



Folk Dance Scene



Published by the Folkdance Federation of California, South

Volume 58, No. 5

June/July 2022

Folk Dance Scene Committee

Coordinator	Jay Michtom	editor@FolkDanceScene.org	818.368.1957
Calendar	Fran Prevas	calendar@FolkDanceScene.org	310.921.2860
On the Scene		ots@FolkDanceScene.org	818.368.1957
Club Directory	Steve Himel	directory@FolkDanceScene.org	949.646.7082
Dancers Speak	Sandy Helperin	ds@FolkDanceScene.org	310.391.7382
Proofreading Editor	Carl Pilsacker	proof@FolkDanceScene.org	562.865.0873
Design and Layout Editors	Pat Cross, Don Krotser	design@FolkDanceScene.org	323.255.3809
Business Manager	Jan Rayman	business@FolkDanceScene.org	818.790.8523
Contributing Editor	Elizabeth Wayland Barber		
Circulation	Sandy Helperin	circulation@FolkDanceScene.org	310.391.7382
Subscriptions	Jan Rayman	subscriptions@FolkDanceScene.org	818.790.8523
Advertising	Steve Himel	ads@FolkDanceScene.org	949.646.7082

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

Jan Rayman
4827 Grand Ave
La Cañada, CA 91011

Sandy Helperin
4362 Coolidge Ave.
Los Angeles, CA 90066

Folk Dance Scene

Copyright 2022 by the Folk Dance Federation of California, South, Inc., of which this is the official publication. All rights reserved. *Folk Dance Scene* is published ten times per year on a monthly basis except for combined issues in June/July and December/January.

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

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

SUBSCRIPTIONS: Subscription orders and renewals should be addressed to Jan Rayman. The subscription rate is \$18 per year, USA, \$20 for Canada or Mexico, all other foreign subscriptions available by email (pdf) only, \$10 for pdf via email. Change of address or circulation problems should be addressed to Jan Rayman; see table above.

ADVERTISING: Ads must be consistent with the purposes of the magazine, accompanied by full payment, and either camera ready on bright white paper or in 300 dpi electronic format (TIF, JPG, or PDF). Ads that are not camera ready will be returned.

Size (width x length)	Federation Club	Others	Payment to:
1/4 page (3" x 3 1/2")	\$10	\$15	Folk Dance Scene
1/2 page (6" x 3 3/4" or 3" x 7 1/2")	\$15	\$25	121 101st Ave NE
Full page (6" x 7 1/2")	\$25	\$40	Lake Stevens, WA 98258

On the cover: Lion dance on poles, Pinterest.com



Folk Dance Scene

Volume 58, No. 5
June/July 2022

Editors' Corner

Those of you who attended the Cerritos Festival may learn more about Lion dances in our cover story.

Betchen brings her personal touch in Costume Corner.

Find your next dance activities in Calendar and On the Scene.

What you may have missed is reported in Recent Events.

Read what your colleagues have to say in Dancers Speak and in Poetry Corner.

Lila Aurich is remembered.

Club Directory gives schedules and contact information.

Be safe, and of good cheer!

Pat Cross and Don Krotser

Table of Contents

The Corner.....	3
Lion Dance.....	4
Costume Corner	8
Calendar	10
On the Scene	14
Recent Events	15
Dancers Speak	16
Poetry Corner	17
Lila Aurich.....	19
Club Directory	21

Federation South Officers

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

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

The Corner

PRESIDENT'S COLUMN

Plan ahead --October 1st, 2022 the Federation returns to Ojai for an encore of last year's joyful gathering in the Ojai Art Center. Carol Smith, event chair, is recruiting volunteers for the planning committee. To volunteer, please send your name & contact info to diane.baker@diandden.net.

At the meeting April 24 the Council of Delegates voted in favor of participants signing a waiver to attend events sponsored by the Federation. Please download Form "W" on the website <https://socalfolkdance.org>. Print, sign both pages, retain a copy in your files and bring signed waiver with you to Ojai.

Covid-19 variants continue to complicate event planning. The Federation Board of Directors voted to require participants at Federation sponsored events to show proof of vaccination. Exceptions will be granted to dancers with a medical condition that prevents vaccination, and the requirement to show proof of vax will be changed when conditions allow.

Neither waiver nor vaccine can substitute for all of us acting responsibly when coming together to enjoy dance. Take a moment to look at the facilities checklist (Form F) on the website. Alert the club leader if you find a protruding nail, broken chair, splintered floor board, lack of soap in the washrooms, etc. Especially warn guests about variations in the floor like heating registers that members unconsciously dance around. Avoid wearing sharp belt buckles, rings and shoe heels to dance sessions. And, keep your body in tip top condition to prevent personal injuries.

The exercise du jour for maintaining healthy joints is the SQUAT. Squatting is a fundamental human movement that increases blood flow, recruits many major muscle groups, warms up hips, knees & ankles and strengthens glutes and quads. What's not to like about performing squats as a part of your daily conditioning? Well, there's the unfavorable associations: Squatters illegally occupy land owned by someone else, "They don't know squat!" refers to uninformed people. Plus, intimidating images of gifted athletes: weightlifters at the Olympics hoisting a heavy barbell overhead as they rise from a squat,

The Corner continues on page 9.

LION DANCE

The following article is an excerpt; the full article can be seen at [The Lion's Roar in Taiwan: Genealogy of a Traditional Dance - Association for Asian Studies](#)

THE LION'S ROAR IN TAIWAN: GENEALOGY OF A TRADITIONAL DANCE

The colorfully dynamic spectacle of the Lion Dance is now a seemingly requisite part of celebratory events in Chinese communities around the world. Documentary evidence for the performance of dances featuring lions can be traced back over a thousand years. But since lions have never been a part of China's natural environment, how did they come to be such iconic inhabitants of the Chinese cultural landscape? In this article, I will focus on changes and developments in the Lion Dance in response to social and political conditions in Taiwan during the nineteenth and twentieth centuries. Due to Taiwan's political separation from mainland China, the style and practice of the Lion Dance in Taiwan has diverged from its original Chinese form.

Origins of the Lion Dance

Lions were first introduced to China during the Han Dynasty (221–207 BCE), when China was already one of the world's great premodern empires. As a means of staying on good terms with the Chinese imperial court, major and minor Asian states entered into tributary relations with China, sending gifts to the court—including unusual or highly prized animals and plants.

Lions were apparently brought as tributary gifts from West Asia via the Silk Roads. The Chinese first thought of the lion as a ferocious wild animal; however, during the Eastern Han Dynasty (25–220 CE), the lion's image changed as Buddhist paintings, figurines, and texts began to be transmitted into China. Among these were objects and illustrations depicting Manjusri, the bodhisattva most closely associated with transcendent wisdom in Mahayana Buddhism, riding on a lion. Through these images, the lion came to be understood as an icon of celestial power—even a deity in some ways—that was intimately associated with religious veneration.

By the early Tang Dynasty (618–907 CE), the image of the lion and its association with power and wisdom were so well-established that dance performances using lion costumes became part of imperial court ceremony and entertainment. The first documentation of its performance at court is found in the Old Book of Tang, Chapter of Music published in the early eleventh century:

Taiping Yue was developed by Emperor Wu of the Northern Zhou (543–578 CE). It is also called the "Lion Dance of five positions." This dance imitates the movements of lions and birds from Tianzhu (modern-day India). Two dancers are covered by a lion costume that is attached to their feet by strings. Dancing, they look like a tame dog having fun, with the two dancers moving as one lion. Five lions stand in five different locations, performing with a choir of one hundred and forty people. The music is called Taiping Yue. The choir members are dressed to look like people from Kunlun (the area of modern-day Tibet).

Due to the popularity of Buddhism during the Tang Dynasty, the Lion Dance began to appear in *yanyue* (court banquet performances). *Yanyue* were performed in informal settings, often touched on religious themes, and also often included foreign stories.

After its origins during the Tang Dynasty, the Lion Dance underwent considerable evolution. By the Song Dynasty (960–1279 CE), it had become a popular element in many classical and folk traditions. Eventually, it spread throughout the Chinese cultural sphere, including parts of East Asia, such as present-day Korea, Việt Nam, and Taiwan. As with many other Chinese folklore traditions, several genres of the Lion Dance developed based on different performance practices and regional variations; Northern Lion and Southern Lion were the two most popular genres.

The Lion Dance in Taiwan

The *Hoklo* communities from southern Fujian Province, who were part of the Qing (1644–1911) immigration from the mainland to Taiwan, may not have brought or sustained Lion Dance practices during the beginning



phases of their immigration. However, to protect themselves from Taiwan's original, non-Chinese inhabitants, or from competing immigrant Chinese clans, a tradition of martial arts training developed. This training apparently included the use of shields emblazoned with a lion totem, reflecting the Chinese association of the lion with physical agility and power. It is not clear to what extent the use of lion totems was married to the Lion Dance form. But even as late as the beginning of the twentieth century, the Lion Dance in Taiwan featured the use of a *rattan*, translated as lion "shield" rather than a lion "head".

The first documented Lion Dance group in Taiwan—the Dalongdong Golden Lion Dance Troupe—has more than 200 years of history. Dalongdong is a Daoist-Buddhist temple originally built in 1742 in Taipei. The area around this temple is the site of one of the first neighborhoods where Han Chinese immigrants settled during the Qing Dynasty. Because they were newcomers, military and self-defense skills were a necessity. Besides routine practices to keep up basic physical fitness, men would perform martial arts during Daoist or Buddhist festivals to show off their military prowess to their own clan members, as well as to any actual or potential enemies who might be present.

Gradually, the Lion Dance became part of temple festival performances everywhere in Taiwan, and the performances were often dedicated as a ritual of thanksgiving to the gods and ancestors.

Development and Practice

In addition to the Lion Dance, there are other types of performance such as the Dragon Dance at temple festivals. Although similar in form to the Lion Dance, the costume used in the Dragon Dance has an elongated shape and more performers are required to animate it. All performances belong to the genre of *Tin-thau* (Mandarin: *Zhentou*), a performance group that encompasses many martial arts performances. Tin-thau plays an important role in festivals, and almost every wealthy temple maintains a Tin-thau. The temple's reason for having a Tin-thau is similar to a village's reason for supporting lion dancers. However, instead of demonstrating military force as in earlier times, Tin-thau now is a demonstration of village wealth.

In Tin-thau, the Lion Dance was performed mainly at festivals, including weddings, deities' birthdays, and—in rare cases—funerals. When a Lion Dance master passed away, his students performed the Lion Dance in his honor at his funeral. Traditionally, students learned the Lion Dance through direct transmission from a master. Once a master accepted a disciple, he mentored him throughout the student's life. Usually they lived together and the students shared in the household work. The relationship that developed was extraordinarily deep, and the students' performance of the Lion Dance at a master's funeral was a final show of respect and appreciation for the master's lifelong teaching. In contemporary times, many people include Lion Dances at funerals, but they do so for quite different reasons. Most people believe that a lively Lion Dance keeps sorrowful thoughts and bad spirits away, thereby facilitating the deceased person's journey to heaven.

Over the course of its history in Taiwan, police and military have assumed the Lion Dance's original martial and protective functions. Nevertheless, the Lion Dance remains an icon of power and a ritual of protection for communities as well as individuals.

Competitions and International Diffusion

In 1995, the International Dragon and Lion Dance Federation (IDLDF) was established in Hong Kong. The organization hosts Dragon and Lion Dance competitions in Southeast and East Asia, and also undertakes the training of dancers, coaches, and referees. Like gymnastics and ice skating, the Lion Dance is not only performed as a type of art or cultural practice; it is also performed or “played” as a competitive sport. Set routines and standardized formats have been developed for competition purposes and are now institutionally regulated.

In 2003, Taiwan established its own chapter, the Chinese Taipei Dragon and Lion Dance Federation (CTDLDF), which works closely with the IDLDF. Taiwan began to train their athletes according to IDLDF regulations, and these performers actively interact with Lion Dance teams from other countries.

In fact, Lion Dance competitions in Taiwan started long before the advent of professional Lion Dance organizations. For example, Lugang, Taiwan’s second-largest city in the seventeenth century and a cultural hub for temples and traditional arts, hosted a national folklore competition in 1978. Such competitions have become increasingly popular, but at the same time, controversies have emerged about how to judge performances. Because the Lion Dance was very localized, every city or village had its own style, from the costumes and music to the martial arts movements, and judges often had their own preferences. Most competitions had their own committees, and national standards were not fully developed or enforced.

When the CTDLDF was established in 2003, instead of trying to standardize the performance of every Lion Dance team, the organization helped train and encourage interested teams and athletes to participate in international competitions. The hope was that the Lion Dance could retain its diversity, even as the IDLDF tried to standardize it for competition purposes. The Lion Dance tradition is receiving more and more international attention, but fewer and fewer Lion Dance performances take place in temple festivals. CTDLDF hosts many competitions to select the best-qualified athletes for international games, and those competitions have become a more popular setting than temple festivals. Even in international competitions, though, the size of audiences is decreasing.

Lions in Higher Education

The Lion Dance in Taiwan has been affected by larger geopolitical developments. For example, when Taiwan was ceded to Japan, the most Westernized Asian nation of the late nineteenth century, the whole education system from elementary grades through higher education was Westernized. Taiwanese students began to learn science, mathematics, Western musical instruments, and baseball; but traditional music, arts, and sports, including the Lion Dance, were not included in the curriculum. The Lion Dance was considered a folk performance and was not accepted as a proper academic subject. After the Japanese relinquished control of Taiwan in 1945, and the KMT government led by Chiang Kai-shek established political control over the island, the incorporation of traditional arts into the school curriculum was a slow process. It was not until 1991 that Taiwan’s Ministry of Education started funding Lion Dance clubs at primary and secondary schools, as well as universities. In 2007, the Chinese Culture University established the first Lion Dance major in the Department of Chinese Martial Arts. Most professors are certified coaches and referees from both IDLDF and CTDLDF.

Unlike local villages and temples, universities provide a series of training activities to prepare students for international competitions. All students in university Lion Dance programs are required to practice routine movements, and martial arts basics and training activities incorporate modern technologies and scientific methodology. Some students studying in formal academic settings remain in traditional master-student relationships with their professors. Although they no longer live with their masters, students are still expected to show great respect for their teachers. This may include, for example, preparing tea for professors before each class and bowing to professors after classes. Also, university professors commit to taking care of not only their students’ academic progress, but attending to their personal lives as well.

In many modern education systems, the study of folk traditions is often one of the last subjects to be included. When institutions of higher education in Taiwan finally began to include the Lion Dance in their course offerings, this cultural practice became legitimized as something more than just a folk practice; it

became something “worthy” of being studied in a formal educational environment. The presence of the Lion Dance in Taiwanese higher education is a result of the national government’s realization that the tradition is vanishing in one of its major geographic locales and that bringing it into the fold of formal education may be one way of saving it.

Conclusion

From warriors to dancers to athletes, the performers of the Lion Dance have witnessed remarkable social changes over the last 200 years. The Lion Dance as a performance was not a new idea in China. As early as pre-Tang Dynasty China, the Lion Dance was already a court performance. Unfortunately, like most court performers in Chinese history, Lion Dance performers always had a low socioeconomic status. Though performing at palaces or temples conferred some prestige, Lion Dancers were never treated as well as calligraphers or scholars, which stunted the Lion Dance’s development. Even today, some people still believe that becoming a Lion Dancer is not a good career choice because the athletes are underpaid and still treated as low-status performers.

Before the 2008 Beijing Olympics, the IDLDF tried to promote the Lion Dance to become an Olympic sport but was unsuccessful. As the performance of the Lion Dance has decreased in temple festivals, performers continue to seek out new venues to keep the tradition going. When Taiwan’s Ministry of Education began supporting the Lion Dance in school and university curricula, athletes became eligible for jobs as coaches in schools and universities. The new titles of “teacher” and “professor” raised their social status. Compared with other folklore arts, such as Taiwanese opera and Chinese crosstalk (traditional comedy), the Lion Dance has a higher status in the contemporary era.

From a local art to an international sport, the Lion Dance has changed rapidly. Traditionally, Lion Dancers performed with live percussionists, and the interaction between percussionists and lions could be the most interesting part of the performance. Now, recordings have been accepted as a substitute for live percussion, and the tension of improvisation has been lost. The Lion Dance in Taiwan was originally designed to demonstrate martial prowess. Although its function as a form of fighting no longer exists, the Lion Dance is still “fighting” to find a position in the modern world. Thanks to local and international competitions, the Lion Dance is still being performed, but keeping its tradition and spirit alive is an ongoing challenge.



Tsun-Hui Hung

Thousands of school children set new lion dancing record in Taiwan, 2011.

Guinness Book of World Records

COSTUME CORNER

CHINESE LION DANCE

In 1974, I was sent to work in Hong Kong for two weeks, and because I've always loved dragons (and was even born in a year of the dragon) I decided to try to buy a dragon-dance head. Unable, however, to find one, I settled on a lion head, which came, as I recall, in three sizes: tiny, medium, and huge. Wanting to use it, but thinking ahead to getting it home on the airplane, I chose the middle size (**Photo 1**), about 2 feet cubed.

The head is made of paper *mâché* over a lightweight framework of bamboo struts, constructed with handholds at each side for the dancer to clutch (**Photo 2**). Inside, various strips of cotton tape hang down, each attached to something movable. In fact, practically everything on the head either wiggles on its own or can be moved by the dancer!

The largest movable part is the jaw, with painted tongue, teeth, and lips, from which hangs a long, wavy white beard. Upper lip, nostrils, eyelashes, eyebrows, and ears are also suitably hirsute. Around the nostrils, as well as on the very top of the head, fuzzy red-black-white pompoms sprout from the ends of long thin springs, so

Photo 1



Photo 2



they wiggle at every move. The bright green eyeballs roll around a bit on their own, but the eyelids are under full control of the dancer. With a tug on the correct tape(s), the lion can wink, coyly droop its lids, or shut them altogether—then pop them open again in a full glare! Even the fuzzy ears can be wiggled, as I recall. (I no longer own it, for I finally gave it to a children's performing group a few years ago.) A mirror on the forehead, a tall black horn at the back of the head, and a lot of yellow, red, and green paint complete this fancy lion's *toilette*.

Incidentally, the only way the dancer can see anything is through the open mouth, so the jawstring gets a lot of use—but using the eyelids always gets the biggest rise out of the onlookers. The trouble is, it's hard to manage all the tapes for the movable parts while holding onto the frame and prancing about. So most of the facial movement happens while this dancer is relatively stationary.

This dancer, I say, for in performance the lion consists of two dancers: one stands upright in front, with the head supported on his/her shoulders, while the second dancer bends down at the waist to form the lion's back and rump by holding firmly to Number One's waist. A brightly colored oblong cape covers the second dancer, so that the audience sees only the two dancers' feet, usually covered with soft fuzzy boots. In these positions, the dancers not only dance together down the street but perform their many remarkable feats of agility and timing, such as treading with all four paws on a large rolling ball, or causing the lion to rear up and wave its front paws in the air. For this trick, Number One must give a huge jump while Number Two stands upright, hoisting full

support to the upper dancer's hips for a few moments of paw-waving.

When I flew back to the US, I was allowed to put the huge lion head, wrapped in brown paper, in the main cabin. But when I went through customs, the bemused agent got so caught up in unwrapping enough of the lion head to be sure what was there, that he forgot to charge me duty for the Nikon camera I had bought my husband in the Tokyo airport! Travel was different then.

—Elizabeth Wayland Barber



The corner continued from page 3.

lithe Ukrainians performing *Hopak* acrobatics (depicted recently in Scene.) And, unpleasant memories of doing squats or burpees to exhaustion in junior high physical education. It's your loss if unfortunate associations dissuade you from including SQUATS in daily fitness routines.

How to discover the Squat that is right for you? The National Center for Biotechnology Information has published a manuscript that covers more than most folks want to know about Squats. <https://www.ncbi.nlm.nih.gov/pmc/articles/PMC4262933/>

The article notes the ideal form for performing a squat and a description of incorrect deviations. In the final paragraphs the authors acknowledge that people do not all have ideal bodies. For instance, the ratio between length of torso and femur affects one's form when squatting. Consult a qualified personal trainer or physical therapist to determine how to perform a squat that is best for your body. A more user-friendly article, "The Power of the Squat," was published in the New York Times in March 2022. (<https://www.nytimes.com/2022/03/23/well/how-to-do-squats.html>) Author, Gretchen Reynolds, suggests beginning to do SQUATS by sitting in a chair with your feet on the floor, shoulder width apart, and the chair facing a wall at about 2' distance from wall. Get up, sit down, get up, sit down....

One more tip: just because Atanas could do Macedonian dance squats at age 75 doesn't mean we should try. Instead of showing off on the dance floor do SQUATS with care, control and correct form at home or in the gym.

Diane Baker

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 occasional 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/GFDParty> 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.**

JUNE

- 4 *71st Annual St. Anthony's Croatian Festival Picnic*, Compton Hunting & Fishing Club, 1625 Sportsman Dr, Compton, CA 90221 11 am – 11 pm, \$5 admission <https://croatianchurchla.simpletix.com/> BRAVO Band from Chicago, St Anthony's Kolo Club "CROATIA", "Skalinada" Croatian Folklore Ensemble from Sacramento, CA, Croatian Folk Dance Clinic with Zeljko Jergan.
- 4-5 *Greek Festival at St. George Church*, 10830 Downey Ave, Downey, CA 90241 <https://www.stgeorgedowney.org/festival-2/> Live music with Synthesi.
- 4-5 *San Luis Obispo Greek Festival* Madonna Expo Center, 11am – 7 pm. <https://www.greekfestivalslo.com/>
- 4-5 *45th Scandinavian Festival*, California Lutheran University, 60 West Olsen Rd, Thousand Oaks CA 91360 <https://scandinavianfest.org/>
- 8 *Sans Frontieres* plays live music for dancing at Laguna Folk Dancers, 5-7 pm, Clubhouse 2 on the Patio (see ad)**
- 11-12 *Irish Fair and Music Festival* at The Pike, 92 S. Pine Ave. Long Beach, CA Corner of Shoreline Dr. & Pine Ave <https://www.etix.com/ticket/v/21154/the-pike>
- 11-13 *Virtual Scandia Camp Mendocino* Zoom is once again providing a platform for Scandia Camp. Free registration available on the Scandia Camp website: www.ScandiaCampMendocino.org
- 18-19 *San Diego Greek Festival* at Saint Spyridon Greek Orthodox Church, 3655 Park Blvd., San Diego, California 92103 <https://www.sdgreekfestival.com/>
- 24-26 *Irvine Greek Fest* <https://irvinegreekfest.com/>
- 24 *Mostly Kosher at City of Thousand Oaks Pop-Up Arts and Music Festival*, 2525 Moorpark Rd, Thousand Oaks, CA 91360 <https://www.bandsintown.com/e/103394659-mostly-kosher-at-thousand-oaks-community-park>
- 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

- 1 *City of Santa Clarita Greek Celebration* with Synthesi, 6 pm - 9 pm at Canyon Country Community Center 18418 Sierra Hwy Santa Clarita CA 91351 <https://www.santa-clarita.com/Home/Components/News/News/10349/1230?backlist=%2FCity-hall>
- 15-17 *South Bay Greek Festival*, St. Katherine Greek Orthodox Church 722 Knob Hill Ave. Redondo Beach, CA 90277 <https://www.facebook.com/sbgreekfestival/>
- OCT**
- 1 *Federation Event at Ojai Art Center***
- 7-9 *San Antonio Folk Dance Festival* (SAFDF) on Zoom - Global Festival - Global Reach! www.safdf.org

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.

2023

FEBRUARY

- 25 *East West Lunar New Year Festival*, Cerritos Folk Dancers.

MAY

- 19-21 *Harbor View Statewide 2023*. Bata Marcetic and Joan Hantman. Redman Wigwam Hall, 543 Shepard St, San Pedro, CA 90731

NORTHERN CALIFORNIA

JUNE

- 3-4 *Razzmatazz* with Michael Ginsburg, Joe Graziosi, Steve Kotansky, Édessa, Christos Govetas, True Life Trio and Joe Finn <https://www.folkdance.com/event/razzmatazz-folk-dance-weekend-2/>
- 11-13 *Scandia Camp Mendocino* on Zoom. www.scandiacamp.org

JULY

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

OUT OF STATE

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>

17-19 *Rokdim Baharim* Boulder Israeli Dance Workshop with Marcelo Marianoff. Hosted by the Boulder Israeli Dance community. Current Avalon policy requires all attendees to be fully vaccinated and booster shots. Teaching sessions will be held in the Avalon Ballroom, 6185 Arapahoe Road, Boulder, Colorado. Evening dance parties will be in Sodal Hall. Sponsored in part by the Alex Wilson Legacy Fund. Register using this link: <https://forms.gle/SsGZdtuxyJfCIR6Z9>

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>

30-July 1 *43rd Annual Door County Folk Festival* (tentative in person at Egg Harbor WI, also online) <https://www.dcff.net/2022-info/>

JULY

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

28-31 *New Mexico Camp* with Jaap Leegwater and Jan Wollring, Joe Graziosi, and more <https://www.swifdi.org/>

AUGUST

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

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

SEPTEMBER

21-25 *Tamburitza Association of America's Extravaganza 2022* in Cleveland, Ohio
www.tamburitza.org

APRIL 2024

5 - 8, 2024, *Hora Eclipse 2: Friday to Monday*, with a total solar eclipse Monday afternoon. At the URJ Greene Family Camp, just outside Waco Texas (in conjunction with the National Folk Organization and Kochavim Israeli Dance Camp.) <http://hora-eclipse.com>

FOREIGN

BULGARIA

8/1-14 *Koprivshitsa Festival Tour*. Info:
www.JimGold.com, 201.836.0362. See ad.

8/1-15 *Petur Iliev Koprivshitsa Festival Tour*: dance classes and parties to live music. In addition to the festival, visits to Plovdiv, Hissarya, Veliko Tarnovo, Balchik, Cape Kaliakra, Smolyan, Shiroka Luka, Dospatski Lake and Yagodina Cave, Bachkovo Monastery, Melnik and Petur's village of Gabra. Info: ilievdance@gmail.com

8/3-17 *Nina Kavardjikova two-week culture trip to Bulgaria* that will include attendance to Koprivshitsa. Info: ninalk20@hotmail.com

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.

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 *Tour led by Lee Otterholt.* Oslo, Gothenburg, Helsingborg, Copenhagen. Info: 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

10/15-16 *Workshop of Greek Dances from Asia Minor* with Christos Theologos in Bilbao <https://asociacionperiplo.es/wp-content/uploads/2022/04/Folleto-BIO-OCT22-EN.pdf>

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



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

SCANDIA CAMP MENDOCINO JUNE 11-13 WILL BE ONLINE ONCE AGAIN!

Zoom is once again providing a platform for this years' Scandia Camp.

Free registration; Registration is open Now! Click the Register button on the Scandia Camp website:

www.ScandiaCampMendocino.org

We have a wonderful collection of presenters lined up from both Norway and Sweden as well as some favorite USA presenters.

Mornings will feature our Nordic guests and afternoons and evenings our USA team. Classes include crafts, dance, singing, cow horn, group playing, Nyckelharpa, Hardanger fiddle, regular fiddle and two-row accordion.

Mid-day dance parties with our Nordic guests. Evening parties with our USA team, visiting with friends, movies and jam sessions.

Visit our website to learn more about the presenters, class details and timing: www.ScandiaCampMendocino.org

Questions? Contact: DancingRoo@ScandiaCamp.org

Roo Lester

PASADENA FOLK DANCE CO-OP

We're dancing in person every Friday night from 7:30 till 9:30 at the Altadena Community Church at 943 E. Altadena Drive in Altadena. In our teaching sessions for June, Rick Cofield will be teaching the Israeli dance, Joshua. We require that everyone be fully vaccinated. Currently masks are optional though highly recommended. Please bring your own water and any snacks you may want. See our website Events page for details and updates: <https://www.pasadenafolkdancecoop.org/events/>

Mari Werner

EUROPE CHAMPIONSHIP FOR DANCE SCHOOLS/ GROUPS

The Europe Championship for Dance Schools/ Groups will take place in Spain (Barcelona) during the Easter holidays, from 6 to 10 April 2023.

The competition will be held in Classical Theaters and not in sports halls, and you can change in the dressing rooms for the various costumes of the

choreographies. You can warm up and get ready at barres, in the large and breezy rooms that the Barcelona Dance Award will have at your exclusive use!

Do not miss the opportunity to BE PROTAGONISTS of an international competition abroad! Simply,the best competition for dance schools in the world, where you can perform in a Spanish Tourneè! There are the best places available for registration, If you are interested in knowing more details, do not hesitate to contact us by sending your e-mail address and we will reply with all the info: the program, regulation, costs and on all concessions for housing and the flights!

For our info-email: eurodanzabarcelona@gmail.com

Juan Stus y Ros



RECENT EVENTS

CONGRATULATIONS TO THE ORGANIZERS OF THE 64TH ANNUAL SAFDF!

Kudos go out to the SAFDF Steering Committee, whose members worked tirelessly to produce Heritage Festivals' hybrid San Antonio Folk Dance Festival on March 25-27, 2022. The festival was held at Our Lady of the Lake University near downtown San Antonio. It was open to all dancers who wanted to enjoy dancing again in person, as well as those folk dancers who wanted to join online. Dancers from Mexico to New York flew in to enjoy the onsite festival this year.

The festival also expanded its reach to include a separate set of performances at the Rolling Oaks Mall. These performances were free and open to the public, and gathered dance performers representing many of San Antonio's diverse cultures. On Sunday afternoon, dancers performed to the delight of thousands of mall shoppers, and funds were raised to support relief efforts in Ukraine. Through such performances, SAFDF hopes to expose the local citizenry to international folk dancing, ethnic food and crafts.



Event attendees on Zoom showered compliments in the Zoom chat on how the expert camera work and other behind-the-scenes logistics made it so easy for Zoomers to view the teaching, the musical performances, and join in with the danc-

ers on the floor. With the help of the very talented SAFDF online tech crew, the dance teachers – Andy Taylor Blenis, Jaap Leegwater and Mihai David – were able to teach to a much broader online community in this fully hybrid event.

It is never too late to donate and receive one of the 2022 Festival donation packages with a teaching video, dance notes and music featuring our guest instructors. Use the donate button and the contact form at: safdf.org.

What's up next year? SAFDF 2023 will feature Ventzi Sotirov teaching Bulgarian dances, and Fusae Carroll, teaching the Macedonian dances of her late mentor, Atanas Kolarovski. SAFDF invites everyone to register for next year's 65th annual festival by completing the contact form at safdf.org.

Kathy Molga

CERRITOS FESTIVAL

Wen-Li Chiang and Sue Chen, together with the Cerritos Folk Dancers celebrated the club's 13th anniversary with dancers from all over SoCal. Dance clubs contributed to the playlist, costumed dancers performed. We enjoyed a fun filled afternoon of dancing, with a bonus of colorful decorations and tasty snacks.

Diane Baker

Picture above: Jaap Leegwater and Mihai David

Picture to the right: Party with Jimmy and Lizzy Drury Newton—SAFDF 2022



DANCERS SPEAK

THE NFO MENTORING PROJECT SURVEY

A group of dance leaders has been meeting to investigate ways to bring new dancers into our community, identify and train new teachers, and assist existing dance groups. The group is seeking input from the existing dance community. (“Do you know of any existing training programs for teachers?” and “Are you aware of any ideas that have increased membership in a dance group?”) The goal is to reach as many dancers as possible to maximize the pool of information.

The survey was developed and the link below to that survey has been sent to dozens of teachers, dance clubs, and organizations. Depending on when you read this, you may have already received such an email via another mailing list to which you belong. If you have not already done so, please click the link and take the time to complete the survey. (Please DO NOT place the link on social media such as Facebook!) <https://forms.gle/bgrQ84ZQC16ER3NM9>

If you have questions or want further information, contact the Mentoring Group at: nfo.mentoringgroup@gmail.com.

The NFO Dance Mentoring Project
Gigi Jensen (Washington), Roo Lester (Illinois),
Mady Newfield (Illinois), Stacy Rose (Oregon),
Loui Tucker (California)

VIRTUAL SCANDIA CAMP MENDOCINO 2022

Since its founding in 1980, Scandia Camp Mendocino (SCM) has offered a yearly week-long immersive experience in the folk dance and music culture of Scandinavia, primarily of Norway and Sweden. The week includes daily dance and music classes, culture sessions, singing and craft classes as well as music ensemble sessions (Group Playing/Allspel) to practice commonly known tunes to play at every evening’s dance party. The redwood forest of the Mendocino Woodlands has always provided a magical setting for learning from master teachers from Scandinavia as well as from American experts. Because of the on-going COVID-19 pandemic, Scandia Camp Mendocino will go virtual again this year, with a shorter, three-day program via Zoom, June 11-13, 2022.

Norway has two main fiddle traditions: the regular fiddle and the unique Hardanger Fiddle (https://en.wikipedia.org/wiki/Hardanger_fiddle). Finnskogen is in the regular fiddle region and the polsdans from Finnskogen or Finnskogspols is very popular among dancers and musicians alike. SCM 2022 will feature Finnskogspols in its Norwegian dance sessions taught by Anbjørg Myhra Bergwitz & Audun Grüner-Hegge. Elise Tegnér will play for the dance instruction. Eva Karlsson, from Sweden, will teach tunes from Finnskogen for musicians who want to be able to play for dancers.

On hand to teach Hardanger Fiddle will be several highly esteemed musicians: Kenneth de Gala, from Jøndalen (Telemark), Norway, Laura Ellestad, originally from Canada, but now living in Norway and specializing in the music from Valdres, and finally, Loretta Kelley, one of America’s foremost players of the Hardanger Fiddle. Synnøve Brøndbo Plassen will teach songs for dancing from her home area of Folldal, Norway. Some of the tunes will be “tralled” or sung with syllables only and others will have lyrics.

Sweden’s dance and music traditions are rich and varied and have captured Americans attention particularly since the release of Swedish Folk Fiddling by Nonesuch in the 1960s. Among all the counties in Sweden, Dalarna is known for having a particularly strong folk tradition where almost every village has its own unique dance and music style. Mikael, Susanne & Oscar Björck will teach some favorite dances from Dalarna and also Hälsingland, a province that borders Dalarna to the east. Janne Wallman & Pär Frejd will play for the dance classes.

For those wanting to learn more about Swedish fiddling, SCM 2022 will present Mia Marine from Värmland who is an accomplished player and performer of many Swedish fiddle styles and sought after as a teacher in person as well as on-line. She will teach a selection of her favorite Swedish tunes.

POETRY CORNER

Transformation

When the dance is waning and the music fading
When the ear no longer harkens to the tempo
When the feet no longer thrill to beat

When the spirit's vague yearning is to dance free
Of feet and flesh and earthy swells of sound
On this curiously contrived chaotic stage...

We glide into celestial music that lifts us
Like mist rising toward a hidden sun...
We leave our bodies behind... and transform...
Like the butterfly

--- Camille Dull



Continued from previous page.

The Nyckelharpa, or keyed fiddle, the national folk instrument of Sweden, has been played in Upland for centuries. Its modern form, with four bowed and 12 resonance strings, has captivated musicians throughout Sweden, Scandinavia and in many parts of the world. Josefina Paulson, steeped in the nyckelharpa folk tradition from a young age and a graduate of the Swedish Royal College of Music will be at SCM to share her knowledge.

Rounding out the Swedish music offerings at SCM will be Bengt Jonsson who is well versed in the music of Dalarna and Hälsingland his home area and is one of the leaders of his local spelmanslag (musicians' club). He is a decorated player of the cow horn, which he will teach in one of the many music classes at SCM.

Since the 1970s, the US has its own growing group of accomplished Scandinavian musicians and teachers. Among them are Peter Michaelsen, who will lead ensemble classes for commonly known tunes (Allspel/ Group Playing) and Loretta Kelley, who is not only one of the premier American Hardanger Fiddlers but also a sought-after regular fiddle player. In addition to her class on Hardanger Fiddle, she will be the featured beginning Scandinavian fiddle teacher. Roo Lester, a highly respected American teacher of Scandinavian dance, will be on hand to help people learn the fundamentals of this style of dancing, including special sessions on the hambo and waltz.

SCM 2022 will also include Scandinavian crafts and culture classes. Dancers and musicians can practice their skills at both mid-day and evening dance parties featuring music by the Scandinavian staff and other accomplished and well-known American musicians. Come learn more about the richness of Scandinavia's music, dance and cultural traditions at the virtual SCM 2022, June 11-13. It's Free! But you need to register. To do so, and for more information, go to the SCM website (<http://www.scandiacampmencino.org/>).

Fred Bialy and Roo Lester

Come celebrate a new summer!

Folk Dance Party with live band

Sans Frontières
(Without Borders)

Sponsored by

Laguna International Dancers and
Laguna Woods International Folk Dance Club

Wednesday, June 8th • 5pm to 7pm
Outdoors at Clubhouse 2
24112 Moulton Parkway (Gate 12)
Laguna Woods, CA

Light refreshments & beverages will be provided.

Guests \$5 Please bring a chair if easy to do.

Limited to Laguna Woods Village residents and their authorized guests.
Tell the gate you're going to the Folk Dance hosted by Miriam & Marilyn.

LILA AURICH



Lila Aurich passed away on April 15, 2022, just past her 96th birthday. She was an active folk dancer all her adult life, and continued up until a few days before she succumbed. She started at Westwood Co-op, where she met her husband, Wally. In the early 1960's they became one of the first members of West Valley

Folk Dancers where Lila was a dance leader, teacher, part of the exhibition group, co-chair of festivals, and served as many different officers, including president.

Her administrative skills, as well as her dancing, were recognized by the Folk Dance Federation, who put her talents to work. She was on the Finance Committee for years, held many positions, president one of them, and co-chaired several Statewide Festivals.

In her non-dancing life Lila was also very active. She was a financial analyst for the Community College District, served on the Commission on the Status of Women – as a member, and also its' president, and was a long supporter and head of Haven Hills, an organization that provided safe housing for abused women and children.

A memorial service will be held on Saturday June 18, 2:00 at Woodland Hills Community Church, 21338 Dumetz Rd.

Below is an article about her that appeared in the Los Angeles Times.

SENIORS GET WORKOUT IN FOLK DANCE CLASS

By Karima A. Haynes, OCT. 5, 1999

Things were pretty tranquil around the Canoga Park Senior Center on Monday--that is until Lila Aurich arrived to teach her international folk dance class. With style and stamina, Aurich led her elderly students in an hourlong class, featuring dances from Finland, Greece, Spain, Macedonia, among other countries. Despite a few missteps, most students kept up with Aurich as she demonstrated the intricate dances with equally intricate names, such as *Kostur-sko Oro* (Macedonia), *Hora Fetelor* (Romania), *Pata Pata* (South Africa) and *Sardana* (Spain).

But it was the Finnish folk dance, *Humppa Promenade*--with its complex steps, spins and partner changes--that appeared to give dancers the most trouble. "There shouldn't be a lost and found in this dance," Aurich said, hitting the play button on a boombox. "If you find yourself without a partner, get into the middle. The lost and found is in the middle."

As Aurich called out the steps, one couple moved forward when they were supposed to go back. Another dancer spun into the arms of the wrong partner. Other partners accidentally bumped hips, prompting

Aurich to quip: "It's a good thing we're well-padded." By the end of class, it was clear that the panting and perspiring students had gotten a thorough work out.

"I love to come to this class, because of the variety of music and dances," said Marta Klaren of Canoga Park, catching her breath. "Everyone in this class really enjoys what they are doing." For Aurich, the class is a way to share her passion for folk dancing. A longtime member of the West Valley Folk Dancers, Aurich said she rotates teaching the weekly class with three other club members to help defray the cost of renting the center for Friday night dances.

"We enjoy folk dancing," Aurich said, standing next to her husband, Wally, who joins her for nearly every class. "We just want to help people master the dances."

Here are some comments about her passing from folk dancers:

I attended my first Federation Council meeting January 2018. I did not know much about Federation history, past presidents nor current officers & delegates. I had been a "Consumer"—attending Statewide and Federation Festivals, subscribing to Scene, even receiving a scholarship, but never paying attention to the organization that makes all that possible. I found Lila to be a charming delegate. She was not wearing a name tag so I inquired who she was and what club she represented. Graciously she smiled and informed me in a matter-of-fact voice. She showed no irritation at my lack of deference to her having been Federation President, officer, Statewide chairperson, dance teacher, club president, Federation VIP, etc. etc.!

Diane Baker

So sorry to lose another friend, teacher & dancer like Lila. *Sylvia Stachura*

I am sorry to hear that Lila has passed away. *Kathy Molga*

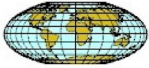
Thanks so much for letting me know. Always so sad. I will hold memories of dancing with her over the many years. *David Heald*

So sorry to hear. She was a lovely lady. *Marge Gajicki*

This is, of course, more sad news for our community. *Loui Tucker*

I am so sad. She was a lovely person. *Sherry Cochran*

Jim Gold International Folk Tours: 2022-23



Travel
broadens
one!

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



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

>>**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 8-10. 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/

>>**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 Folkdancers

>>**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 Folkdancers:** 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 Folkdancers

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. 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, matelyntaylor@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 worldance1@gmail.com Sherry Cochran

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

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

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

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

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

Santa Barbara Balkan Folk Dancers: 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

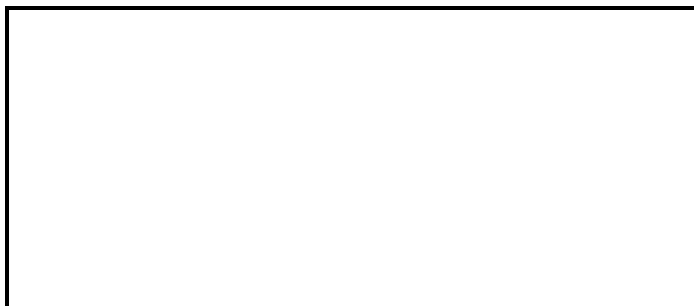
UCLA Ballroom Club & UCLA Int'l Folkdancers: Mon 7:00-9:00(ballroom), 9:00-11:00 (folk). UCLA Kerckhoff Hall, **WESTWOOD**. (310) 284-3636 UniversityDanceClubs@yahoo.com James Zimmer



FOLK DANCE SCENE

4827 Grand Avenue
La Cañada, CA 91011

First Class Mail



Dated Material

ORDER FORM

NAME _____
E-MAIL _____ PHONE _____
ADDRESS _____ STATE _____
CITY _____ ZIP _____ - _____

Please mail subscription orders to the address at the top left corner of this page.
(Allow 6-8 weeks for subscription to start if order is mailed after the 10th of the month.)

\$10 pdf via email

\$18 print version, United States

\$20 print version, Mexico, Canada

Print version not available elsewhere