

### 3 *Narodni celebrates the life of John Matthews.*

7:30-10:30 pm at Woman's Club of Bellflower, 9402 Oak St, Bellflower CA 90706. Free. Bring individually wrapped finger food or individual baked goods, single serving non-alcoholic beverages to share. Masks and full vaccination required. See OTS and ad.

**Laguna Festival online** 10am – 9 pm. Teaching 10 am – 6 pm with master teachers from previous festivals, including Bata Marcetic, Genci Katrati, Lee Otterholt, Erica Goldman, Steve Kotansky, plus a sing-along with Michael Lawson and Melanie Lawson. Dance Party 6-9 pm with guest presenters. <https://www.lagunainternationaldancers.com/>

5 *UCSB Middle East Ensemble with Gulistan Dance Theatre* in Santa Barbara. For tickets visit: <https://music.ucsb.edu/events/purchase-tickets> and scroll to Winter 2022–UCSB Middle East Ensemble.

20 *SoCal Folk Dance Federation workshop with Tom Bozigian and Sheree King* at LA DanceFit Studio 10936 Santa Monica Blvd. LA CA 90025 – 12:45 -5-15:pm. See ad.

20 *Nowruz (Persian New Year) celebration* at UCLA's Dickson Court, noon – 5 pm <https://farhang.org/nowruz/13th-annual-celebration-of-nowruz-at-ucla>

## APRIL

Weekends Apr 9 – May 22 *Renaissance Pleasure Faire Diamond Jubilee* <https://renfair.com/socal/> Santa Fe Dam Recreation Area, 15501 E. Arrow Highway, Irwindale, CA.

24 *Ukrainian group DakhaBrakha* at Ace Hotel, downtown LA. <https://cap.ucla.edu/calendar/details/dakhabrakha2022>

## MAY

13-15 *UCLA Spring Festival of World Music, Weekend #1* - Music of India Ensemble, Music of China Ensemble, Music of Bali Ensemble, Music of Thailand Ensemble, African American Music Ensemble, Music of Mexico Ensemble, Schoenberg Hall <https://schoolofmusic.ucla.edu/calendar/#/>

14 *Cerritos Folkdancers Anniversary Festival*

15 *Topanga Banjo and Fiddle Contest* [www.topangabanjofiddle.org](http://www.topangabanjofiddle.org) tix at <https://www.brownpapertickets.com/event/4443152>

20-22 *UCLA Spring Festival of World Music, Weekend #2* – Music of Turkey Ensemble, Old Time String Band, Music of Java, Persian Music Ensemble, Klezmer Music Ensemble, Music of West Africa Ensemble, Schoenberg Hall <https://schoolofmusic.ucla.edu/calendar/>

## NORTHERN CALIFORNIA

### MAY

20-22 - *Statewide at Petaluma* - Ahmet Luleci, Gergana Panova, Chubritza <http://www.folkdance.com/event/statewide2022/> See ad.

### JUNE

10-13 *Scandia Camp Mendocino* on Zoom. [www.scandiacamp.org](http://www.scandiacamp.org)

18-25 *Canceled Balkan Music and Dance Camp*, Mendocino Woodlands [www.eefc.org](http://www.eefc.org)

### JULY

17-23 and 24-30 *Stockton in-person camp*. Info: <http://www.folkdancecamp.org/>

## OUT OF STATE

### MARCH

5 *Balkan Night Northwest* in Seattle. <https://www.balkannightnw.com>

25-27 *57th Anniversary Spring Festival in Chicago* <https://www.balkanskiigri.com/> info: [balkanske\\_igre@yahoo.com](mailto:balkanske_igre@yahoo.com). POSTPONED to 2023.

25-27 *San Antonio Folk Dance Festival* with Andy Taylor-Blenis, Jaap Leegwater, and Mihai David at Our Lady of the Lake University. [www.safdf.org](http://www.safdf.org) Portions will be broadcast on Zoom. See OTS and ad.

30- 4/3 *NFO Conference* in person at Evanston, Illinois. <http://info-usa.org/annual-conference-2022/> . See ad.

### APRIL

22-24 *Boulder Annual Workshop* with Sonia and Cristian <https://www.boulderfolkdancers.org/>

29- 5/1 *San Antonio Folk Dance Festival (SAFDF)* on Zoom - Global Festival - Global Reach! [www.safdf.org](http://www.safdf.org)

### MAY

11-22 *TANEC Macedonian State Ensemble* tour begins in Montreal on May 11th and ends in NYC on May 22. <https://tanec2022tour.com/>

13-15 *IFC Revival Weekend* featuring Steve Kotansky and Alexandru David. Circle Lodge on Sylvan Lake, Hopewell Junction, NY. Info <https://ifc-ny.com>

27-30 *Northwest Folklife Festival*, Seattle Info: <https://nwfolklife.org/>

## JUNE

2-5 *June Camp*, featuring Caspar Bik, parties with live music by Tom Pixton and Pinewoods Band <https://sites.google.com/site/junecampifd/home>  
In-person at Trinity International University in the northern Chicago suburbs.

## AUGUST

6-13 **CANCELED** *Balkan Music & Dance Workshop* Iroquois Springs, NY - [www.eefc.org](http://www.eefc.org)

14-20 *Mainewoods Dance Camp 2022 Session One* – Aaron Alpert, Ercument Kilic, Steve Kotansky, Patricia Williams, Pixton-Poirier Band [www.mainewoodsdancecamp.org](http://www.mainewoodsdancecamp.org) – see ad.

21-27 *Mainewoods Dance Camp 2022 Session Two* – Roberto Bagnoli, Monique Legare, Miroslav 'Bata' Marcetic, Balkan Fields Band [www.mainewoodsdancecamp.org](http://www.mainewoodsdancecamp.org) – see ad.

## SEPTEMBER

21-25 *Tamburitza Association of America's Extravaganza 2022* in Cleveland, Ohio [www.tamburitza.org](http://www.tamburitza.org)

## FOREIGN

### ALBANIA

5/25-6/6/2022 *Tour led by Lee Otterholt*. Includes Tirana, Durres, Viora Festival, Kruja, Saranda, Berat, Lake Prespa, Ochrid. Extension 6/8. Info: [www.JimGold.com](http://www.JimGold.com), 201.836.0362. See ad.

### BULGARIA

8/1-14 *Koprivshitsa Festival Tour*. Info: [www.JimGold.com](http://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. Munich, Salzburg, Lucerne, plus. Info: [www.JimGold.com](http://www.JimGold.com), 201.836.0362. See ad.

### GEORGIA, ARMENIA, IRAN

6/2022 *Tour led by Tineke and Maurits Van Geel*, Georgia and Armenia from June 1st to June 24, Iran from June 24 to July 5 COMPLETE TOUR to 3 countries from June 1st to July 5, Info: [www.tinekevangeel.nl](http://www.tinekevangeel.nl).

## GREECE

10/8-21 *Tour to Greece and Greek Islands led by Jim Gold and Lee Otterholt*. Athens, Sparta, Delphi, cruise to islands. Info: [www.JimGold.com](http://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](mailto:tours.easterneurope@gmail.com) or Steve Kotansky, [stephenkotansky@gmail.com](mailto:stephenkotansky@gmail.com)

## IRELAND

8/5-17/2023 *Tour led by Jim Gold and Lee Friedman*. Galway, Aran Islands, Cork, Blarney, Dublin, plus. Info: [www.JimGold.com](http://www.JimGold.com), 201.836.0362. See ad.

## ISRAEL

3/12-23/2023 *Tour led by Jim Gold, Joe Freedman and Lee Friedman*. Info: [www.JimGold.com](http://www.JimGold.com), 201.836.0362. See ad.

## NORWAY, DENMARK, SWEDEN

6/14-28 (**Note change of dates**) *Tour led by Lee Otterholt*. Oslo, Gothenburg, Helsingborg, Copenhagen. Info: [www.JimGold.com](http://www.JimGold.com), 201.836.0362. See ad.

## PERU, BOLIVIA, CHILE

5/21-6/2 *Tour led by Martha Tavera*. Cuzco, Machu Picchu, Lake Titicaca, La Paz, Atacama Desert, plus. <http://www.JimGold.com>, 201.836.0362. See ad.

## POLAND

6/8-21 *Tour led by Richard Schmidt*. Warszawa, Krakow, plus. Info: [www.JimGold.com](http://www.JimGold.com), 201.836.0362. See ad.

## ROMANIA

10/24-11/6 *Klezmer and Folk Dance Tour*. Led by Jim Gold, with Nancy Hoffman and Lee Friedman. Bucharest, Brasov, Sibiu. Info: [www.JimGold.com](http://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](http://www.JimGold.com), 201.836.0362. See ad.

# FEDERATION COUNCIL MINUTES

**JANUARY 23, 2022**

**President's Report** Diane noted that Mindy and Dick carefully investigated expanding PayPal link on website to include payment for membership & Scene subscriptions as well as Donations. Mindy noted that establishing a commercial pay pal account requires increased financial disclosure from Federation and extra work for the Webmaster and Treasurer. We all concluded at this time not worthwhile. Diane reported that 18 member clubs have renewed. Westwood merged with Tuesday Gypsies and is renamed Westside Folk Dancers. 3 clubs do not have venues and have determined not to renew until they have a location in which to dance. Diane appealed to council for volunteers to assist with March 20 event. She noted the huge success of Fall Camp and the Federation's debt to Marc & Jan, as well as the good will shared at Ojai event. Events bring us together for shared joy. Shana and Leslie replied by chat that they would volunteer. Diane announced that a Covid waiver form has been researched and created by Mindy Belli for use at International Folk Dance at LW. You can request it from Mindy for use by your clubs. Mindy explained that the waiver covers the points currently included in waivers, the critical factor being negligence. She noted that waivers needed to be examined & updated about every 5 years to include current legal cases.

**Vice President's Report** noted that Laguna Fest will now be a one day virtual event on March 5<sup>th</sup>, 2022, with the possibility of an in-person event later in the spring. The Lunar NY Festival at Cerritos Folkdancers has been cancelled. The Federation sponsored event in LA with Tom Bozgian & Sheree King has been re-scheduled to March 20, 2022. Cerritos anniversary fest is scheduled for May 14, 2022.

**The Treasurer's Report** noted that the Ojai event resulted in a positive balance thanks to ticket revenue of \$650, income from membership renewals for 2022 has declined and that the treasurer's records match those of Wells Fargo. The Scholarship Memorial Fund is now below \$1,100 so we will need donations. One club has made use of the Pandemic Relief Fund. Mindy will mail check for \$850 to NFO for insurance this

week. Mindy suggests publicizing relief fund and Visiting Master Teacher Program.

**Adoption of Revised Standing Rules** Marshall noted that Bylaws, the constitution of Federation, were amended a few months ago so Standing Rules, the day to day operating rules, also needed to be revised to be consistent with Bylaws and to reflect reality. Stagnant committees were eliminated, Fall Camp name updated, conflicts cleaned up, unnecessary details in Statewide section dropped, and reference to UCLA special collections and Memorial Scholarships deleted. He explained that the fiscal committee has a role to fund scholarships and that has not changed. A different process was applied on an ad-hoc basis for the previous 3 years. Marshall moved to adopt the Standing Rules as modified. Carol Smith seconded. Motion passed.

**Fall Camp Report** Marc read positive feedback from 4 participants to illustrate how satisfied & gratified were attendees and teachers at the event November 12-14, 2021. Due to Covid 19 Marc & Jan encountered numerous problems. Brandeis Bardeen recognized the difficulties and a reduction in price was negotiated. Plus folks made contributions (\$2,752.00 from 29 people.) Net effect is that Fall Camp yielded a surplus of \$2,696.78!) Camp is reserved for 2022 and 2023, but no contracts are signed. Roberto Bagnoli and Steve Kotansky have agreed to teach in 2022. Marc noted that some expenses were actually covered by him and Jan—Sonia & Cristian's travel expenses, for example, that future camp budgets will have to fund.

**Scene Report** Jay announced that Jan Rayman has taken over all of the business affairs of Scene formerly handled by Gerda and has improved operations. Scene is extremely thankful for her being an outstanding contributing member of the Scene committee. Diane added that the Scene committee has suggested that Folk Dance leaders and organizers can thank volunteers for their services by subscribing those folks to a Scene

*Minutes are continued on page 22.*

# Jim Gold International Folk Tours: 2022-23



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2022

## ALBANIA, GREECE, MACEDONIA, KOSOVO

May 25-June 6, ext. 6-8, 2022 Led by Lee Otterholt. Tirana, Durres,  
Vlora Festival, Kruja, Gjirokaster, Saranda, Berat, Lake Prespa, Ochrid

## 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 14-28, 2022

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

## POLAND: June 8-21, 2022. Led by Richard Schmidt.

Warszawa, Olsztyn, Malbork, Gdańsk, Gdynia, Sopot, Toruń, Kraków

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

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

## GREECE and the GREEK ISLANDS: October 8-21, 2022

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)

## ROMANIA: Oct 24-Nov 6, 2022 **Klezmer and Folk Dance Tour**

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

2023

## ISRAEL: March 12-23, 2023

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

## 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

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**Statewide 2022 Folk Dance Festival  
Friday May 20 - Sunday 22, 2022**

**Guest Teachers:**  
**Ahmet Luleci**  
**Gergana Panova**  
**Bruce Hamilton**

**Hermann Sons Hall**  
**860 Western Ave**  
**Petaluma, CA 94952**

**Evening Parties**  
**with**  
**Chubritza**

**Middle Eastern Dinner and  
 Installation Lunch catered by**  
**The River Front Cafe**

**Additional entertainment by**  
**Gradina**  
**Chinese Performance Group**  
**with Rebecca Tsai**

**With more to be announced later**

**Our Host Hotels:**

**~ Hampton Inn and Suites ~**  
**6248 Redwood Drive**  
**Rohnert Park, CA 94928**

For more information about the festival, parking,  
 motels, etc. go to: <http://statewide.folkdance.com>

**Mask and proof of vaccination requirements  
 will follow CDC, State, and County COVID  
 regulations at the time of the event.**

**Banner art used by permission of artist Maxfield Bala**

# Pastoral Fandango – Statewide Folk Dance Festival

May 20 - May 22, 2022

Hermann Sons Hall, Petaluma, California

Registration Form (Please register individually, one form per person)

Name: \_\_\_\_\_ E-mail: \_\_\_\_\_  
Phone: \_\_\_\_\_ Best time to call: \_\_\_\_\_  
City: \_\_\_\_\_ State: \_\_\_\_\_ Zip Code: \_\_\_\_\_

## **Festival Package** (Includes ALL workshops and parties, **\$135 at the door**)

- \$120 when payment is received by February 15, 2022  
 \$125 when payment is received by April 15, 2022  
 \$130 when payment is received by May 5, 2022 **(final day to preregister)**

Children under 13 are admitted free with a paying adult. Young adults aged 13-21 will receive a 50% discount, but may be required to volunteer from 1-2 hours during the festival. Work scholarships available. Contact Marina at [mylt48@sbcglobal.net](mailto:mylt48@sbcglobal.net)

## **All Day events** (ONLY WITH early registration)

- \$75 All day Saturday **(\$85 at the door)**  
 \$50 All day Sunday **(\$55 at the door)**

## **Individual Events** (ONLY WITH early registration) **\$30 each at the door**

- \$25 Friday evening party                       \$25 Saturday evening party  
 \$25 Saturday AM instruction                       \$25 Saturday PM instruction  
 \$25 Sunday morning instruction]                       \$25 Sunday afternoon review

Federation coupons are good for Friday or Sunday or \$35 discount on festival package.

**Subtotal:** \$ \_\_\_\_\_

## **Additional offerings:** (meals and syllabus only available with pre-registration)

- \$15 Mexican Lunch Saturday                       with meat                       vegetarian  
 \$22 Middle Eastern Dinner Saturday night                       with meat                       vegetarian  
 \$20 Installation Lunch Sunday                       with meat                       vegetarian  
 \$25 Festival video access on Google drive  
 \$30 Festival video on a DVD mailed to you  
 \$12 Printed syllabus  
 \$25 T-shirt designed by S. Gregory    Size [    ]; Man [    ]; Woman [    ]; Crew neck [    ]; V-neck [    ]  
**(All T-shirts in either Red or Black, except men's V neck in either Black or Teal)**    Color: Red [    ], Black [    ], Teal [    ]  
 Tax deductible donation \$ \_\_\_\_\_

**TOTAL ENCLOSED:** \$ \_\_\_\_\_

**To register with this mail-in form:** Send with your check (made payable to *Folk Dance Federation*) to: Statewide Registrar, Sabine Zappe, 153 Race Street, San Jose, CA 95126. **On-line Registration** available starting January 2022 at <http://statewide.folkdance.com>.

**Visit the Statewide 2022 webpage** at <http://statewide.folkdance.com> for the latest information about schedule, teachers, hotels, restaurants, parking, directions, etc. **Mask and proof of vaccination requirements will follow CDC, State, and County COVID regulations at the time of the event.** Statewide 2022 is sponsored by the Folk Dance Federation of California, a non-profit organization.

# ON THE SCENE

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## EEFC

After much deliberation, it is with a heavy heart that we, the EEFC Board, have made the difficult decision to cancel in-person camps in 2022.

This decision was not made lightly: the Board and Staff invested their time and best efforts into considering what would be the best option for our community. Ultimately, given the unpredictable nature of the pandemic, it is impossible to know exactly what the summer will bring. Thus, the Board made its decision considering risk factors across three areas: health, organizational finances, and programs. We determined that in all areas, cancellation for this year would be the safest option for the well-being of the EEFC and all of our members.

We are beginning to plan shorter, non-residential regional gatherings for this summer that encompass everything you love about Balkan Camp. Stay tuned for more details about these events.

This moment is one of growth for the EEFC. Though we look forward to the day when we can resume our beloved in-person, weeklong camps, we invite you to join us as we discover new ways to connect and build on the community we have created together.

Yours in music, dance, and fellowship,

*Kristina Vaškys*  
*President, EEFC Board of Directors*

## CAMP SCHOLARSHIP NEWS.

Many camps have announced in-person sessions for 2022.

Happy Baba Marta (Grandmother March)! As we spring up to dance and dance into Spring, it's time to consider what camps and festivals you want to attend. You can find a list of many such dance camps/festivals on the Federation website and links take you to a page which should include a website or contact email. <https://socialfolkdance.org/camps.htm/>

If you view folk dance sessions online, you will hear about more opportunities. And you may hear a lot about the Stockton Dance Camp. So here's the latest: Stockton has already reached maximum capacity and is not accepting any more applications. While we are thrilled to know of the camp's

popularity, the downside is that you cannot submit an application for Stockton. Many other summer/fall camps are later.

Applications for Federation Camp Scholarships will be accepted immediately upon publication of Folk Dance Scene. Deadline to submit an application is April 25. Please go to <https://socialfolkdance.org/publications.htm> to obtain Form S, which you will need to submit along with other documents. If you have any questions, please contact me at [scholarship@socialfolkdance.org](mailto:scholarship@socialfolkdance.org).

*Until we meet again, Happy Dancing!*

*Shana Winokur*

## PASADENA FOLK DANCE CO-OP

We've been watching the dropping Covid numbers, and we hope to be dancing in person in March at our usual location in Altadena. Please check our website for details and updates. <https://www.pasadenafolkdancecoop.org>

*Mari Werner*

*Pasadena Folk Dance Co-op Publicity*

## NARODNI INTERNATIONAL FOLK DANCERS

March 3, 2022 – Narodni resumes with a Celebration of Life party honoring John Matthews, who passed away in December. We will be doing "John" dances (those that he taught as well as those that he loved) to the best of our ability to remember them. This will be a very special evening as he kept us dancing for so many years. There is no charge this evening. It's FREE, FREE, FREE!

We plan to make this the renewed start up for weekly dancing after the Holiday slump. Regular weekly dancing continues, (with masks, vaccinations and any other current L.A. County guidelines) on Thursday nights. Even with those masks on, it is great to get out and move around.

Our regular meeting night is Thursdays from 7:30 to 10:30 at the Bellflower Woman's Club: 9402 Oak Street. If you wish to be added to our mailing list, you can sign up at [Narodni@callicomp.info](mailto:Narodni@callicomp.info). You can contact our website at [www.narodni.org](http://www.narodni.org) for basic information. Any questions? Call or text Julith Neff at (562) 881-9504.

*Julith Neff*



## SAFDF FESTIVAL – MARCH, IN SAN ANTONIO

Heritage Festivals of San Antonio is proud to announce the 64th Annual San Antonio Folk Dance Festival (SAFDF) held on the last weekend of March (March 25 - 27, 2022). The festival was founded by Nelda Drury, whose passion for international folk dancing was the driving force behind this great festival for over 50 years. This year the festival will be held on the OLLU campus (Our Lady of the Lake University) a private Catholic university, close to downtown San Antonio. SAFDF is a live festival, but portions of the festival will also be accessible for virtual viewing on Zoom.

Teachers at this year's festival will be Andy Taylor-Blenis (Portuguese, Hungarian, International), Jaap Leegwater (Bulgarian), and Mihai David (Romanian). The Friday evening party will feature the live accordion playing and vocals of Shirley Johnson from

Austin, Texas and Slavadillo (the band) featuring Don Weeda, accordionist and Kathleen McDonough (Austin, Texas) on vocals. Saturday evening's party will feature live dance performances. Participants are encouraged to use the breaks between dance sessions to visit the famous downtown RiverWalk and even take a side trip to see the Alamo. San Antonio's downtown area is located minutes away from the OLLU campus.

Since the SAFDF will be held at OLLU, a strict vaccination and masking policy will be enforced as is required by the University to protect its faculty and students as well as our festival participants. The Covid policy can be found, along with the festival schedule and registration information at [www.safdf.org](http://www.safdf.org). Registration is open, dorm rooms are available on campus, and we look forward to seeing you!

*Kathy Molga - contributor*



# CHILILI

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## "Chilili" is not a Bolivian Dance, but *Chililin* is a Bolivian Song

Many of us know the simple and enjoyable dance "Chilili." It begins with two lines of dancers moving right and left together in their own lines. Then the two lines approach and retreat, twice, before finally trading places with a counterclockwise spin. The dance is accented with claps and finger snaps, and the song to which it is danced is a real earworm whose instrumentation, singing, and musical intervals immediately evoke its Andean homeland. Yves Moreau introduced it to American folk dancers in 2007 at the Stockton Folk Dance Camp.<sup>1</sup>

When I first learned the dance, I was told it was Bolivian. I had no reason to doubt this – the song was clearly Andean so presumably the dance was as well. But in researching it for a course I teach at Occidental College, I came across a 2015 video that directly challenged this origin.<sup>2</sup> Bill Wadlinger, a folk-dance teacher in the Philadelphia area, affirmed in his post of this video that the song was Bolivian (citing the Bolivian folk-rock band *Rijcharij* as a possible source) but pointed out that the name of the song was "actually Chililin, with an 'n' at the end." Moreover, he doubted that the dance was "authentic" and said that Moreau had learned it "from an Italian folk dance teacher while visiting Italy to do Bulgarian workshops. The Italian apparently learned it from a dance teacher in the Netherlands ... she may actually have choreographed it."

Wadlinger unfortunately passed away in 2020,<sup>3</sup> so I couldn't follow this up with him personally. However, the Stockton syllabus with Moreau's directions for the dance identified the "Italian folk

dance teacher" as Silvio Lorenzato. I corresponded by e-mail with Lorenzato in November 2021 and learned that Wadlinger was only partially correct. Lorenzato did indeed teach Moreau the dance in Italy in 2006, at "an informal evening party," but had himself learned it from the Swiss (not Dutch) dance teacher Adrian Gut at a workshop "a few years earlier."

Lorenzato also shared Gut's handwritten notes on the dance, pointing out that these notes differed in several respects from the version Gut had taught him and that he, in turn, taught to Moreau. (For one thing, in the original version each hand clap was accompanied by a foot stamp. The dance Moreau learned had no stamps.) I then reached out by e-mail to Gut but did not receive a reply. The differences in these versions from the same source strongly suggest that he, Gut, was the choreographer, refining the dance through his experience teaching it.

In any case, "Chilili" is not the indigenous dance that authentically accompanies the indigenous song *Chililin*. Video evidence demonstrates that the indigenous dance which does so is found in more than one locality in the Potosí region of southwest Bolivia, is associated with more than one song, and may well represent what Don Buskirk calls a "taproot" dance.<sup>4</sup> Such dances do not have a fixed choreography and encompass variations governed by the dancer, their community, and the circumstances in which they're dancing.

This dance is characterized by short alternating steps with flexed knees, leaning and sinking into each step, resulting in a noticeable swaying of the

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<sup>1</sup>Yves and France Moreau, "Chilili," 2007 Stockton Folk Dance Camp Syllabus, p. 61, at: <https://static1.squarespace.com/static/5372e7efe4b0cb63d6f65424/t/555887a2e4b02d567e717751/1431865250238/Chilili+%282007SFDC%29+E.pdf>, accessed Feb. 10, 2022.

<sup>2</sup>Bill Wadlinger, "Chililin: Bolivian dance at Folk Dance on Fridays," YouTube, posted June 29, 2015, at: <https://www.youtube.com/watch?v=TG0UmKdIDuA>,

<sup>3</sup>G. William "Bill" Wadlinger (obituary) *The Philadelphia Inquirer*, Feb. 9, 2020 at: <https://www.legacy.com/us/obituaries/inquirer/name/g-wadlinger-obituary?id=8923309>

<sup>4</sup>Don Buskirk, "The Taproot Dance – T-6," *Folkdance Footnotes: Beyond Choreography* (blog) at: <https://folkdancefootnotes.org/begin/the-taproot-dance/>, accessed Feb. 11, 2022

whole body in time with the music. Sometimes the dancer advances. Sometimes they mark time by stepping in place, swaying side to side. The other significant figure involves larger steps, rocking forwards and backwards with the right foot, sometimes while turning around in place.

The first video<sup>5</sup> I'll call attention to presents an example of a communal work tradition, called *mink'a*, which dates to pre-Colonial Incan rule.<sup>6</sup> With the assistance of Google translate<sup>7</sup> we can read the description accompanying this video as well as a blog<sup>8</sup> that provides extensive details about Caiza "D,"<sup>9</sup> the indigenous municipality in the province of José María Linares, Potosí, where the video was filmed. This *mink'a*, no longer practiced in the main town but surviving in some outlying communities, involved plowing and sowing the fields. We learn that "one worked for all, and all worked for one." The only payment for this work was a party with food, drink, and dancing at the end of the day.

This video shows people singing and dancing while working as well as at the party. The song they are dancing to (the same *Chillilin* we dance to) consists of *jailli*, verses encouraging everyone in their work and invoking indigenous beliefs to ensure it prospers.<sup>10</sup> It is sung in the Quechua language, not Spanish. The description accompanying the video explains that the song originated in this district over a century ago, and the blog adds that the constant refrain, "*chillilin chillilin*," refers to the sound of bells around the necks of oxen used in plowing. This video appears to be a local effort to accurately document this tradition, song, and dance.

That video description and blog also refer to the important role local schools played in bringing *Chillilin* to the world of Bolivian *folclórico*. In 1970, teachers and students at the Normal José David Berrios de Caiza "D" School took it to a regional festival, and then won awards in 1972 performing it at a nationally prominent festival in the city of Ouro. Students from

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<sup>5</sup>"CHILILIN," posted Dec 26, 2016 on YouTube by Pedro Nina, at: <https://www.youtube.com/watch?v=Wt00FSZhOT8>. This is the work of the folkloric group *Kaicha*, under the auspices of SOBODAYCOM, the Bolivian Society of the Authors and Composers of music. *Kaicha* performs on the video and likely has roots in Caiza "D" since "Caiza" is the Spanish rendition of indigenous "Kaicha" and a number of its videos feature Caiza "D."

<sup>6</sup>Wikipedia "Minka (communal work)," at [https://en.wikipedia.org/wiki/Minka\\_\(communal\\_work\)](https://en.wikipedia.org/wiki/Minka_(communal_work)), accessed Nov. 25, 2021.

<sup>7</sup>Google translate, accessed for Spanish to English translation on Feb. 12, 2022, at: <https://translate.google.com>

<sup>8</sup>IBER, "MUNICIPALITY OF CAIZA 'D'," *iberacho* (blog), posted 20th November 2011, at: <http://iberhinofriends218-iber.blogspot.com>

<sup>9</sup>DB-City.com, "Caiza D," accessed Feb. 12, 2022, at: <https://en.db-city.com/Bolivia--Potosi--José-Mar%C3%ADa-Linares--Caiza-D>

<sup>10</sup>Osborne, Harold, *Indians of the Andes: Aymaras and Quechuas* (Routledge, & Kegan Paul Limited, London 1952). p. 146, referencing Jose Lara, *La Poesia Quechua*. See [https://books.google.com/books?id=3b\\_bAAAAQBAJ&pg=PA146&lpg=PA146&dq=jailli&source=bl&ots=2L8L0kM5Yp&sig=M10SjdbTGEB7u2i4lv-x0-vyhNU&hl=en&sa=X&ved=0ahUKEwjT576kxLHaAhVRYmKHR\\_3BdA4ChDoAQhOMAU#v=onepage&q=jailli&f=false](https://books.google.com/books?id=3b_bAAAAQBAJ&pg=PA146&lpg=PA146&dq=jailli&source=bl&ots=2L8L0kM5Yp&sig=M10SjdbTGEB7u2i4lv-x0-vyhNU&hl=en&sa=X&ved=0ahUKEwjT576kxLHaAhVRYmKHR_3BdA4ChDoAQhOMAU#v=onepage&q=jailli&f=false), accessed Nov. 25, 2021.

the Pablo VI school performed it at the Ch'utillos festival in the nearby city of Potosí.

These efforts to "rescue the cultural riches of the region" are reflected in the second video,<sup>11</sup> which features a similar performance at a festival that appears to be in Potosí. It is staged in a manner faithful to the dance shown in the first video, to the point of including, as props, some of the agricultural tools that would be used for planting.

But this sort of staging, which undoubtedly reflects those school performances, introduced a specific choreography for the dance to the song *Chililin*. Over time this led groups in other localities to modify it and add their own elements. The third video<sup>12</sup> shows teachers from the rural Educational Center of Tambillos, in the District of San Lucas<sup>13</sup> some 35 km east of Caiza "D," performing their 2018 version of *Chililin* with a dramatic and elaborate choreography that features precise formations, jumps, and a pair of dancers costumed as oxen pulling a plow.

The name of the band performing *Chililin* in the second video is *Los de Kcalcha*, raising a question about Caiza "D" that I haven't been able to resolve. Quechua is the language spoken, but Chicha<sup>14</sup> or Calcha<sup>15</sup> might be the indigenous identity. Dance steps very similar to those of *Chililin* in Caiza "D" are found in a fourth video<sup>16</sup> of this same band performing a different song sourced to the "Potosí region." The dance *Calcheños*, staged in a fifth video<sup>17</sup> by a *folclórico* group from Potosí's Universidad Autonomas Tomas Frias, also has similar steps. However, costume differences in the videos may raise doubts about the Calcha identity. Bolivia's indigenous landscape is quite complex.

But what of Gut's dance, since this is the dance we do? The version described in his original notes suggests two possible sources of inspiration, though this is speculative pending any confirmation from Gut himself. One is the *chacarera*, a dance known in Bolivia that originated in northwest Argentina and

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<sup>11</sup>"MARTITA LEON Y LOS DE CALCHA - CHILILIN," posted Jul 24, 2017, by "calcheños" at: <https://www.youtube.com/watch?v=mO7t6HSB22c>. Martita León is a well-known indigenous singer from the Norte Potosí region (north of Caiza "D") and *Los de Kcalcha* is her *folclórico* band.

<sup>12</sup>"DANZA CHILILIN ENGANCHE 2018 BAILADO POR LOS MAESTROS DE TAMBILLOS EN VILLA CHAR-CAS," posted Aug 21, 2018, by FREDDY Choque Flores, at: <https://www.youtube.com/watch?v=uN9ISDsG7yk>

<sup>13</sup>"Dices.net, "Mapa de Tambillos en Chuquisaca en Nor Cinti," accessed Feb 13, 2022, at: <https://mapasamerica.dices.net/bolivia/mapa.php?nombre=Tambillos&id=6989>

<sup>14</sup>Chichas," *second.wiki*, last edited Nov 26, 2020, at: <https://second.wiki/wiki/chichas>

<sup>15</sup>Mary Ann Medlin, "Doña Sera and Doña Juana: Two Bolivian Weavers," in William H. Beezley and Judith Ewell, eds., *The Human Tradition in Latin America: The Twentieth Century* (Rowman & Littlefield, Publishers, 1987), accessible through Google books.

<sup>16</sup>"IMACHUS KAYKU - Los De Kallcha," posted Apr 28, 2009, by "Walaychu" at: <https://www.youtube.com/watch?v=4yfJdHXWExM>. The translation of the song title (And what will we be?) is in a 2019 comment by Luciano Valderrama."

<sup>17</sup>"Calcheños, danza potosina," performed by the Ballet Andares de la Universidad Autonomas Tomas Frias, posted Nov 8, 2017, by "Bolivia tv Oficial," at: <https://www.youtube.com/watch?v=r8fAgY8RYSM>

may have roots in Baroque *contradanza* dating to the era of Spanish colonial rule.<sup>18</sup> The features of this dance that are reminiscent of Gut's "Chilili" are the raised arms and the partner interaction when first advancing, then retreating, and finally passing each other. Spanish *flamenco* could be a source of Gut's original combination and hand positions of claps, stamps, and finger snaps.<sup>19</sup> The *chacarera* is a gendered partner dance, and while "Chilili" is done in two lines, this version only involved interactions between opposite dancers which, his notation suggests, may have been of opposite genders.

This story of *Chililin* reflects the processes of preservation, politicization, commodification, and appropriation that have acted on indigenous Andean music, in particular, since the 1960s.<sup>20</sup> We've already discussed how this song gained national attention in Bolivia in the 1970s. The Bolivian folk-rock group *Rijchariy* credited "Marthita León" and "Los de Calcha" on their 2007 recording<sup>21</sup> of "Chililin-Campanita," indicating *Los de Calcha* had already recorded the song by then. The recording used by Gut (which he already had by the early 2000s)

doesn't appear to be any of these; the existence of these several recordings is further evidence of the popularity of the song in Bolivia at that point.

Gut's pairing of his recreational dance "Chilili" with the song *Chililin* may have made choreographic sense and appealed to European and North American interest in Andean music at that time, but it didn't and doesn't make sense in terms of Bolivian culture. Elements that may derive from *chacarera* and *flamenco* do readily evoke a sense of Latin America among European and North American recreational dancers having no detailed knowledge of Bolivian dance, but they are not related to the song's indigenous origin and context. "Chilili" appears to bear only a passing resemblance to anything one might find in Bolivia and is entirely unrelated to the authentic dance that goes with the song *Chililin*.

Alan P. Knoerr  
February 13, 2022

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<sup>18</sup>Wikipedia, "Chacarera," at <https://en.wikipedia.org/wiki/Chacarera>, accessed Nov. 27, 2021

<sup>19</sup>"Clapping clicking and body percussion in Flamenco," posted Mar 30, 2019, by Maria Vega Torrecilla at: [https://www.youtube.com/watch?v=uCnF\\_qVmWhA](https://www.youtube.com/watch?v=uCnF_qVmWhA)

<sup>20</sup>Roger Rasnake, "Carnaval in Yura: Ritual Reflections on 'ayllu' and State Relations," *American Ethnologist*, Vol. 13, No. 4 (November 1986), pp. 662 -680 and Michelle Bigenho, "To Sell or Not to Sell the Pomade: Andean Music Boom Stories and Bolivian Nationalism," *Diagonal: Journal of the Center for Iberian and Latin American Music*, Volume 2 (February 2006) are two interesting perspectives on Bolivian experience with these processes.

<sup>21</sup>Rijchariy, "Chililin-Campanita," on their album 2007 *Latidos Urbanos* on the Discolandia Dueri & Cia. Ltada. label. See *jaxta* Official Music Credits at: <https://jaxsta.com/release/cfcef51-f9eb-5180-bd0d-ee6d0a18cab0/44c352df-5d92-574a-9fac-069ecc480375/overview>. For a performance of this song by this group at that time, see RIJCHARIY - CHILILIN, posted Nov 11, 2013, by "Cafe-Pub-Alternativo -Wiphala," at: <https://www.youtube.com/watch?v=pKOTflufsvM>

# POETRY CORNER

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## SING A GREEN SONG

Let's sing a green song and do a little jig,  
Let's sing a plaid song and do a pas de Basque,  
And a polka-dot song for a do-see-doh

Let's sing a sparkling blue for Hasapiko  
Let's sing of reds and golds for a Dragon Dance  
And swirling colors for a bouncy Bhangra

All in together now, for a Tarantella and a hora too  
All in together now... me and you and you and you  
Dancing every rainbow arcing 'neath our dome  
Dancing 'cross this Big Blue Marble we all call home

--- Camille Dull



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*Minutes are continued from page 12.*

subscription. Digital subscriptions are encouraged as mailed issues are a negative expense. Since the pandemic began ad revenue has not made up for losses on mailed subscriptions. Ads are increased for upcoming issue.

**Scholarship Committee Report** Shana will invite all committee members from 2021 to serve again. She notes the uncertainty about summer camps actually occurring and wonders if the deadline should be extended into September as in 2021. The council advised her to prepare for in person camps and revise the application for a due date in April or May. Publicity to apply for scholarships needed. Israeli camps and festivals as well as international qualify.

## **New business**

**Scholarships** The fiscal committee can determine a fixed amount available for scholarships in a given year and the scholarship committee can decide who best qualifies, or the scholarship committee can give a ranked list with the cost of each scholarship and the Fiscal committee decide how many scholarships to fund. A 3<sup>rd</sup> means to award scholarships could be developed and sent to the fiscal committee for action. Marshall noted that the rules state that a person cannot apply for a scholarship in the next 2 years after receiving one because the Fund is limited and not growing. The Fiscal Committee will address funding scholarships at their upcoming meeting so item was tabled with a motion by Shana and second by Marc. Motion passed.

**Statewide 2023** Response to inquiry by teachers Maurits & Tineke Van Geel. They inquired to be master teachers at event to be held May 12 – 14, 2023. Council rejected offer due to conflict with Mother's Day. Diane announced that Bata Marcetic is available May 19-21, 2023 and the venue, Dalmatian Hall, the weekend that Statewide Committee had desired. Marshall supported holding festival at that location, which features a hotel a block away that could serve as headquarters hotel. Contact Diane for Pauline's new email address in Minnesota.

Next meeting virtual April 24 9:30 a.m.

*Sandy Helperin*



# Narodni International Folkdancers



## Celebration of the life of John Matthews



Thursday, March 3rd, 2022  
7:30 - 10:30 pm



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# STOCKTON WINTER WEEKEND

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## STOCKTON WINTER WEEKEND

Suspense building, anticipation high!! Previews had hinted that the Stockton Team would astound us during Winter Weekend 2022, but how? 300 folks zoomed in on January 28 for warm ups led by Andy Taylor-Blenis. More joined the fun—1,700+ registrations by Monday afternoon-- and what a stunning menu of magic unfolded!

Encore! Orkestar Unbound opened the party and exquisitely played a varied repertoire throughout! Bill Cope directed the band comprised of himself, Arianna and Amberly Rosen, Jamie Cowan, and Balder ten Cate. Spotlights often featured Lew Smith and Melissa Miller leading dances in the sunlight of the adjoining Cope-a-cabana terrace. When the Rosen sisters played the Dutch "Ijswals" proud mom Joyce Holcomb waltzed with husband Gordon in the spotlight. Eileen Hug, tech and dancing participant enthused, "The live band was fabulous! Their arrangements were interesting. A lot of people were dancing and enjoying the music." Feedback in chat was a collective "Bravo!"

Surprise teaching assistants! 1<sup>st</sup> teacher, Zeljko, featured the Tamburitans ensemble flawlessly demonstrating dance steps as he cued Zoom participants. "Z" cleaned up some dances he had previously taught at Stockton Camps—*Al Je Lepo* and *Drmes iz Marjinaca*—plus debuted for North America the charming dance, *Stiri Snehe*. He also taught *Otezavac* and *Sokacko kolo 2*. Instruction concluded with video recordings of the Tammies performing suites choreographed by Zeljko. Scenes from Dances of Turopolje and A Wedding Feast in Podravino dazzled viewers. Zeljko noted that both males and females in Croatia dance with equal energy and precision. Men sport flashy swords & capes but women upstage them with their sweet faces. Z delights in representing Croatian culture. He reflects, "I recollect the traditional arts of our ancestors; I commemorate their efforts to enrich traditional treasure. For me a folk art is characterized by calmness and dignity,

thoughtfulness and perseverance, deep emotion, a pride-experienced-existence. I dedicated my life to preserve and perpetuate that!" We participants felt grateful for Zeljko's concise instruction & attention to historical/ cultural details.

Misconceptions corrected! The dance figures we learned at Stockton Camp 2006 for *Gorace* were not the original ones notated by Liselle Langeveld & Martin Ihns. Roberto set the record straight and revisited his energetic Rom dance *Te Joci Cu Focul* plus 2 vigorous Bulgarian dances, *Vlasko Cucano* and *Kloca*. We vowed to practice them for next summer's 75<sup>th</sup> anniversary camp afterparties.

A lucky coincidence! Lunar New Year festivities coincided with Winter Weekend and >400 participants logged on to celebrate at the Asia Party. Twelve groups from Japan, Taiwan, Korea and China (yes, China!) led dances, and explained holiday traditions. The party opened to the haunting melody of a Japanese flute played by a member of the Sonce (Rising Sun) dance club in Tokyo. Via video snippets illustrated: "Hane tsuke," the Japanese paddle game in which the loser gets a black ring around his/her eye to ward off bad spirits; dragon dancers parading along sparkler lit streets; the dangerous Beehive Fireworks in which folks participate to pray for blessings; agile lion dancers performing acrobatics above a pool in Kaohsiung. Live in their dance hall kimono clad musicians of Team Nagoya played Bulgarian instruments for dancing. The I-Lan University Club invited us to try rice bars coated with sesame seeds & peanuts, before they performed dances from Tibet, West India and Taiwan. The White Day FD Club in China came about when dancer Hunt Lin relocated from Taiwan for business. Seven dance groups now exist in China, all sprouting from one teacher at a university in Taiwan. ("Never underestimate the power of one individual..." adapted from Margaret Mead.) Young Oro dancers expertly performed a Turkish spoon dance. ASAMO club dancers in Seoul dressed in vintage ball gowns for *Bohemian National Polka*.



The Happy Dancers of Taipei closed the party by leading a peppy *Bavno Oro*. Club spokesperson Jun Yan explained the purpose of firecrackers and red papers on the wall for New Year's –scare off monsters-- and wished for everyone to become rich during the year of the Tiger. We do feel rich in culture and international friendship. Fusae Carroll and Rebecca Tsai recruited clubs and organized the Asian party.

Surprise addition! Euro Party 2022! Dance leaders in Greece, Germany, Bulgaria, the Netherlands and Spain accepted Ahmet's invitation to participate. Yannis Konstantinou advised us to drink warm rakia with honey during cold weather to ward off chill. Dancing *Tsotso* and *Karsilama* with him also generated heat. Kyriakos Moisisdis exclaimed that retsina fueled his group of 4 friends who joyfully danced selections from Macedonia, Thrace, Pontos and Kars. Iliana and Todor set out party platters for members of Voivodinsi in the Folk Arts center near Plovdiv. Dancers wore traditional costumes to perform selections from various regions of Bulgaria with Todor and Iliana singing and Todor playing the accordion. We viewers wished we could have also enjoyed their post-performance feast. Tineke and Maurits led *Yarn Anoush*, *Gajda* and other dances they had introduced at Stockton Camp. They noted that that they choose the music first when planning which dances to teach. Ahmet echoed, "If you grab peoples' hearts with the music, the steps will follow." Petra Bergmann, wearing a fluffy blue scarf & giant smile, brought her "big sound machine" to a snowy park in Munich to lead dances. Ibraim and Heidemarie, also of Munich, led a set from their home, followed by Gergana Panova-Tekath and students at the Folkwang University of Arts. Their youth & pep inspired us to join them in a lively *Sborinka* and *Kadandzha*. The Euro party concluded with a charming dance leader making his Stockton debut, Gabriel Frontera, of Mallorca. He showed the basic *Jota* step. His troupe demonstrated complex variations with high kicks, graceful leaps, dizzying turns, castanets and clapping. Gabriel stressed that the *Jota* is always improvised; usually the female dancer leads the male in initiating variations. The group desires to visit Chicago and San Francisco.

Will they make a side trip to Stockton?

Open House invitation! Richard Powers welcomed Zoomers for a tour of his "House of curiosities." Richard's distinctive collections include books, posters, paintings, prints, scores, sculptures, historic documents, oddities and intriguing objects. Most treasures relate to dance. Especially noteworthy: an original document from colonial days in which King George charged 3 men with the crime of "dancing and reveling" without paying tax for the privilege. Richard designed, illustrated and lettered posters for balls he produced. Fun fact: Images on those posters are of Richard and friends. His libraries include dance manuals, satire and more. He narrated the history and significance of his acquisitions as he shared titles such as "From the Dance Hall to Hell." Richard demonstrated how to use a "patter planner" which preceded computers as a tool for square dance callers to plan dance progressions. We could have wandered through his collections all day but it was time to dance the *Palais Glide*.

Global expansion! Andy Taylor-Blenis gracefully danced and taught 2 dances from the Pacific Islands: *Himig Sa Nayon*, a partner dance in waltz time from the Philippines and *E Pele E Pele*, a hula about the goddess of the volcano. One participant commented, "It was nice to have something a little different from our wonderful, expanding repertoire of Balkan, Greek, Israeli, Turkish dances."

Innovation! The Stockton planning team responded to feedback from previous camps by creating an eclectic category, "Bits & Bites." They compiled interviews, puzzles, poetry, amusing video clips, announcements, upcoming events & reminders to support artists with donations into Bits & Bites. (100% of participants' donations are contributed to artists; the planning and production team members all **volunteer!**) During Bits & Bites Zoomers could elevate their feet and exercise their brains between dance sessions. We squealed in astonishment as tractors square danced with precision at the 2018 PA Farm Show. <https://www.youtube.com/watch?v=yZYeAv8ekmE>. Marcie Van Cleave presented a poem prompted by a sign in Scotland, "Changing Priorities Ahead" She authored the poem as a

reflection on the pandemic. Shelley Gallison, 1<sup>st</sup> time emcee, interviewed Andy Taylor-Blenis who related stories about her legendary parents, Madeline & Cornell Taylor. Andy reminded us that continual strengthening is required throughout life as we “acquire” hip & shoulder issues. She insists that her own body is a testament to the benefits & demands of dance. Andy suggested that we read Howard Gardner’s book, *Frames of Mind*, to understand dance as a means to organize knowledge. “Folk dancing is brain strengthening!” asserts Andy. Shirley Vjeverica, musician, played and sang. Lee Otterholt interviewed Betty Solloway, a 102 year old dancer in his group at Laguna Woods. Betty began folk dancing in the 1930’s while a student at UCLA. She resumed dancing with the Griffith Park group in the 1940’s to lose a few pounds and gained a partner, husband Carl. They danced through life for 55 years until his passing. Betty attributes her long and graceful life to chocolate! Attending folk dance sessions and public lectures at UCI also contributes to Betty’s well-being. Gordon Deeg & Kamrin McKnight explained the origin of their famous wine & cheese party at Stockton Camp. Melanie Lawson Kareem strummed her ukulele and sang. Campers who fell in love with ukuleles and Melanie’s positive demeanor during Camp workshops eagerly enrolled in virtual classes in 2020. Linda Milhoan exclaimed “It’s the happy spot in my day.” Jolie Mayer-Smith from Vancouver said that “It is the most significant activity in which I participated during the pandemic.” Adony asserts “Melanie transformed the world of ukulele.” Melanie replies, “I’m changing the world 4 strings at a time!” Find Melanie on the web to put positivity into your day. Kudos to the Stockton team for inventing Bits & Bites!

Special, not sorrowful! Scheduling 2 sessions at WW '22 to honor Bruce Mitchell allowed viewers to become acquainted with Bruce in multiple capacities. Family, fishing, folk dancing, leadership and playing were all significant elements of Bruce’s life. He was at Stockton Camp for 68 years, many as director. He carried camp notes around in a leather-bound book and earned the nickname, “Big Kahauna” while initiating or abetting many Camp traditions. Gordon observed that in the early years European teachers

were not accustomed to the Stockton College rules banning alcohol on campus. Bruce could be persuaded to smuggle contraband as laundry in oversize pillowcases for after party enjoyment. Bruce loved to dance, teach dance and perform on stage. He was a member of the exhibition group, Cantia, for its 50 years of existence. Both as school principal and camp director he welcomed new faculty and staff with warmth. He did not welcome red peppers in his cuisine. So vehemently did he reject peppers that it’s surprising he allowed Jaap to teach “Kak Se Cuka Cern Piper” at camp in 2011. The most memorable of the numerous prank stories was told by son Sean who arranged for Bruce to get a traffic citation for “driving over 55” shortly after his 56<sup>th</sup> birthday. Bruce got even!

Listened & learned! The committee responded to requests for programs to be scheduled ‘round the clock, 23 ½ hours per day! Rebecca Tsai and Evan Chu interviewed, emceed and danced on the night shift with tech support by volunteers. Viewers appreciated the opportunity to catch classes they had missed, or to get extra practice for dances they want to add to club programs.

Mind boggling! “What’s My Line (Dance)?” game (s) premiered at WW '22. Engineered by Murray Spiegel, the game asked players to view short clips of folks dancing with audio muted and identify the dance. Meanwhile the clock counted down 15 seconds. In the advanced, extreme, SUPER edition of the game the dance videos were not only muted, some cut off the dancers’ legs; others depicted dancers moving in wrong LOD, or flipped so they appeared to dance on the ceiling, or reversed so they appeared to dance backwards. Thanks, Puzzlemaster Murray, for the fun. The comment, “Creativity Unbound!” which was directed to Murray, applies to the entire planning team.

About time! Steve Kotansky was allocated 1 ½ hours to talk! Topic: historical background and evolution of 3 iconic Macedonian dances, *Berance*, *Postupano* and *Kopachka*. Steve explained that village dances were already becoming codified for stage and film early in the 20<sup>th</sup> century. Film clips from 1935 depicted Pece Atansovski, Atanas Kolarovski and Simos Kostantinou in performances

as agile young dancers. Fun Fact: Pece was at first denied acceptance into Tanec Ensemble due to short stature.

Welcome reprisals! Drumming with Polly Tapia Ferber, singing with Michele Simon, sensational cinema hours with Ahmet, and opening and closing dance parties were elements of previous virtual festivals that returned in 2022. Winter Wonderland Party, emceed by Stacy Rose & Gigi Jensen featured veteran and newbie-to-Stockton dance leaders. Roo Lester offered a winterized version of *Ersko Kolo* and Jordan Uggla ended the *Charleston Madison* by somersaulting into our homes. The closing party was hosted by Dale Adamson and Wendy Brown. Dance sets were led by planning team members who had labored voluntarily for hours unseen to produce WW '22. Now on center stage to lead, the hard-working volunteers were showered with praise and gratitude.

Thanks for everything! Stockton's 4<sup>th</sup> online camp excelled in all aspects! Videos popped onto the screen instantly. The schedule was easy to read and download. Programs were intriguing. Attendees set aside their regular activities, pre-emptively prepared meals, swept the floor and zoomed in for 3 days. Positive comments resulted:

"The camp was fantastic and run very smoothly. Thanks to the hard work of the organizer, the staffs, the volunteers, the dance teachers and leaders, the MCs, the tech people, and the list goes on. The programs were also wonderful."

The Core planning team, Adony Beniares, Cricket Raybern, Dale Adamson, Murray & Randy Spiegel, Ellie Wiener, Holly Plotner, Ahmet Luleci, Evan Chu & Steve Himel, who all gave their time and talent voluntarily, can glow with pride of accomplishment, catch up on sleep, and let their imaginations wander to improbable ideas for the next festival.

Thanks to the participating artists! This festival, and all donations to the festival, were dedicated to your well-being and continued contribution to folk dance. May you prosper during the year of the Tiger!

*Diane Baker*



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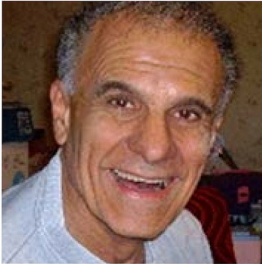
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# TOM BOZIGIAN & SHEREE KING



**Sunday March 20, 2022**  
**12:45 – 5:15 p.m.**  
**LA Dancefit Studio**  
**10936 Santa Monica Blvd.**  
**Los Angeles, CA 90025**



Admission \$12.00

## SCHEDULE

- 12:45 p.m. Registration opens, warm up dancing
- 1:15 – 2:15 Instruction by Tom & Sheree
- 2:15 – 3:00 Set of traditional Armenian, Greek, Lebanese dances party dances
- 3:00 – 3:15 Opportunity to video Tom & Sheree demonstrating dances taught earlier. Tom will collect a small fee for video recording.
- 3:15 – 4:30 Set of International dances (suggestions sent in advance)
- 4:30 - 5:15 On the spot dance requests by folks in attendance

**Participants are required to show proof of Covid vaccination, sign waiver and wear masks.**

Find waiver on website, <https://socalfolkdance.org/>

**Save time at the door by submitting waiver in advance and pre-registering.**

You may also print waiver, sign and bring to event.

Send to Registrar, Mindy Belli, 321 S. Vista Del Canon, Anaheim, CA 92807  
[mindybg2019@gmail.com](mailto:mindybg2019@gmail.com)

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Your name \_\_\_\_\_ e-mail address \_\_\_\_\_  
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Mail with a copy of your Vax record and check for \$12.00 payable to Folk Dance Federation of CA, South

You may send names of dances which you would like Tom & Sheree to review and names of dances you wish to be on the program to: [president@socalfolkdance.org](mailto:president@socalfolkdance.org)

**P.S. Bring a birthday card - We're celebrating Tom's 84th birthday!**

# CLUB DIRECTORY

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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.<<**

**JAN. 2022 — DUE TO INCREASING COVID CASES SOME GROUPS THAT HAVE BEEN DANCING LOCALLY HAVE TEMPORARILY STOPPED IN-PERSON DANCING. CONTACT THE GROUP FOR CURRENT STATUS.**

## Federation Clubs

>>**Bay Osos Folk Dancers:** Tue 1:00-3:00. South Bay Community Center, 2180 Palisades Ave, **LOS OSOS.** 818-203-5812 wburke.dance@gmail.com Billy Burke, BayOsosFolkDancers.org.

>>**\*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. sites.google.com/site/cabrilodancers

>>**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.** 805-501-9810 mari-lynml@yahoo.com Marilyn Ludwig

**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, EthnicExpressLasVegas.org

>>**Fantasy Folk Dance Club:** Sun 3:00 - 7:00. St Thomas Aquinas Church, 1501 S Atlantic Blvd, **MONTEREY PARK.** tiggerbyc@yahoo.com (626) 688-9245 Sophie Chen.

>>**Int'l Folk Dance Club - Laguna Woods:** Tue 10:00am-12:00. Clubhouse 1, 24232 Calle Aragon, **LAGUNA WOODS.** (949) 939-0604 MarilynMichael829@gmail.com Marilyn Michael Yurk. First-time dancers call Marilyn for gate clearance .www.lagunawoodsvillage.com/amenities/clubs/dance-club-international-folk

**Kypseli Greek Folk Dancing:** www.kypseli.org xorepse@gmail.com

>>**Laguna Int'l Dancers:** Sun 6:00-8:30 on zoom. Wed 5:00-7:00 at Clubhouse 2, 24112 Moulton Pkwy, **LAGUNA WOODS.** (949) 770-7026 7kahnmiriam@gmail.com Miriam Kahn www.lagunainternationaldancers.com

>>**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 www.narodni.org

>>**Pasadena Folk Dance Co-op:** Fri 7:30-9:30. Altadena Community Church, 943 E Altadena Dr, **Altadena.** 626-808-0361 mari2@workableeconomics.com Mari Werner www.pasadenafolkdancecoop.org

>>**Prescott Int'l Folkdancers:** Sun 2:00-4:00. Prescott Boys & Girls Club, 335 East Aubrey St, **PRES-COTT, AZ.** (928) 925-8995 Dick Weston Prescott.intl.folkdancers@earthlink.net. http://www.prescottinternationalfolkdancers.org/

## Exhibition Groups

**Solvang Village Folk Dancers:** Sat 6:00-8:00 (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 www.svfolkdance.com

**Tuesday Gypsies:** is now Westside Folk Dancers

>>**Ventura Int'l Folkdancers:** Tue&Thu 2:15-3:30. 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**. (949) 767-7173 ms.winokur@yahoo.com Shana Winokur. Www.VeseloSeloFolkDancers.com

>>**Vintage Israeli Dancing:** One Sat per month 8:16-12:00. Anisa's School of Dance, 14252 Ventura Blvd, **SHERMAN OAKS**. jrbythec@aol.com Jim Rothman. www.vintageisraelidancing.org

>>**West Valley Folk Dancers:** Thu 2:00-4:00 . Danceland 7215 Tampa Ave., **Reseda**. 818-979-5030 jaymichtom@yahoo.com. Jay Michtom. Www.WestValleyFolkDancers.org. Vaccination proof & masks.

**Westchester Lariats:** Mon 4:00-9:00. Westchester Townhouse, 8501 Emerson Ave, **LOS ANGELES**. (310) 645-2423 heikeat@aol.com Heike Sussman. Www.WestchesterLariats.org

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

**Westwood Coop:** is now Westside Folk Dancers

**Karpatok Hungarian Folk Ensemble:** Wed 8:00. United Hungarian House, 1975 Washington, **LOS ANGELES**. (805) 341-9640 sissykf@earthlink.net Sissy Keresztes-Fischer. Www.KarpatokFolkEnsemble.com

**Krakusy Polish Folk Dance Ensemble:** Tue 7:30-9:30 Sat 2:20-4:20. Polish Parish Hall, 3424 W Adams Blvd, **LOS ANGELES**. (626) 827-7338 elistarr@yahoo.com Elizabeth Romuzga. Www.krakusy.com

**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

**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. Commu-  
nity Center, 4469 Chevy Chase Dr., **LA CAÑADA**  
(818)790-8523 JanRayman@charter.net  
www.Foothill.Dance

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

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

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

**Israeli Dancing-Yoni Carr:** Mon 7:00-11:30 Begin-  
ners 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:** Wed 8:00-  
10:00PM (In-person/safety precautions). Oak Park  
Stage, corner Junipero and Calle Real, **SANTA BAR-**  
**BARA.** 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 Tow-  
er 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 Folkdanc-**  
**ers:** 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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