



Folk Dance Scene



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On the cover: Photo from The 28th Annual Ukrainian Folk Festival, Buck County PA, 2019



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Editors' Corner

Our April cover story features Ukraine. Jan Rayman writes of the history of ethnic dance and Betchen Barber contributes the costume corner. The e-version for this month has many links that will enable you to see the dances being discussed. Those links are the underlined words which can be clicked on, but not if you get the Scene only in the print version. We hope that you will consider switching to e-version if you have not already done so. The pictures are in color and the links are live!

Paul Collins of Chicago contributes a story of his early dancing days; read it in Dancers Speak.

We hope to see you all on the dance floor soon. 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

SING (AND DANCE) YOURSELF TO A BRIGHTER WORLD

Kudos to Lee Otterholt and the Laguna Fest Committee for always including a sing-along, even when the festival takes place virtually. The March 5 event was a joyful opportunity to recall dances introduced at previous Laguna Fests, to connect with local and global dance leaders, and to sing with Michael and Melanie Lawson. Sadly, also in March Atanas Kolarovski passed. Local dancers will vividly remember Atanas closing the 2002 Laguna Fest Saturday evening party lustily singing *Bitola moj roden kra* while playing accordion and dancing. Dancers with moist eyes and happy hearts added their voices.

The benefits of singing for physical and mental health continue to be documented by neuroscience researchers. *Sing For Joy*, Canada, posted on January 17, 2022:

“The neuroscience of singing shows that when we sing, our neurotransmitters connect in new and different ways. It fires up the right temporal lobe of our brain, releasing endorphins that make us smarter, healthier, happier and more creative...”

<https://singforjoy.ca/benefits-of-singing/>

Singing also enlarges lung capacity, reduces anxiety and boosts immunity. Singing with a group intensifies those benefits and promotes a sense of belonging and community. Singing yourself into a better mood as endorphins flow through your brain might have the long-term effect of protecting your brain from dementia.

There is much to be learned about singing and the brain. “For the first time, MIT neuroscientists have identified a population of neurons in the human brain that lights up when we hear singing, but not other types of music.” These neurons, found in the auditory cortex, appear to respond to the specific combination of voice and music, but not to either regular speech or instrumental music. Exactly what they are doing is unknown and will require more work to uncover, the researchers say.” <https://neurosciencenews.com/singing-neurons-20093/> February 22, 2022.

Continued on page 15.

A CELEBRATION OF UKRAINIAN DANCE AND CULTURE

Editor's note: It is with great sadness, but also great hope that we present this article on Ukrainian Folk Dance. The staff of Folk Dance Scene would like to express their love of the Ukrainian and the Russian people.

The Story of Ukrainian Dance

Author's note: For readers of the (less expensive) electronic version of this article, we encourage you to click on the dances to see interesting videos. You can save time by skipping ads and parts of the videos. For readers of the printed version, if you have not already received a complimentary electronic copy of this article with the links and color pictures, and would like to see it, send an email to me at JanRayman@charter.net.



Ukraine (population 44 million), located in Eastern Europe, is geographically the second largest country in Europe, Russia being the largest. With its rich agricultural land and other natural resources, Ukraine has a long history of being ruled by surrounding countries. Kyiv and other important cities are located adjacent to the Dnieper River in central Ukraine. The port city of Kherson is located where the Dnieper River flows into the Black Sea. The Carpathian Mountains create a natural border on the southwest with Moldova and Romania. Ukraine's other neighbors are Hungary, Poland, Belarus, and Russia. Ukraine finally gained independence in 1991 with the dissolution of the U.S.S.R.

Ukrainian culture, including dance, reflects the influence of its neighbors and has also influenced them. All these cultures share an early history. For example, a dance that originated as a Ukrainian/Russian pagan dance known as Chodzony or Chorovod (sometimes spelled Khorovod), later danced by peasants, became popular among nobility and townspeople, and eventually evolved into the Polonaise of Poland. Chorovod is over a thousand years old and is still danced in Ukraine and Russia at weddings and in the recreational folk dance community. It is a combination of a circle dance and chorus singing, similar to the choreia of ancient Greece. In the Slavic ancient culture the circle dance symbolizes the movement of the sun, worshipped as a god, and was also a pagan rite with the meaning of unity and friendship.

Christianized versions of pre-Christian ritual dances, such as the Vesnianky and Hahilky, are still performed in the spring. They were a powerful part of Ukrainian and Russian religion and culture for millennia, before being adapted into Christianity. These group dances, songs, games, and dramatic scenes were believed to serve a magical function with the aim of enticing spring and chasing winter away. Participants tried to ensure a bountiful harvest through the power of music, words, and body motion. In some ritual dances the dancers walked in a circle imitating the path of the sun in the sky, while in others the gestures showed the continuity of human life on Earth. A fantasy based on these dances is the ballet The Rite of Spring, choreographed by Vaslav Nijinsky, to music composed by Igor Stravinsky and first performed in 1913.



The Rite of Spring dancers

Between the 16th and 18th centuries, social dances became more and more popular. Ukrainian social dances can be distinguished from the earlier Ukrainian ritual dances by the prevalence of musical accompaniment without song, and the increased presence of improvisation. The [Hopak](#) is the flashiest and best known. The [Kozachok](#) (also transliterated as [Kazachok](#)) is similar to [Hopak](#) but slightly less acrobatic. There are some delightful videos of the [Kozachok](#) performed by [Soviet soldiers in 1946](#) and by [cute children](#). The [Kozachok](#) is still quite challenging to master, as shown by instructional videos for [boys](#) and [girls](#). [Hopak](#) and [Kozachok](#) developed as social dances in the areas surrounding the Dnieper River, while the [Hutsulka](#) and [Kolomyjka](#) originated with the Hutzel people, living in the Carpathian Mountains to the west. Eventually, social dances of foreign extraction such as the Polka and Quadrille also gained in popularity.

Thematic story dances employing pantomime tell the story of a particular group of people through movements which mimicked their work. Such dances include [Kovali](#) (the blacksmiths), [Kosari](#) (the reapers), and [Shevchyky](#) (the [cobblers](#) or [bootmakers](#)).

By the turn of the 19th century, many of these traditional dances began to be performed in theaters. What had been Ukrainian folk dances eventually led to masterful and choreographed performances creating an impressive new art form involving highly trained dancers. The State Folk Dance Ensemble of the Ukrainian SSR was founded in 1937 with the goal of elevating folk-stage dance to its highest artistic level, and [other performing groups](#) followed. Perhaps the most popular dance company now is the Ukrainian National Folk Dance Ensemble named after P. Virsky.

Ukrainian folk dance was fundamentally altered when it became a stage dance. These dances are spectacular works of art and athleticism. The beautiful stage costumes are based on traditional dress, but represent an idealized image of village life, with dancers identically dressed in vibrant colors untarnished by time or nature. While the dance steps, costumes, and music differ from dance to dance, many of these variations are modern-day choreographic constructs, with changes having been made to advance the art more than to preserve cultural traditions. Once dance masters such as Vasyl Verkhovynets and his former student Vasyl Avramenko began touring Ukrainian lands with their troupes, teaching workshops in the villages, the regional variations in Ukrainian folk dances began to slowly fade. There were also positive effects of their success. For example, Vasyl Avramenko is credited with spreading Ukrainian dance throughout the world. He is considered by many to be the father of Ukrainian dance.

Meanwhile, Ukrainian immigrants brought their village dances to their new homes in [Canada](#), Australia, the United States, South America, and elsewhere. Wherever Ukrainians settled, their social and performing groups also took root. Vasyl Avramenko, a master of using dance in films and live performances to draw attention and sympathy for Ukrainian culture and a strong proponent of Ukrainian independence, also joined the diaspora, first in Canada and then in the United States.

Ukraine has many ethnocultural regions, each with its own music, dialect, form of dress, and dance steps. The scholarship of Verkhovynets and Avramenko, the major proponents of stage dancing, was mostly limited to the villages of central Ukraine. Gradually, other more culturally sensitive dance historians began filling in the gaps by researching the dance forms of the various ethnic groups of western Ukraine, publishing this scholarship, and founding regional dance ensembles. Most of this research, however, occurred after performing groups had already toured Ukraine. That limited the available sources of traditional dance knowledge to isolated villages or to the immigrant communities who left their native territories earlier.



A typical movement in the Hopak involves [squatting](#) sequences. Photo-taken ca 1899-1908. Courtesy of [Wikipedia](#).

Ukrainian Folk Dance Today

Today most Ukrainian people no longer live in the mountains or work in Ukraine's vast agricultural region, although much agricultural production still takes place with Ukraine playing a large role in feeding the world. In the past the dances of Ukrainians were influenced by Poland, Russia, and the Austro-Hungarian Empire. More recent influence has been from the West in the form of Foxtrot, Charleston, Tango, Rock 'n roll, Disco, and Breakdance. That said, they still have a strong connection to their history and traditional Ukrainian dance, which is viewed as an art form, a national symbol, a form of entertainment, and as an important part of their culture. Many are learning or preserving traditional Ukrainian dance as a way to connect to their heritage.



*Yavir Dance Ensemble, 2018
Privit welcome dance*

Here are some of the dances that are important to them.

Privit, meaning "hi there," is a Ukrainian dance developed by 20th century performance ensembles to welcome the audience and start off programs of Ukrainian folk dances. It is performed by amateur and professional Ukrainian dance ensembles. In it, the dancers preview dances and the various representations or regional folk dances which will be seen later in the performance. At some point in the dance, the audience is greeted by one or more dancers bearing wheat, bread and salt. The bread, salt and wheat represent the land's fertility to Ukrainian people.

The three most popular Ukrainian dances today are *Hopak*, *Hutsulka*, and *Arkan*, danced in performances and recreationally.

The *Hopak* is the most famous dance form in the Ukrainian culture. There is a more staid -- but still vigorous -- couple *version* danced by recreational dancers in the United States. The *Hopak* originated in Ukrainian military communities in the 17th century. When the Cossacks would return from battle, the men would celebrate by dancing the *Hopak*. Town musicians would gather their instruments, mainly a variety of string instruments and drums, as well as mountain horns, and play for the men while they danced. Originally, the *Hopak* was improvised, with participants forming a circle and members taking turns entering the center and showing off their best moves. The dance is sometimes even considered a form of martial art since many of the moves performed include high kicks, arm raises, and symbolic gestures. Although it originated as a men's dance, the *Hopak* was later danced by couples, male soloists, and mixed groups of dancers. The *Hopak* is performed most often as a solitary concert dance by amateur and professional Ukrainian dance ensembles, as well as other lovers of folk dances.

The *Hutsulka* is from the Hutsul region of western Ukraine, danced for hundreds of years right through to today. Hutsuls live in the Carpathian Mountains and were more likely to be pastoralists or foresters rather than agriculturalists. Hutsul dances tend to be very vigorous, even the non-performance versions, with many jumps and turns. Female dancers usually put their thumbs in the armholes of their vests while dancing, while the men hold on to the fabric at the front opening. Performing groups often wear traditional Ukrainian red boots, but traditionally Hutsuls would wear sheepskin shoes called *postoley*, similar to *opanke*, which laced up the leg, with curled up toes to keep them from tripping in mountain terrain. A version of the *Hutsulka* is still performed at every *Hutsul wedding*. Parents teach their *children* how to dance to keep old traditions alive. There are many *different variants* of the *Hutsulka* in many different villages. They are typically danced in circles to fast-paced music. The circles then break down into smaller circles or couples.

The *Arkan* is a circle dance of the Hutsul people. It was traditionally *danced around a burning bonfire* by men as a show of strength and to make them feel brave. The men usually dance with their arms upon one another's shoulders. The word "*arkan*" refers to the step they perform while dancing around the fire and



literally means “lasso,” borrowed from Turkish. The basic *Arkan* step is called *Pishov*, which means “let’s go.” An interesting [video](#) shows many variations in slow motion. These get more challenging as the dance progresses. There are several recreational versions of *Arkan*, including [one](#) choreographed by George and Iryna Arabaji, who teach Ukrainian dance and live in Sacramento.

There are seven other regional dances of Ukraine. Bukovynian dances are from the transitional highland between Ukraine and Romania, historically ruled by the Romanian Principality of

Moldavia, as well as by the Hapsburg Empire and by the Tatars. These dances involve a variety of foot stamps.

The dance steps of the Volyn region, located in north-western Ukraine, are characterized by energetic jumping, high legs, and lively arms. These dances have been influenced by the traditional dances of Poland, due to Volyn's geographical proximity with Poland, and Poland's extended rule over the area.

Polissian dances, representing the culture and traditions of Polissia are characteristically very bouncy and with emphasis on high knee movement. One popular Polissian dance is called *Mazurochky*.

The ethnographic region of the Lemkos lies mainly in Poland, with a small part falling within current Ukrainian borders. Relatively isolated from ethnic Ukrainians, the Lemko people have a unique lifestyle and ethnography, like that of the Hutsuls, with the style of dance being light-hearted as well as lively.

Many Ukrainian folk-stage dance ensembles have incorporated stylized *Tsyhans'ky* (“Gypsy”) [dances](#) into their repertoires. The Romani people have lived in Ukraine for centuries. Those inhabiting the Carpathian Mountains have even developed their own dialect of the Rom language, as well as customs and traditional dances limited to their own villages.

There are also Podillian dances representing the culture and traditions of Podillia and Boiko dances reflecting Boikivshchyna culture and traditions.

Ukrainian Dance in Southern California Today

Some Ukrainian dances enjoyed in groups in Southern California are [Malenki Tanets](#), [Chorovod](#), and [Hopak](#). The first two were taught by Thea Huijgen at Statewide 1993. *Malenki Tanets* is from central Ukraine and means “little dance.” A [video](#) made by the dance group Dunav shows all the steps clearly. [Rosemary Gledhill's video](#) shows the steps of *Chorovod* and includes instruction. Alexandru David taught a [different version](#) of *Chorovod*. The *Hopak*, as danced in California, is a vigorous couple dance arranged by Henry Buzz Glass in 1946.

(If you would like music and/or syllabi to any of these three dances, email me at JanRayman@charter.net or, if you are reading the electronic version, click [here](#).)

Jan Rayman

COSTUME CORNER



*Two young women in the
Ukrainian "national" costume*

UKRAINIAN COSTUME

“I’ll jump if I want to—
If I don’t, I won’t!”

Thus would chant a young Ukrainian girl, as her female relatives held a special back-apron (*plákhťa* or *panyóva*) out to her while she clambered along the low sleeping bench that ran around the main room of a village house (**Fig. 1**). Jumping down for them to wrap it around her would immediately and visibly change her status from child to adult woman, someone now available to be married off (**Fig. 2**). The ceremony of donning the square-patterned and tasseled back-apron occurred soon after menarche; but if the girl didn’t feel ready for marriage—or if someone was after her that she didn’t want to marry!—she technically had the right “not to jump” into the new costume for a maximum of one year.

Fig. 1 right: Square-patterned back-apron, or plakhta, versions of which were traditionally worn by Ukrainian women once they reached child-bearing age. In many areas, the girl wove it herself to demonstrate that she had acquired the weaving skills necessary to clothe her future family—prospective mothers-in-law scrutinized it carefully! Note, too, the pompoms of heavy thread on the front corners and tassels on the ends of the belt band.

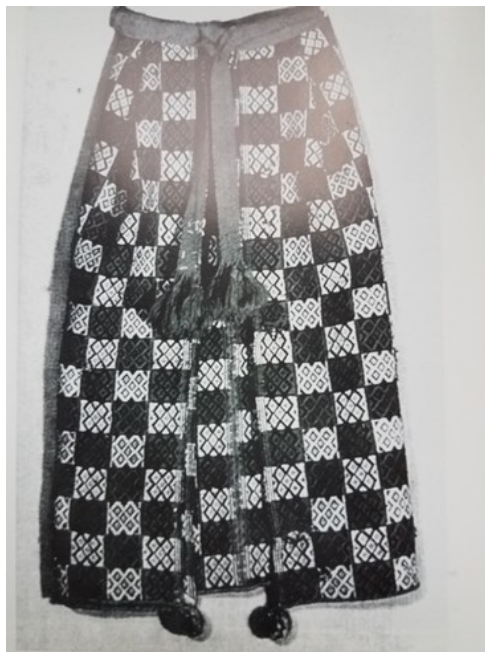


Fig. 2 left: Woman’s costume type found in much of Ukraine: an embroidered white chemise, over it a square-patterned back-apron (red and black colors typically dominant) with the front gap covered by an embroidered, light-colored front-apron (big or small, long or short, by region), a sleeveless jacket opening in front (usually now of jewel-colored velvet), and life-preserving red coral beads. Left as used by Moiseyev dancers (shortened to look fashionably modern); right as depicted in the 18th century (note that the enormous plakhta is doubled over and the outer back corners tucked up to show the lower layer). Unmarried girls wore flowers and ribbons on their heads, whereas married women had to cover their hair.

Fig. 3: Ukrainian young man's shirt (left) and woman's chemise (right), both embroidered with roses in life-affirming red. They are lying on a modern plakhta. The shirt, made about 1915, was hand-woven from hand-spun hemp; the much newer chemise is of machine-woven cotton. (Author's collection.)

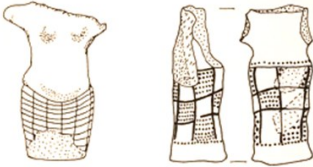


Fig. 4: Ancient Balkan representations of the square-patterned wrap-around skirt: Above: 2 little clay figurines from the early Neolithic, ca. 5000 BCE (Gradac and Vinča, Serbia), and below: large clay statue from the Bronze Age, ca. 1500 BCE (Kličevac, Serbia). The latter already shows virtually all the traits of the traditional Ukrainian plakhta-costume other than the jacket (a much later addition).



As a girl-child she already wore an unadorned and simply belted version of the long shirt-like garment she would wear all her life. Indeed, women's rural dress in most of Europe had as foundation a white, ankle-length, long-sleeved, white chemise, originally of home-grown linen or hemp, later of cotton. Ukrainian girls embroidered their own chemises, as well as the men's shorter but similarly constructed shirts, with traditional designs in red and black (**Fig. 3**). These were thickest around all the openings—at neck, wrists, and hem—in hopes of keeping sickness spirits out. Red, the color of life-blood, was anciently thought to be hard for demons to sneak past. For good measure, the front and sleeves were often embroidered with roses, on the grounds that “as the thorn protects the rose, so the rose will protect me!” (a European belief we find first in Homer's *Iliad*, some 2800 years ago, and echoed again at the end of Goethe's *Faust*). The sleeved shirt or chemise itself came into Europe word and all as a “tunic” from the Near East about 2000 BCE, providing a convenient cover-up for cold winters.

Archaeology shows, however, that the apron indicating a woman's marital status was a much older garment, and native to Europe. Already in the Palaeolithic era at 20,000 BCE, from Ukraine to France, we have evidence of apron-like tasseled belts being worn in front or back to indicate a woman's child-bearing status; and by 4000 BCE (the late Neolithic), when actual woven cloth was becoming commoner, we see female figurines wearing square-patterned aprons in the region from Ukraine to Serbia (**Fig. 4**), exactly where we still find vestiges of them as marital aprons today. Interestingly, most of the Ukrainian ones (which differ from village to village—thus you could tell where a girl was from) also still show remnants of the Palaeolithic tassels. Pompoms of colored thread still adorn the front corners of the back-apron and sometimes also the back hem, while 19th-century examples often sport a flurry of short tassels right in the middle of the back.



Fig. 5: Lapti, or simple shoes woven from strips of bast fiber and tied onto one's feet over footwraps, were worn by peasants who couldn't afford leather shoes—that is, by most rural folk.

Men, as we said, wore a similar sleeved “tunic”, but shorter to accommodate the trousers they had adopted from their horse-riding eastern neighbors. To straddle a horse, you have to spread your legs wide, so the shirt must be short enough not to interfere, and pant-legs help to reduce the chafing of tender parts. (I was lucky enough to work in Central Asia on some of the oldest trousers ever found, from about 1000 BCE, part of a man's outfit that included a sleeved shirt and waist-cord.) The Ukrainian shirt was belted with a colored cord or sash, which originally was red in color and given to a boy when he reached puberty, much like the girl's marital apron. Both men and women wore boots if they could afford them, or else *lapti*—sandal-like soles woven out of strips of bast and tied onto one's feet which had been wrapped with strips of old cloth (**Fig. 5**). In summer, women and children went barefoot.

By the end of the 19th century, city folk no longer wore these age-old costumes, although they long persisted in the vast rural areas, each region with its own special details. The wealthy adopted the fashionable clothing of western Europe, but the housemaids and stable hands, coming in from the countryside to find work, adopted interesting “fashionable” modifications of the rural dress (**Fig. 6**) that maintained the typical red and dark blue colors and even some of the traditional embroidery.

*—Elizabeth Wayland Barber
(for further information see *Prehistoric Textiles* [1991] and
The Mummies of Ürümchi [1999])*



Fig. 6: Late 19th century parlor-maid's outfit from Odessa. Apron, blouse, and little kokoshnik for the brow are decorated with hand-done embroidery and lace. The skirt would have been dark blue and calf-length, over little ankle-high black boots and long stockings. (Author's collection.)

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, 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/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/> and on Zoom link at <https://tinyurl.com/GFDPparty> Info: virtualfolkdance@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**

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 for the dates and Zoom link.**

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.

9 *June Camp Preview Party on Zoom*, 3-6 pm dancing to live music by Tom Pixton and friends with surprise guest teachers. To get the Zoom link, email JuneCampIFD@gmail.com or check <https://sites.google.com/site/junecampifd/online-preview-party?authuser=0>

24 *Ukrainian group DakhaBrakha* at Ace Hotel, downtown LA (depending on world events). <https://cap.ucla.edu/calendar/details/dakhabrakha2022>

30 *Lyrids Folk Dance Festival One Day Wonder on Zoom*. <https://lyridsfolkdancefestival.org/>. See OTS.

MAY

13-15 *OC Greekfest* at St John the Baptist, Anaheim <https://ocgreekfest.com/>

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 Festival, Cerritos Folk Dancers, Sat. 1:00 – 5:40* at Cerritos Senior Center, 12340 South Street, Cerritos, CA 90703. \$8 (or \$6 if paid by 4/30/22) Info: Sue Chen (562) 338-2298, CerritosFolkDancers@gmail.com or ChiangWenLi@yahoo.com.

15 *Topanga Banjo and Fiddle Contest* 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/>

JUNE

4-5 *San Luis Obispo Greek Festival* Madonna Expo Center, 11am – 7 pm. <https://www.greekfestivalslo.com/>

24-26 *Irvine Greek Fest* <https://irvinegreekfest.com/>
24-26 *Ventura County Greek Fest* at Freedom Park, 480 Skyway Dr, Camarillo, CA 93010, conveniently located by the Camarillo Airport. Sponsored by St. Demetrios Greek Orthodox Church, Camarillo. Authentic Greek culture, food, music, dance, and family fun! Admission \$5 <https://www.vcgreekfestival.org/>

JULY

15-17 *South Bay Greek Festival*, Redondo Beach

NOV

11-12 *Fall Camp, Brandeis-Bardin Campus of American Jewish University*. Master teachers Steve Kotansky and Roberto Bagnoli. Advanced registration is required. Details are at FallCamp.org, or contact Dance@FallCamp.org or 818-790-8523.

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

18-25 *Canceled Balkan Music and Dance Camp*, Mendocino Woodlands www.eefc.org

JULY

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

OUT OF STATE

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

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.

9-12 *Hungarian Dance Camp at Pinewoods*, MA with Dénes Takácsy <https://www.facone.org/hungarian-weekend/index.html>

23-30 *International Dance and Music at Pinewoods*, MA with Bianca de Jong and Kumu Hula Kawika Alfiche, music by The Vaccinated Squirrel Orchestra and The Pinewoods Band <https://www.facone.org/pinewoods/pinewoods.html>

JULY

17-23 Kentucky Dance Institute with Ed Austin, Bata Marcetic, Marcie Van Cleave, Jacob Madsen, Paul Henze <http://kentuckydanceinstitute.org/>

AUGUST

6-13 **CANCELED** *Balkan Music & Dance Workshop*
Iroquois Springs, NY - www.eefc.org

14-20 *Mainwoods Dance Camp 2022 Session One* – Aaron Alpert, Ercument Kilic, Steve Kotansky, Patricia Williams, Pixton-Poirier Band. www.mainwoodsdancecamp.org

21-27 *Mainwoods Dance Camp 2022 Session Two* – Roberto Bagnoli, Monique Legare, Miroslav 'Bata' Marcetic, Balkan Fields Band. www.mainwoodsdancecamp.org

SEPTEMBER

21-25 *Tamburitza Association of America's Extravaganza 2022* in Cleveland, Ohio 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, 201.836.0362. See ad.

BULGARIA

5/22-6/6/2022 *Rose Tour in Bulgaria* with Iliana Bozhanova and Todor Yankov <http://www.ilianabozhanova.com/index.php/tours-in-bulgaria>

8/1-14 *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. Munich, Salzburg, Lucerne, plus. Info: 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.

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, 201.836.0362. See ad.

HUNGARY

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

IRELAND

8/5-17/2023 *Tour led by Jim Gold and Lee Friedman*. Galway, Aran Islands, Cork, Blarney, Dublin, plus. Info: 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, 201.836.0362. See ad.

MACEDONIA

7/30-8/9 *Macedonian Pearl Folk Seminar*, Berovo, Macedonia info: g-alacki@yahoo.com or <https://www.facebook.com/groups/718034864954865/>

NORWAY, DENMARK, SWEDEN

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

ROMANIA

7/5-7/15 *17th Romanian Folk Dance Seminar "Banatfolk 2022"* Led by Marius Ursu Info: mariusursu91@yahoo.com- www.mariusursu.ro

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, 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.

The Corner continued from page 3.

The British Academy of Sound Therapy offers advice: "Sing for at least 5 minutes to feel the uplifting benefits of singing." Further, the Academy recommends singing along to your favorite recordings for about 14 minutes, to choose songs with a compelling rhythm to get your feet moving and to choose music with positive lyrics. <https://www.britishacademyofsoundtherapy.com/singing-for-health/>

During the Covid era I have missed annual visits by Karen & Dzevad Belcic. It brightened my mood to hear Dzevad singing Serbian lyrics as he led the dance line at Narodni and Veselo. Take a cue from Dzevad, dance often and sing along. Next Federation event will take place in Cerritos on May 14. CU on the dance floor!

Diane Baker



Let's Dance!

The Magazine of International Folk Dance

Join the Folk Dance Federation of California and receive *Let's Dance!* 10 issues for \$35/year

The where, when, how and who of International Folk Dancing

Membership application available on line at www.folkdance.com.
Pay on-line or send application with check to
Marsha Rosenblatt, Membership,
927 Springfield Drive
Millbrae, CA 94030

ON THE SCENE

NARODNI INTERNATIONAL FOLK DANCERS

April 2022 – By this time, Narodni will hopefully have been dancing together for the past month after the holiday hiatus. We started off March with our “Celebration of Life” party for John Matthews and followed up with a St. Patrick’s Day party co-hosted by Narodni and Veselo Selo Folk Dancers, who are also struggling back to life.

Currently, masks are optional and our dancers no longer feel the need to dance 3 to 6 feet apart. We can hold hands and support each other once again! Regular weekly dancing continues, (with-up-to-date vaccinations and any other current L.A. County guidelines).

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. You can contact our website at www.narodni.org for basic information. Any questions? Call or text Julith Neff at (562) 881-9504.

Julith Neff

CERRITOS FESTIVAL, May 14, 1:00 to 5:40 p.m.

Cerritos Folk Dancers (CFD) will host a festival to celebrate their thirteenth anniversary. The festival is to be held at Cerritos Senior Center, 12340 South Street, Cerritos, CA 90703, from 1:00 to 5:40 p.m. on Saturday, May 14, 2022. Due to Covid-19 pandemic, the Cerritos Festival has skipped in the last two years. It’s time to have the in-person dancing again now. Let’s enjoy the party.

This event is sponsored by the Folk Dance Federation of California, South, Inc. Attendees are expected to make a donation of \$8 per person, or \$6 if the payment is made by April 30, 2022. Finger foods or other treats to share with other dancers are encouraged. You are encouraged to wear traditional or special costume to the party.

The venue of the event belongs to the City of Cerritos. We have to follow city’s Covid-19 regulations. At the time of press, festival attendees are expected to be fully vaccinated but masks are optional. We encourage you to bring your own water container and

water. Please don’t come if you have possible or confirmed symptoms of Covid-19. We’ll enforce city’s regulations that are applicable at the time of the festival.

Each folk-dance group may request, lead, and/or perform a dance. To do so, please send the music of your choice to the CFD to be scheduled in advance.

Info: (562) 865-8854, CerritosFolkDancers@gmail.com, or ChiangWenLi@yahoo.com.

Wen Chiang

PASADENA FOLK DANCE CO-OP

We resumed in-person dancing in March and we’re currently meeting every Friday night from 7:30 till 9:30 at the Altadena Community Church at 943 E. Altadena Drive in Altadena. In April, Rick Cofield will be teaching the energetic Bulgarian line dance, *Jove Male Mome*.

Currently we’re admitting fully vaccinated only, and we still require face masks. Please see our website Events page for event details and full current protocols. <https://www.pasadenafolkdancecoop.org/events/>

Mari Werner

LYRIDS FOLK DANCE FESTIVAL 2022

April 30, 2022 online via Zoom!

Our eighth Lyrids Folk Dance Festival, includes dances from Bulgaria & Beyond with [Jaap Leegwater](#), dances from Turkey with [Ahmet Lüleci](#), and dances from Israel with [Naomi Taussig](#). At noon, [Yves Moreau and France Bourque Moreau](#) will talk on Traditional Dance of Québec & Beyond. Enjoy singing with [Michele Simon](#) and drumming with [Polly Tapia Ferber](#). The evening party will include music with [Orkestar Unbound](#) (Bill Cope & friends), dancing your favorite dances, and the day’s dance reviews.

On the Scene is continued on page 19.

Jim Gold International Folk Tours: 2022-23



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



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

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(_____) _____ Email _____

Jim Gold International, Inc. 497 Cumberland Avenue, Teaneck, NJ 07666 U.S.A.
(201) 836-0362 www.jimgold.com Email: jimgold@jimgold.com



RECENT EVENTS

FRAN PREVAS AWARD

Congratulations to Fran for being the recipient of the Laguna International Folkdancers Lifetime Achievement Award! This prestigious award is given each year as part of the Laguna festival. This year Lee Otterholt & Marcella Lawson virtually posted the award at 8 pm during the Laguna Fest evening party. We are glad that your hard work has been appreciated!



JOHN MATTHEWS' CELEBRATION AT NARODNI

On March 3rd, Narodni International Folkdancers reopened with a celebration of the life of John Matthews. We had a segment of live music provided by Shana Winokur, Kris Larsen, and Jim Garner. The dances we did were primarily ones that John liked or taught. We were grateful to be reopening and grateful for the meaningful contribution John gave to the folk dance community.



KRAKUSY POLISH FOLK DANCE ENSEMBLE INC RECEIVES 2022 LOS ANGELES AWARD

Krakusy Polish Folk Dance Ensemble Inc. has been selected for the 2022 Los Angeles Award in the Fine Arts School category by the Los Angeles Award Program.

Each year, the Los Angeles Award Program identifies companies that we believe have achieved exceptional marketing success in their local community and business category. These are local companies that enhance the positive image of small business through service to their customers and our community. These exceptional companies help make the Los Angeles area a great place to live, work and play.



On the Scene continued from page 16.

50TH ANNIVERSARY OF IFC

We invite you to join us for the 50th Anniversary of IFC! Moshe Eskayo started IFC in 1972, which we have been continuing and are pleased to be back this year, carrying on the tradition in person. Friday–Sunday, May 13–15 at Circle Lodge in Hopewell Junction, NY.

Our great guest teachers will be Steve Kotansky and Alexandru David in a rare East Coast appearance. (Alex still choreographs and teaches regularly in Los Angeles.) The band Sladka from Boston will return to play on Saturday night.

Attendees must be fully vaccinated including boosters. Proof of vaccination must be submitted with registration to attend IFC Revival. Current NY/CDC Covid guidelines will be adhered to for everyone's safety. In our efforts to promote safety, we are **limiting the camp to 70 participants**, so reserve your place soon.

Registration is now open. Download the form here: <http://ifc-ny.com/registration.html>

Send a deposit now (\$100 per person) to reserve your place. We want to see you at camp!

Lots more info on our website: <http://ifc-ny.com>

For other questions, email DanceIFC@gmail.com or call Joan at 617-893-2399.

Joan Hantman, Murray & Randi Spiegel

DANCERS SPEAK

SEGREGATED LINES FOR RAVNO ORO

As a high-school student and a young college student in the 1960's, one of the folk dance groups that I attended regularly was Sunday night dancing at the University of Chicago's Ida Noyes Hall on the NE corner of 59th St. and Woodlawn Ave – directly across from the world-famous Rockefeller Chapel. During the school year, this group met on Sunday evenings from about 7:30 pm to 11:00 pm and usually had between 80 and 120 dancers and hangers-on in attendance each week. Many of the key players in this group were also in the student performing group *Balkanske Igre* which had rehearsals on Sunday from 3:00 pm to 7:00 pm.

In the summer quarter, this group moved to meeting on Friday evenings outdoors in the parking lot between Ida Noyes Hall and the Woodward Commons dormitory. Dancing outdoors gave the group great public exposure and attendance swelled to between 90 and 140 for multiple reasons. The Hyde Park neighborhood was a hotbed of Folk Dancing and one could dance almost every night.

Each summer locals who were away at college returned to dance; many high schoolers who participated in the U of C's hosted National Science Foundation (NSF) program who resided in Woodward Commons came out to see what was going on and joined in; U of C Alumni who had danced in the group before moving on came back for a summer visit; and many people who just happened to be walking or driving by the area and who heard the music or saw the action often drifted in to watch.

Yellow construction horses were set up at the ends of the parking lot to block traffic and these horses proved a secure barrier for those who were unsure about joining in. Each year a number of those drop-ins would cross that barrier after watching for a while and join in the dance. Every year a number of these watchers became hooked on folk dancing and some who displayed dance acumen even made it to the big-time by being asked to join *Balkanske Igre*.

The Ida Noyes group (later known as the U of C Folk Dancers when I organized the more formal

student organization in 1967) drew not only from the student body, but also residents from the greater communities surrounding the University and Hyde Park. Participants came from areas that included Woodlawn, Kenwood, South Shore, Washington Park, Lake Meadows/Prairie Shores, Roseland, Park Manor, and Avalon Park. There were also folks who lived in or near downtown and even from as far North as Old Town. Participants also included outliers from the North, West and Far South sides of Chicago as well as a few suburbanites.

There were also a number of U of C Faculty and Staff as well as students, faculty and staff from the Illinois Institute of Technology (IIT), the University of Illinois (The Circle) and other colleges who attended this group. There was also a significant number of Chicago area high school students who were regulars in the group including, myself, Donna Banks, Sharon Banks, Freddie Penn, Winston Trotter, Debbie Ginzberg (Szajenberg), Sharon Johnson, Maria Jackson, Darice Crawford (Griffin), Lynn Karjala, Marilyn Bergstrom, Connie Davis, Victor Friedman, Eric Reid, Diana Schwartz (Alsberg), Karen Schwartz (Allen), to name a few. The Ida Noyes group leaders Steve Sachs (Albuquerque, NM) and Nahoma Weinper Sachs (Asha Clinton, Caanan, NY) knew about us high schoolers and told us to keep our mouths shut about our age and school status and looked the other way. Steve and Nahoma were very supportive of our love for folk dancing – and they still are today.

Another sub-group of participants included immigrants who were looking for some connection to the "old country" as well as for ways to make connections with Americans. One such person was "George" (Greek, owner of the "Campus Foods" grocery store), who would come on Sunday nights so he could do acrobatic flips in the *Tsamikos*; or Russka and Slavka (Bulgarian mother and daughter) who loved to lead *Pravo Trakiysko Horo*; or Alex and Vele (Macedonian brothers) who liked to lead *Lesnoto* or *Sadilo Mome*. So the music and dancing from so many places provided a relatively safe haven

for cultural and social exchanges on many levels.

[I diverged greatly from the intended theme of this article to provide some background information about the diverse demographics of the Ida Noyes group at that time.]

On one particular Sunday night, (my best guess is March or April of 1966), I had sensed something very unusual. I noticed that there were some 35+ persons of color in attendance that evening. This was about twice the usual and customary number of persons of color in attendance at a Sunday night dance. The dances were announced by either Steve or Nahoma, and sometimes by Carl Sharp, a Hyde Park hanger-on. Carl would often say something like, "For the Israeli Individual, the next dance will be *Haroa Haktana*." Steve would invite people to a mixer by saying, "Partners all for a dance from Czechoslovakia, *Doudlebska Polka*." Steve would usually invite people to dance *Ravno Oro* by announcing: "Segregated lines for *Ravno Oro*" – meaning that dancers were segregated by gender in the Macedonian style.

I looked around and came to the conclusion that having 35+ (I lost count) persons of color at a regular folk dance evening might be an extremely rare occurrence, (i.e. that statistically, this would probably never happen at a regular IFD dance group again).

So I said to the folks nearest me, "*Segregated lines - let's do it!*" - "*We won't ever have a second chance for this.*" I then went around the hall recruiting all people of color (regardless of gender) to join us in a "*segregated line*". The extremely long introduction of *Ravno Oro* gave me plenty of time. As I recall, the line consisted of African-Americans, Dominicans, Haitians, Nigerians, Indonesians, Indians, Pakistanis, Mexicans, Brazilians, Turks and Arabs. As I reflect on this today, people in this line probably included: Paul Collins, Carl Sharp, Freddie Penn, Winston Trotter, Tisa Warren, Sharon Johnson, Maria Jackson, Antonio de Sadier, Bill Lee, Hoshang Khambatta, Jim Morris, John Stanislaus, Donna Banks, Sharon Banks, Sam Banker (Bangor), Shamshir Sharif, Maria Paznik, Frieda Murray, Jerome Norris, Vijay Ramakrishnan, Donn Allen, et. al..

Keep in mind that this happened right in the middle of the "Civil Rights Movement" and that segregation and desegregation were terms and concepts that were on most everyone's mind every day. I did this tongue-in-cheek. My objectives were satire and irony.

When a couple of white males tried to join in our line, I requested them to form their own line by gender or by whatever category they desired. I recall that one of these men (who shall remain nameless) became so angry at being refused admission to our "segregated line" that he grabbed his jacket, stormed out of the room and went home before the long introduction to *Ravno* had even finished.

I felt neither regret nor remorse for refusing admission to people who were not like us – not that "we/us" were all alike anyway. I instigated this merely as a prank – not to make a political statement – although there probably was an implicit political statement therein. After *Ravno* ended, I recall that about ten people came up to me to give feedback. Half of them said "*that was very cool!*" and the other half said "*that was in poor taste*".

I would surmise that the guy who left and some others (who may have been or felt excluded) had now experienced and felt what many of those of us of color have experienced and felt in thousands of every-day situations in real life - far beyond the artificial constructs of the International Folk Dance (and other similar) communities.

Paul Collins
Chicago, IL





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

Our Host Hotels:
~ Hampton Inn and Suites ~
6248 Redwood Drive
Rohnert Park, CA 94928

With more to be announced later

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)**

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.

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

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.

POETRY CORNER

Ed's Note: The following poem was written by Karen Belkic, and sent to us for inclusion in the Scene issue which contained memories of Gerda Ben-Zeev. Unfortunately it was lost in the shuffle and was omitted from the publication. We apologize for the error, and have included it now, belatedly. Perhaps it will serve to preserve our memories of Gerda.

TO GERDA

Sorely missed
Favoring the "improv"
Where our footsteps
Leads us to heights
Where souls meet
With freedom's smile
Gently returning
As we remember you
Always....

Karen Belkić



POETRY OF DISCIPLINE

Not the warning finger saying No! No! No!
Rather as *disciple* on paths trod long ago
Seeking substance beyond this unsettled world,
Something fringed with promise, with possibility curled
Around Love, and forgiveness, empathy and more ...
Kindness, compassion with wisdom at its core
And proven ways of finding with poise
Disciplines that take us beyond all the noise ...

Lent and sacrifice and then resurrection
Days of Awe and Elul, a month of preparation
Shawm and fasting, when devotion is heightened
Phansa and giving up vices... with study, enlightened

Discipline as poetry and the poetry of discipline
Uniting this restless world we now find ourselves in
Finding similarities outweigh differences... as we all probe
For that elusive thing more glorious than gold,
Which eyes cannot see and hands cannot grasp
But known in our hearts and held in Spirit's bold clasp.

--- Camille Dull

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.<<*

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 marilynml@yahoo.com Marilyn Ludwig

Ethnic Express: Wed 6:30 except holidays. Charleston Heights Arts Center, 800 So. Brush St, **LAS VEGAS**. (702) 732-4871 rkillian@gmail.com Richard Killian, 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, **PRESCOTT, AZ**. (928) 925-8995 Dick Weston Prescott.intl.folkdancers@earthlink.net. http://www.prescottinternationalfolkdancers.org/

>>**Rainbow Senior Club:** Sun 3:00-6:00. Joslyn Senior Center 210 N. Chapel Ave, **ALHAMBRA**. (626) 456-1900 ksun310@yahoo.com Kevin Sun

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. Wwww.VeseloSeloFolkDancers.com

>>**Vintage Israeli Dancing:** One Sat per month 8:15-

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. Wwww.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. Wwww.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

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. Wwww.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. Wwww.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.

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

>>**Friday Night L.I.F.E.:** Fri 8:00-11:00. LA
DanceFit Studio, 10936 Santa Monica Blvd **WEST**
L.A www.lifebalkandancers.com
worlddance1@gmail.com Sherry Cochran

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

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

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

Kayso Folk Dancers: Fri 9:30am-12:00. Balboa
Park, Casa del Prado room 206, **SAN DIEGO** (619)
463-7529 Joe Sigona

San Diego Folk Dancers: Mon 7:30-9:00. Balboa
Park Club, Balboa Park, **SAN DIEGO** (858) 278-4619
Jeanne Cate

Santa Barbara Balkan Folk Dancers: 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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