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Folk Dance Scene

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

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On the cover: Climbing path in the Norwegian region of Kvam, Photo courtesy of Gerda Ben-Zeev.

Club Directory

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SANTA MONICA, Santa Monica
College Clock Tower or LS Bldg
1900 Pico Blvd

TOPANGA CANYON INT'L Fd
Fri 9:30am-11:00am
(310) 455-1051 Melanie Kareem
TOPANGA, Froggy's Restaurant, 1105
N. Topanga Canyon Blvd.

**UCLA BALLROOM CLUB
UCLA INT'L FOLKDANCERS**
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Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
ballroom@ucla.edu
WESTWOOD, UCLA Ackeman
Union Room 2414

Beginners' Classes

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(858) 459-1336 Georgina
SAN DIEGO, Balboa Park Club
Balboa Park

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Wed 7:30
(818) 707-7664 Phoebe Rivera
THOUSAND OAKS, Hillcrest Center,
403 W Hillcrest Dr

ETHNIC EXPRESS
Wed 6:30-7:15 closed holidays & Aug
(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights Art
Center, 800 S. Brush St.

ISRAELI DANCING-Natalie Stern
(818) 343-8009 Natalie Stern
L.A., American Jewish Univ. Dance
Studio, 15600 Mulholland
Wed 7:30-8:30 Thu 12:05-1:05
L.A. Shaarei Tefila, 7269 Beverly
Mon 7:45-8:45 Tue 1:30-2:30

KAYSO FOLK DANCERS

Fri 9:30am-10:30
(619) 469-7133 Evelyn George
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St.

PASADENA CO-OP
Fri 7:45-8:30
(323) 255-3809 Don Krotser
PASADENA, Throop Memorial
Church, 300 S. Los Robles

**SAN DIEGO INTL
FOLK DANCERS**
Wed 7:00-9:30
(858) 571-2730 Kin Ho
SAN DIEGO, Balboa Park Club,
Presidents Way off Park, Balboa Park

SKANDIA FOLK DANCE
Mon 7:00-10:00 Wed 7:00-10:00
(714) 893-8888 Ted Martin
(310) 827-3618 Sparky Sotcher
ANAHEIM, Community Ctr,
250 E Center (Mon)
CULVER CITY, Lindberg Park,
5401 Rhoda Way (Wed)

WEST L. A. FOLK DANCERS
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WEST L.A., Brockton School
1309 Armacost Ave

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PICO RIVERA, Durfee Elementary
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EAGLE ROCK, Women's 20th
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OF MIDDLE EASTERN DANCE**
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VAN NUYS, 17647 Runnymede St.

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LOS ANGELES, United Magyarhaz,
1975 Washington

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FOLK DANCE ENSEMBLE**
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Parish Hall, 3424 W Adams Blvd.

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(949) 715-9788 Lee Otterholt
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Gymnasium

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(805) 967-7125 Scott
(805) 687-8823 Alexandra
SANTA BARBARA, Gehringer
Music Bldg., UCSB Campus

Club Directory



Folk Dance Scene

Volume 45, No. 7
September 2009

Federation Corner



Hello! Allow me to introduce myself: I am **Loui Tucker**, the newly crowned President of the Folk Dance Federation of Northern California. Don't be too impressed, or assume that I am. The way you get to be president of this organization seems to be that you are the first one who stops saying "No,

WEST LOS ANGELES FOLK DANCERS
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WEST L.A., Brockton School
1309 Armacost Ave.

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CANOGA PARK, Senior Center
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(310) 397-2450 Loretta Carlson
WEST L.A., F. Mahood Senior Center,
11338 Santa Monica Blvd.

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Wed 7:30-9:30
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ANAHEIM, Unitarian Church,
511 S Harbor

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(310) 202-6166 or (310) 478-4659
Tue 10:45am-12:30 International
BEVERLY HILLS, Roxbury Park
auditorium 471 So. Roxbury

CAFE AMAN
2nd Sat 7:30-11:30. Teach 8:00-8:45
madelnytaylor@hotmail.com
ianprice@hotmail.com
WEST LA, Pacific Arts Center 10469
Santa Monica Blvd

CAL TECH FOLK DANCERS
Tue 7:30
(626) 797-5157 Nancy Mulligan
PASADENA, Throop Mem. Church
300 S. Los Robles

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Thu 7:15-9:30 (International)
(760) 446-6752 Nora Nuckles
RIDGECREST, Hi Desert Dance
Center 725 S. Gateway St.

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(760) 327-8684 Dwight Fine
(760) 342-1297 Helen Smith
PALM SPRINGS, Step By Step Dance
Studio 316 N. Palm Canyon

FOLK DANCE CENTER
Every Evening Call for Schedule.
(619) 281-5656
SAN DIEGO, 4569 30th Street

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L.A. Robertson Rec Ctr. 1641 Preuss
W HOLLYWOOD West Hollywood
Park, San Vicente at Melrose

ISRAELI DANCING-James Zimmer
Tues 8:00-11:00 Thu 8:00-9:30
(310) 284-3638 James Zimmer
Israelidance@yahoo.com
WEST HILLS, West Valley JCC,
22622 Vanowen ENCINO,
Community Ctr 4935 Balboa

ISRAELI DANCING-Natalie Stern
(818) 343-8009 Natalie Stern
L.A., American Jewish Univ Dance
Studio, 15600 Mulholland Mon
10:00am-11:45 Tue 10:30am-noon
Wed 7:30-10:00 Thu 10:15am-1:05;
L.A. Shaarei Tefila(women only), 7269
Beverly, Mon 6:30-8:00
Tue 1:30-2:30, Wed noon-1:30

ISRAELI DANCING-Yoni Carr
(619) 227-0110 Yoni
NEWPORT BEACH, Avant Garde
Ballroom, 4220 Scott Dr Sun 7:30-12
SAN DIEGO, Jewish Academy, 11860
Carmel Creek Rd. Thu

KAYSO FOLK DANCERS
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(619) 469-7133 Evelyn George
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St

LIFE BALKAN DANCERS
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(310) 310-399-2321 Gerda
worldance1@aol.com Sherry
LOS ANGELES, Pacific Arts Center
10469 Santa Monica Blvd.

ROMANIAN, RUSSIAN, INT'L DANCE -Mihai & Alexandru David
Fri 8:00-12:00 (teaching 8:00-9:00)
(818) 613-5259 davmichi8@aol.com
Mihai; (818) 317-2200 Alexandru
WEST L.A., Pacific Arts Center
10469 Santa Monica Blvd.

SAN DIEGO FOLK DANCERS
Mon 7:30-9:30
(858) 571-2730 Kin Ho
SAN DIEGO, Balboa Park Club,
Balboa Park

SAN PEDRO KOLO DANCERS
Mon 7:30-9:30
(310) 832-1074 Pauline Klak
SAN PEDRO, Dalmatian-American
Club, 1639 S Palos Verdes St.

SANTA BARBARA BALKAN FOLK DANCERS
Wed 8:00-10:30
(805) 682-4511 Luis Goena
SANTA BARBARA, Oak Park Stage,
corner Junipero and Calle Real

Editors' Corner

Greetings or as they say in Norway, "Hilsener". (At least according to Google translate) Our issue this month features Norway with a survey of Norwegian dance from Alix Cordray and an entertaining travelogue from Gerda Ben-Zeev about her trip to Norway with a Lee Otterholt-led group. Thanks to Gerda for the lovely photos - an abundance of riches as we had many from which to choose.

Federation Corner spotlights the new president of the North, Loui Tucker. Her Mission Statement can be found on p. 16 and contains much food for thought.

Be of good cheer!

Vaere av god hurrarop!

- Pat Cross and Don Krotzer

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no, please, not me, not me!" to the members of the Nominating Committee and others who continue to pursue you. I was vice-president for the last two years and, after much arm-twisting, I resigned myself to the task.

Before I get into my Mission Statements, let me tell you something about myself: I started international folk dance in 1972 in San Jose and began focusing on the dances of Israel a few years after that. Those of you who know me know that I continue to be both a generalist and a specialist. I have been teaching an international folk dance class on Thursday nights in Saratoga for almost 30 years; my Israeli dance class on Mondays in Sunnyvale recently celebrated its 25th anniversary. I have taught Israeli dances at Stockton Dance Camp, Camp Hess Kramer, the Camellia Festival, as well as other workshops and events.

If you have been reading *Let's Dance* magazine for the past few years, you know that I write fairly regularly for it. Recent articles have focused on bringing new dancers into our circles, and included the printing and distribution of the "INTERNATIONAL FOLK DANCERS - DANCERS WITHOUT BORDERS" bumper stickers. I am also an active member of the National Folk Organization and I maintain its website.

I will confess that there was a time in the recent past when my Mission Statement would have said that I intended to spend my two-year term dismantling the Federation, allowing the various dance classes and councils and festivals to face the future independently, and letting the chips fall where they may. After some analysis, however, I realized that dismantling the Federation would be a lot more work than I first thought with plenty of consequences I am not prepared to handle. Among other issues, the Federation has a

To find out what issue the Federation has, please see the rest of Loui's article on page 13

Norwegian Dance

Alix Cordray started as an international folk dancer in the USA and then moved to Norway in 1975 where she has been active in international and Norwegian folk dance ever since. Alix teaches several dance groups in the Oslo area and also frequently returns to the United States to teach Norwegian dances.

Norwegian dances, along with other Scandinavian dances, are primarily social in nature rather than religious or ritualistic. They were danced for fun at festive occasions such as weddings, midsummer, Christmas, and just plain parties. When we say Norwegian dances, we usually refer to the dances from the central and southern parts of Norway. We generally put Lapp culture, found in northern Norway, in a separate category. Today, Norwegian dances are customarily divided into the categories below.

Bygdedans (Regional Dance)

These are the oldest known and documented dances, coming to Norway in the period 1600-1800. The first dances arrived together with the fiddle. There are five main categories of *bygdedans*: *springar* (*springdans*, *springleik*, *gamalt*), *gangar* (*bonde*, *jølstring*), *pols* (*polsdans*, *rundom*), *rull* (*vossarull*, *rudl*, *rullar*), and *halling* (*laus*, *lausdans*). Each type is widely used and known over a large area, although it varies considerably from district to district. The dances also vary from individual to individual in the same district. This creates a complex geographical pattern with gradual transitions in tradition from one region to the next.

The dances are quite free in structure, so that many dancers vary them from one execution to the next. There is, nevertheless, a fixed framework within which improvisation occurs. Both steps and figures may be varied. Some Norwegian dancers feel that *bygdedans* from more than one region should not be attempted because the styles and improvisations tend to blend, losing the unique regional styling.

Springar and *gangar* are not in principle different, except for the meter. In areas having both dances, they closely parallel each other. *Springar* and *gangar* are found in the south and west. They often have three parts, in this order: vending (turning or curving, rich in motifs and variations), *lausdans* (solo, not attached to partner), and *samdans* (some sort of rotation with partner). *Pols* is found in the north and east. It is difficult to say much about its structure in general,

except that it usually has elements of the same three parts as the *springar*, but not necessarily in the order given above. It generally has fewer vending motifs and very little *lausdans*; the *samdans* is very important. Just before 1900, almost every community had either *springar* or *pols*, but no community had both.

Halling is a solo men's dance known primarily as a competition and performing number. It has no fixed form. Two main types of motifs are used: sporting and acrobatic motifs, and turns and steps found in other *bygdedans* forms.

Rull is quite simple in form and is probably the newest of the *bygdedans* types, dating from 1800 at the earliest. It is found only in a relatively small area and varies little from place to place. In fact, *rull* would be classified as a *gammeldans* if we looked only at the dance - however, the music played definitely belongs to the older *bygdedans* category.

Today, musical accompaniment is nearly always a solo instrument, usually ordinary fiddle or Hardanger fiddle depending on the region. There are many melodies for each regional dance. Fiddlers often pursue music only from their own regions; for example, a fiddler from Telemark plays *springar* and *gangar* tunes from Telemark only.

Bygdedans is still a living tradition in some parts of Norway. In some places, versions of the dances suitable for the teaching environment have emerged.

Gammeldans or Gamaldans (Old-Time Dance)

Gammeldans had its roots in German and Austrian couple dances. The dances became popular in the courts at the end of the 1700s, were introduced in ballrooms in Paris in the early 1800s, and spread from there throughout Europe. They became very popular in Norway, and were the social dance of the 1800s. They are usually grouped into four main categories: *vals* (waltz), *reinlender* (schottische), polka (including *hamborgar*, *galopp*, and *pariserpolka*), and masurka (*springpolka*, *polkamasurka*). These dances go under different names in different communities, e.g. polka may be called *hamborgar*, *galopp*, *skotsk*, *hoppvals*, *polkett*, or *tripper*. In a few places the dance names may even be exchanged (such as calling a polka "reinlender"), creating a very confusing situation.

Many of the dances are found in every region in Norway. In many places, they were the only dances in use after dances of the *bygdedans* type had been

Club Directory

Federation Clubs

BAY OSOS FOLK DANCERS
Tue 1:00-3:00
(805) 534-1501 Anne Tiber
LOS OSOS, South Bay Community Center, 2180 Palisades Ave.

CABRILLO FOLK DANCERS
Tue 7:00-9:45
(858) 459-1336 Georgina
SAN DIEGO, Balboa Park, Balboa Park Club

CAFE ASTERIA
Thu 8:30-11:30
(310) 229-8947 Jerry Savin
LOS ANGELES, Pacific Arts Cener, 10469 Santa Monica Blvd

CONEJO VALLEY FOLK DANCERS
Wed 7:30-9:30
(818) 707-7664 Phoebe Rivera
THOUSAND OAKS, Hillcrest Center, 403 W Hillcrest Dr

ETHNIC EXPRESS
Wed 6:30 closed holidays & August
(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights Art Center, 800 S. Brush St.

FANTASY FOLK DANCE CLUB
Sun 2:00 - 7:00
(626) 454-3181 Diane Chen
ALHAMBRA, China Press, 2121 W. Mission Rd.

KYPSELI GREEK FOLK DANCING
Fri 8:00-11:00
(818) 990-5542 Dalia Miller
PASADENA, Skandia Hall 2031 E. Villa

LAGUNA FOLKDANCERS
Sun 7:00-10:00
(714) 893-8888 Ted Martin
LAGUNA BEACH, Lang Community Center, 21540 Wesley Dr.

LAGUANA WOODS INT'L FOLK DANCE CLUB
Tue 9:00am-11:00
(949) 768-6120 Florence Kauderer
LAGUNA WOODS, Club House 1, 24232 Calle Aragon

MOUNTAIN DANCERS
1st & 3rd Tue 1:30-3:30
(818) 248-5804 Charlotte Edington
S. PASADENA, Woman's Club, 1424 Fremont Ave.

MULTI ETHNIC DANCERS
Wed 5:00-7:00
(949) 770-7026 Miriam Kahn
LAGUNA WOODS, Club House 1, 24232 Calle Aragon

NARODNI INT'L FOLK DANCERS
Thu 7:30-10:30
(562) 852-0521 Carol Wall
BELLFLOWER, Woman's Club of Bellflower, 9402 Oak St.

PASADENA FOLK DANCE CO-OP
Fri 7:45-11:00
(323) 255-3809 Don Krotser
PASADENA, Throop Mem. Church 300 S. Los Robles

RAINBOW SENIOR CLUB
Sun 4:00 - 7:30
(626) 456-1900 Kevin Sun
ALHAMBRA, Joslyn Senior Center 210 N. Chapel Ave.

SAN DIEGO VINTAGE DANCERS
(858) 622-9924 Mary Jennings
SAN DIEGO, Normal Heights Methodist Church 4650 Mansfield St.

SANTA BARBARA COUNTRY DANCE SOCIETY
Sun 6:00 Wed 7:30-9:30
(805) 682-1877 Elliott Karpeles
(805) 682-5523 Gary Shapiro
SANTA BARBARA Carrillo Rec Ctr 100 E. Carrillo St (Su); Westside Community Ctr, 423 W. Victoria St. (W)

SCANDINAVIAN DANCERS OF VENTURA & SANTA BARBARA
Every other Sat 2:00-5:00
(805) 604-9608 Madeleine
SANTA PAULA, Briggs Elementary School 14438 W. Telegraph

SIERRA MADRE FOLK DANCE CLASS
Mon 8:00 - 9:30
(626) 358-5942 Ann Armstrong
SIERRA MADRE, Sierra Madre Rec. Center, 661 E. Sierra Madre Blvd

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Mon 7:00-10:00 Wed 7:00-10:00 Call for others
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(714) 533-3886 Donna Tripp
(310) 827-3618 Sparky Sotcher
ANAHEIM, Downtown Community Center, 250 E Center (Mon)
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SOLVANG, Bethania Lutheran Parish Hall, 603 Atterdag Rd.

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(310) 390-1069 Millicent Stein
CULVER CITY, Masonic Lodge 9635 Venice Blvd.

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2009

HUNGARY! . . . July 31-August 11, 2009. Led by Adam Molnar. Magyar adventures in Budapest, Eger, Hortobagy Plain, Jaszbereny Folk Festival, and Csango Folk Festival!

POLAND! . . . September 4-18, 2009.

Warsaw, Krakow, Zakopane, Wroclaw, Torun, Malbork, Gdansk.

TURKEY! . . . October 17-31, 2009. Led by Jim Gold and Lee Otterholt.

Hittites to Ataturk, Halay to Horon. Enjoy the hospitality and history of this mysterious and exotic land. Learn Turkish and international folk dancing. Istanbul, Ankara, Cappadocia, Pamukkale, Izmir, Kusadasi, Cannakale, and Bursa.

2010

ISRAEL! . . . March 7-19, 2010. Led by Jim Gold and Joe Freedman.

Meet the people of Israel, learn their songs and dances, visit historic sites. Meet and dance with Israeli, Arab, Druze, Balkan, Yemenite, Bedouin, and Kurdish cultural groups. Jerusalem, Tel Aviv, Galilee. Jordan extension: March 19-22. Amman, Petra, Jerash, and more!

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Norwegian and International Dancing with breathtaking scenery in the Land of the Mountain Kings! Midsummer in Norway! Oslo, Bergen, Hovin (Telemark), Fjord Cruise, and Voss.

BULGARIA! . . . August 2-15, 2010: Koprivshitsa Festival Tour! Led by Jim Gold.

The one you've been waiting for! Sofia, Bansko, Plovdiv, Veliko Turnovo, Koprivshitsa. Colorful, unforgettable, mountain-top Folk Festival held every five years! Register early.

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Norwegian Dance

forgotten. The dances vary little from place to place and the essential characteristics are the same both within Norway and in large portions of the western world. Turning together with a partner is typical; *gammeldans* is basically a collection of dances based on a single turning technique (face to face with right foot between partner's feet). The dances normally have a simple pattern that may be embellished or varied, but the scope of variations is usually quite limited.

Gammeldans may be done to any tune of the appropriate type. Today, musical accompaniment is most often a modern orchestra, including instruments such as fiddle, accordion, guitar and bass (perhaps electric).

At the beginning of the 20th century, *gammeldans* was done extensively in traditional settings. The dances are still done today in a few places but they are often mixed with, or have given way almost entirely to, more modern dances such as foxtrot and swing. In the 1970s, there was a revival of interest in *gammeldans*. In recent years, however, the number of places to dance *gammeldans* has been dropping precipitously.

Turdans (Figure Dance)

Turdans is a grab-bag category, and contains all the dances that don't fit anywhere else. Most of the dances have a fixed structure. The figures come in a fixed order, have a fixed length, and are bound to specific parts of the music. Many of the dances are done in group formations, requiring considerable organization. These dances were popular in towns and among the well-to-do in less mountainous areas and, for the most part, have not been a strong factor in Norwegian tradition. However, they are extensively used in organized folk dance in Norway and are the type most easily included in the American folk dance repertoire.

Turdans is a very diverse group of dances having different historical backgrounds. Three of the main types are: contra, ril and single couple dances. The contras originally came from the English, arriving in Norway at the end of the 1700s via the French court. The English form, progressive longways, is more popular in Norway than the French form (quadrille). The ril appears to have been a folk dance of the lower classes only. There are two basic types of ril: for three people and for several couples. The 3-person ril appears to be strongly related to the Scottish reel and

is found in various places along most of the coast of Norway. The form for several couples seems to have no Scottish parallels and may be a Norwegian development. The single couple dances are usually done to a specific melody and often have sung verses. They usually have *gammeldans* motifs plus a few additional motifs. Many of the dances and melodies are found in countless variations throughout northern Europe.

Today, *turdans* is done primarily by organized folk dance groups where participants learn dances very much as folk dancers in the U.S. learn dances. Although the dances come from particular regions or towns in Norway, they are now widely taught and danced all over the country. At parties, the musical accompaniment is often an orchestra, although a solo fiddle may also be used if no orchestra is available. A solo fiddle or accordion is the usual accompaniment in the weekly meetings for learning and dancing.

Songleik (Song Games)

The only accompaniment to *songleik* is singing, usually of rhymes. The dance is often a simple and stylized dramatization of the text. *Songleik* has very old roots; some of the texts can be traced back to the Middle Ages. However, it probably did not come to Norway until the end of the 1800s, arriving via Sweden and Denmark. *Songleik* has been much used in places where dance was/is forbidden for religious reasons; it is not considered to be dance as long as it starts in a circle and has no musical accompaniment. It is not usually used together with other dance forms.

There are often many *songleik* games in places with a strong tradition; 20-30 is not unusual. Country and city traditions were quite different; one difference is that people of all ages did *songleik* in the country while in the city it was done primarily by young girls. Today, the city tradition is still strong, but the country tradition is quite weak. *Songleik* is also used in organized folk dance, primarily in children's groups.

Songdans (Song Dance)

Songdans is performed to vocal accompaniment only. The songs are sung in unison, without harmony. The usual formation is a circle of couples; if it is crowded, there may be several concentric circles.

Songdans is not found in Norwegian folk traditions. It is mainly the work of Hulda Garborg in the period 1900-1910. She wanted to bring into use songs that had

Norwegian Dance

probably been danced to at one time. The Faroe Islands have a living tradition of singing long ballads while dancing a simple, six-count basic step (of the pravo or hora type). Hulda Garborg based her songdances on this tradition, and the two basic steps (*attersteg*, *kvilesteg*) are stylizations of the Faroe Islands step. *Songdans* became popular in organized folk dance in 1910-1920, and today it is often viewed as one of the trademarks of Norwegian dance. Even today, new dances are choreographed using appropriate songs: ballads, well known country songs, and sometimes more recently written popular songs.

Most of the dances use one of the basic steps, plus a part that is different, the *brigde*. The *brigde* often relates to the text. Generally, the dance repeats for each verse and songs having only one verse are done twice.

The 20th century

There are three important organizations in Norway today dealing with folk dance: *Noregs Ungdomslag* (Norwegian Youth Organization), *Landslaget for Spelemenn* (LFS, The National Fiddlers' Organization), *Norsk Folkemusikk- og Dansarlag* (NFD, Norwegian Folk Music and Dance Organization). LFS and NFD are mainly interested in *bygdedans*. *Landslaget for Spelemenn* is a large organization that regularly sponsors competitions for both fiddlers and dancers. NFD is a small and represents many professional musicians and dancers.

Noregs Ungdomslag is a large organization with a variety of interests, and folk dance has been viewed as a means of encouraging members rather than as an end in itself. Today, the organization sponsors parties and festivals, as well as the bulk of teacher training in Norwegian dance. The main areas of dance interest are *turdans*, *songdans*, and, more recently, *gammeldans*. **Klara Semb**, involved in the organization for many years, wrote four books called *Norske Folkedansar*. In the 1980s, the books were revised by committee and condensed into two larger volumes - the "Blue Book" for song dances, and the "Red Book" for *turdans*. Many dances and songs were significantly changed, and quite a few groups still use the older versions. The books are widely used as instruction manuals today.

The 1970s revival of interest in *gammeldans* produced numerous community organizations, often

going under the name *Gammeldansens Venner* (Friends of Gammeldans). Their repertoires often include such dances as swing and foxtrot, as well as what we have defined to be *gammeldans*. In the 1980s, there was a surge of interest in swing. There are many local Norwegian forms of the dance. Swing is also taught widely in courses. There are also huge festivals mainly for swing.

Most recently, the national romantic and nation-building ideological underpinnings of *Noregs Ungdomslag* have been going out of fashion. There are fewer young people entering the organization, although there are still many children's groups. The pendulum of interest has swung more toward *bygdedans* and *Landslaget for Spelemenn*, and away from *turdans* and *songdans*.

In general, dance is becoming more of a specialty for interested individuals, and less a part of the fabric of society. A process of professionalization is occurring. Schooling in Norwegian dance is now offered at the university level. At the same time, *gammeldans* in the traditional setting, common only 20-30 years ago, has practically disappeared from the Norwegian countryside.

Egil Bakka is one of the foremost authorities on Norwegian dance today. He has written extensively and organized university level courses. *Danse Danse Lett Ut På Foten* contains *turdans*, *songleik* and *songdans*, and is used as an instruction manual. His book, *Norske Dansetradisjonar*, analyzes Norwegian dances and gives extensive background information. Much of the material in this survey has been translated and extracted from his writings.

Recently, an enormous amount of Norwegian music has been made available for purchase as unprotected mp3 on the internet. Go to <http://musiconline.no> (or <http://www.grappa.no>) and look under "Traditional folk" or "Traditional dance". The pages can be viewed in English.

- *Alix Cordray*



Dancers Speak

The day began with a Federation meeting. The facility was easy to locate and had plenty of parking. The meeting was followed by a delicious lunch provided by Narodni.

Shortly thereafter, the music began. The program was a mix of live music, provided by **Kriss Larson's** Interfolk Band, and recorded music. In spite of the heat that day, almost everyone was up and dancing the vast majority of dances. It seemed the dance floor was constantly full, due to the varied and lively selection of dances.

For those of you not familiar with Narodni's facility, it's at the Women's Club in Bellflower. A quaint older building, it has a large dance space with a raised stage at one end, as well as ample room for tables in a separate section of the building. The floor is well sprung and easily accommodated the 50+ attendees. In spite of the temperature and packed floor, the air conditioning handled the heat well and it was quite comfortable.

The walls were covered in banners. I asked about them and was told that they had been made quite recently, just for this festival.

Dancers were encouraged to bring finger-foods, and many people complied. There were two tables full of goodies, with multiple pitchers of ice water and tea available.

Good music, good dancing, good food, hmmm... what more could you want on a Sunday afternoon? And all for only \$5. Congratulations, Narodni, on a job well done.

- *Laura Bremer*

BULGARIAN FOLKLORE CENTER

My name is **Ivnela Samuilova** and I live in Bulgaria. I have established a Folklore Center as part of the activities of my foundation in Bulgaria with the purpose of promoting Bulgarian folk music and educating people (at home and abroad) about it.

You can find more information at: <http://bgfolklore.webs.com/>.

I work with my father who is a musician with 40 years of experience and who has been a director of several folk choirs in Bulgaria.

As part of our activities we run workshops on Bulgarian folk singing for choirs who are interested in world (folk) music. We were in the U.K. in May this year where we held several workshops (quite successfully). You can see pictures, videos and feedbacks from our work there at the website address above.

We are visiting the U.K. again in the autumn and we would like to expand our activities abroad and to organize a trip to the U.S. too, next year, in the spring (maybe April or May).

We are also organizing cultural holidays to Bulgaria for foreign choirs with the purpose of teaching them to sing polyphonic Bulgarian folk songs and having them meet and work with Bulgarian folk choirs. In addition, we offer the possibility that they might perform at a concert in Bulgaria.

You can see detailed presentations of our activities at: <http://bgfolklore.webs.com/aboutus.htm>

I am looking for somebody who might be willing to help us organize a workshop tour in the U.S. Can you recommend a person who could serve as a paid collaborator in this regard? I would highly appreciate any suggestions that might be forthcoming.

Looking forward to hearing from you.

Thank you!

- *Ivnela Samuilova*

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Dancers Speak

September Quote of the Month

There is nothing more notable in Socrates than that he found time, when he was an old man, to learn music and dancing, and thought it time well spent.

Michel Eyquem de Montaigne (1553-1592), French philosopher and essayist

First of all, I had never heard of **Michel Eyquem de Montaigne**, so when I "googled" him, I was captivated by pages and pages of wonderful quotes on all kinds of subjects. This particular quote seemed to lend itself to the question of the month better than the Socrates quote: "Every period of life has its peculiar prejudices; whoever saw old age, that did not applaud the past, and condemn the present time?"

Question of the Month

How many times have you heard an "old time folkdancer" complain about the new dances and speak about how much better the old ones were? Is this just human nature? Do we look back with nostalgia at our younger days? Is it sour grapes, because we no longer want to work at learning the new dances, so we put them down? - or were the old dances better?

Let us hear your opinion!

- Sandy Helperin

DANCING WITH TWO LEFT FEET. (48)



Dances seem faster, as one gets older.

Just the other day while looking through one of my "nerdy" electronic design magazines, which by the way I still get free despite several cancellation notices sent over the last three years, when I came across an article titled: "When One Plus One Has To Be Less Than One".

I will not bore you with the details, but the author stated that when testing an electronic device, adding additional testing steps makes sense only if the additional steps would result in less overall work.

Confusing! I am sure. But we "nerds" eat stuff like that for breakfast. Anyhow, not really understanding all this gibberish, except the words "steps", I thought, of course, about folk dancing.

The article made me realize that some folk dance teachers and choreographers in order to make dances

interesting and challenging, keep adding different step patterns into a single dance. One or two patterns to a dance are okay, but six or seven? Give me a break! Who can remember them all, let alone the order in which they are supposed to be executed? Unless there is a leader, who calls out the required pattern, I can handle no more than two step patterns per dance.

Do the Macedonians, Greeks, or Bulgarians ever do those patterns in one dance? NO!

They do only one pattern in a simple *Sirto*, *Lesnoto*, or *Pravo*, and they do the same steps as long as the music plays, which may be for hours. They get out of the circle, whenever they feel like it, have a drink of ouzo, rakija, Slivovitz, or any other local rot-gut, maybe eat a few bites of roast lamb, talk to their friends, and eventually get back into the same dance circle, not having missed a beat.

So what do we do?

We, on the other hand, mostly dance just the simple dances and usually sit out the complicated ones that change the dance patterns every few beats. In one evening, we might dance only half of the dances that are played and, as a result, get less exercise than we would if we did them all. Wouldn't it make more sense to split those six or seven different step patterns of the complicated dance, into several separate simple dances? Not only would this make each dance simpler, but by doing one step pattern over and over, we would really learn the steps well. And when we dance more, we exercise more, and as a result lose more weight.

In other words, adding more simple dances means less fat.

Maybe the writer of: "When One Plus One Has To Be Less Than One" had a point.

What do you think? Should I keep my subscription to Electronic Design longer in order to get such good ideas for future articles?

Or maybe, after you have read this article, I should immediately cancel my subscription?

- Lou Pechi

NARODNI FESTIVAL

I would like to commend Narodni Folkdancers on the excellent festival that they sponsored on Sunday, July 19. This is the first Federation Festival that Narodni has sponsored, but one would never know it.



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Trip to Norway

Last summer (2008), coming home from Stockton Folk Dance Camp, I shared a ride with **Lee Otterholt**: international folk dance master teacher, choreographer, dancer, entertainer, and leader of folk dance tours. The conversation led to a prospective tour in Norway planned for June 2009, to be led by Lee under the auspices of **Jim Gold** (Jim Gold International, organizing tours all over the world).

This summer, the abstract notion of a trip to far-away Norway became reality, and I will try to describe some aspects of this unforgettable trip. However, I would clarify from the start that there are no words to describe the natural beauty and breathtaking scenery of this country; I will try mainly to adhere to the facts, and offer a glimpse of the unlimited attractions that Norway has to offer.

We met in Oslo on June 13, a total of eight people (including Lee) from all over the U.S. Strangers from disparate locations, we parted ten days later as members of a close-knit family. Indeed, when we were asked if we had relatives in Norway, we always answered in the affirmative, Lee being our Norwegian relation. Although Lee was born in the U.S. of Norwegian-American parents, he lived and worked in Norway for over 20 years.

A few general words about Norway: it borders mainly with Sweden, but also extends beyond the Arctic Circle, neighboring Finland to the south and Russia to the east. In an area close to 149,000 square miles, it is home to less than 5 million people, ranking 211th in the world in population density! Norway is rich in gas fields, hydropower, minerals, forests and fish. After the discovery of large oil deposits in the 1970s, the country ranks nowadays among the wealthiest in the world.

From our stay in Oslo, I will describe only two artistic highlights. The first, which we visited on our first late night after arrival, but still in complete daylight, was the Vigeland sculpture park.

Gustav Vigeland was commissioned in 1907 to sculpt a fountain in Oslo's Frogner Park. But as time passed, the artist continued to add many more sculptures. In fact, he continued to model new sculptures for the park until his death in 1943. The sculptures depict men, women and children in a large variety of typical human situations and relationships. There is even a sculpture of an unborn fetus!

The highlight of the next morning was the new Oslo Opera House - a magnificent landmark rising from the water in the harbor area, at the head of the Oslo Fjord. White marble slopes rise gently to form a large, horizontally extended roof that covers transparent glass walls. At all times people are seen walking on the slopes and on the roof. Rather than an opera house, the structure appears more like an iceberg jutting from



the sea. Upon entering through glass doors into the large foyer, the eye meets an extensive curved wall of oak, and overall there is an inviting expression of openness and accessibility.

Our next stop was about a 40-minute drive south, along the Oslo Fjord, to the idyllic little town of Drobak. The town was traditionally the winter harbor of Oslo, as in severe weather the fjord freezes from Drobak all the way to Oslo. Lee used to live in Drobak before moving to the U.S., and in addition to its quaint, picturesque character, he knew the historical importance of Drobak in World War II. We visited the statue of Birger Eriksen, the commander of a medieval fortress that housed the Norwegian military during the war. One night in 1940, Eriksen became suspicious of the contents of a German cruiser that approached the unlit harbor, and ordered an attack. The ship sank with its cargo of over 1000 German soldiers who were secretly on board for a swift occupation of Oslo. The discovery of the planned German invasion allowed for the rapid evacuation of the Norwegian royal family, parliament and cabinet to England. They were all safe when the Germans finally succeeded to occupy the country a few weeks later.

We discovered a little restaurant in Drobak that housed a variety of musical instruments. These are for customers who come to dine and be cheered up in the long, dark winter nights. But on this warm summer evening we sat outside. Lee and **Don Robinson** from

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Mission Statement

The article below was written by Loui Tucker, new president of Federation North, about her plans for the Federation. Much of what she says would be valid for the South as well.

Rejuvenate - Get new dancers onto our dance floors and into our circles; increase participation of existing dancers.

Publicize/Advertise - Increase awareness of folk dancing in the general public, as well as provide better publicity to existing dancers for local workshops, festivals, events.

Communicate - Create ways for dancers to connect more easily with each other using internet tools; increase communication between Federation leadership and dancers.

Increase membership - Advertise the benefits of membership to encourage people to join the organization.

Programs to watch for in the coming months:

1. Revamped and refocused Federation's website. I hope by the time you read this Mission Statement that the revised Federation website will be up at www.folkdance.com. The first thing visitors now see is "ARE YOU LOOKING FOR A PLACE TO DANCE?" That link sends people to a page with a list of local dance clubs. Federation-member clubs get top billing, but other dance classes are listed as well. There are also links for Southern California, the U.S. in general (through the National Folk Organization's website and other websites), specialty classes, as well as bands and musicians. If there isn't already, there will also be a link to a page of dance-related photographs and sample videos. Also on the site is a Frequently Asked Questions page, a coupon for a Free Dance Class, and flyers for classes and events. How will the general public know about this information? Read on!

2. Colorful, eye-catching advertising. We're working on some really amazing, eye-catching, full-color flyers with tear-off strips along the bottom reading: "www.folkdance.com." There will be several versions of the same basic information with different headings: "WANT TO DANCE BUT DON'T HAVE A PARTNER?" and "IS YOUR GYM WORKOUT GETTING BORING?" and "CAN YOU WALK? THEN YOU CAN DANCE!" We are working on plans to distribute the flyers to Federation members via Let's Dance magazine, to dance class leaders, and via the website. We're working on a list of suggested places to post the flyers: college campus kiosks, bulletin boards in churches,

community centers, libraries, and gyms, in laundromats, at bus stop shelters, and high schools. The goal, of course, is to get these flyers displayed in many places, to attract attention, and to get viewers to go to the Federation website for more information.

There are also plans to pay for similar advertising in hard-copy publications that focus on dance, exercise, recreation, and health as well as get onto other similar websites.

3. First Class Free Coupons. Visitors to the Federation website will be able to download and print a coupon for a free dance class. Dance classes that want to participate in this program will have a [FCF] symbol next to their listing - meaning "First Class Free." Participation in the program will be voluntary. Coupons can be downloaded by existing dancers to hand to their friends, neighbors, and colleagues.

4. Group Email. Federation members will be invited to join a yahoo group. [This may have already happened by the time you read this article.] I hope to see emails like these:

"I'm looking for dancers who want to meet for dinner before the party in Saratoga on Thursday....."

"Does anyone in the Sacramento area have a bed for a visiting dancer? I want to attend the Camellia Festival, but can't afford a hotel room."

"Anybody going to Marcel's New Year's Eve Party? Want to carpool from the East Bay?"

"I want to try salsa rueda. Anyone interested in trying it with me?"

"Does anyone know anyone who can repair opanki?"

"I have some size 12 dance shirts I can't wear anymore (due to my wife's cooking!). Clean and still in good condition. Free to a good home."

The goal is to make communication between dancers easier and encourage dancers to look beyond the dancers in their local dance sessions. The group will also be an easier way to send announcements to Federation members about region-wide dance workshops, parties, festivals, dance camps, etc.

5. Improve Attendance at Festivals. I hope to create some new feature-specific festivals or workshops or institutes to focus on important and desired features.

Can we get it all done and see the results in two years? Are we being entirely too ambitious, biting off more than we can chew, dreaming of what cannot possibly be? Perhaps. I'll keep you posted.

- Loui Tucker

Trip to Norway

our group grabbed some drums and Lee accessed his laptop for the words of hundreds of songs that he sings. To this improvised musical background, on this sun-lit Norwegian "night", we danced Balkan dances on the grass, and our spirits soared.

The next morning we started our travel west, through the region of Telemark. We stopped at one of the most beautiful stave churches in the world - the Heddal stave church in Notodden. "Stave" refers to a style of construction using vertical wooden posts. The Heddal church dates back to the twelfth and thirteenth centuries, has been restored a number of times, and is still in use today.



Inside the church, on an interesting structure of a chair made of one piece of a tree trunk, there is a painting of Ole Bull, who lived in the 19th century and is one of the most famous national figures. A child prodigy, he was a famous virtuoso violinist. But Bull was caught up in the tide of Norwegian nationalism, promoting the idea of Norway as a state separate from Sweden. In his conviction that Norway should exhibit its own national art, he played many arrangements of Norwegian folk songs, and later on encouraged Edward Grieg to follow this musical path. Ole Bull had great success in the U.S. and founded a colony in Pennsylvania. One of the communities of the colony was named Oleana, hence the famous "Ole-Oleana" song. The colony was not very successful, but the village of Oleona (as it is spelled today), flourishes even today.

Our tour continued through gentle hills to the small village of Hovin. There, up a steep hill, an old wooden schoolhouse was converted into a Norwegian dance

school by an internationally known Norwegian dancer and teacher - **Karin Brennsvik**. Karin greeted us with a wonderful meal in the spacious, wood-lined dance-dining-living room. We each chose our lodgings in the former classrooms, now converted into quaint bedrooms.

In the big hall, Karin gave us our first instruction in Norwegian dancing, specifically dances from the Telemark region, where we were. *Telegangar* is a more sedate, ("gangar" = walking) dance, while *Telespringar* (springar = running) is much livelier. In the latter, although the music is in the ¾ meter, the beats are very asymmetrical, with a short first beat and a longer, strong second beat. For our untrained ears, the only way to figure out the rhythm was by listening to the foot stomping of the fiddler - a difficult task when listening to recorded music. But we had fun!

Hovin has many relics from the old log rafting days. Thus, on the next day, Karin led us on a hike down to the shores of a rapid river draining into Lake Tinnsjo. To avoid the logs jamming in the rocks while cascading down a steep fall, a tunnel was carved in the nineteenth century under the waterfall to allow the logs to have a smooth descent into the lake. The building of this tunnel by manual excavation seemed nothing short of a miracle.

After the hike, we traveled to an interesting artisan's workshop, owned by Karin's friend (Ingrid). The craftsmanship displayed by Ingrid in creating traditional folk costumes (*Bunads*) in terms of intricate embroidery was exceptional. Ingrid explained that in recent years, the use of traditional folk costumes has reached far beyond folk dancing, folk music, and particular holidays. These are now accepted as proper gala attire.

We had a special afternoon: Gunleif, Karin's friend, came with a big, old-fashioned key. He explained that it was the key to the small wooden church of Hovin. We drove to the bottom of the hill, where the white church stood alone in the vast verdant plain. We admired the interior, and climbed to the top, where an old organ was standing beside a newer one. Two people from our group, **Mary Stensrud** (aged 91!) and **Don Robinson**, are piano players. After some trial and error, music came out of the old organ! And... we danced! Pravos, horas, and waltzes, on a dusty attic floor of the little church in Hovin!

Trip to Norway

Our last evening with Karin was another highlight: we moved into a cozy family room with sofas, where a good fire was burning in the fireplace. There, until two in the morning, Karin told us her life story, starting with her love of dance since she was five. She has performed and taught dancing in many countries, including the U.S. Her dance groups have won many competitions, and she has choreographed programs for formal occasions, including many Christmas celebrations at the Norwegian Embassy in the U.S. She has even performed for the King and Queen of Norway.

It was hard to part from Karin's hospitality, but the next day we continued our westward travel through Telemark towards the town of Rjukan. Personally, what we saw in Rjukan left an everlasting impression in my mind, for Rjukan contains a small piece of important world history:

In 1911, the largest power station in the world was built by harnessing the powerful Rjukanfossen ("the waterfall of Rjukan"). The factory (named Vemork) is perched on the edge of a six hundred foot cliff, accessible only via a long bridge spanning a deep ravine. The hydroelectric energy generated was employed to produce ammonia as fertilizer, to enable the world to grow sufficient food.



One of the by-products in the process was deuterium oxide (heavy water, where the nucleus of the hydrogen atom of the water is doubled in mass). But heavy water could be used to produce nuclear weapons, and it was indeed used by Nazi Germany for their nuclear energy program. Under the Nazi occupiers, the production of heavy water at Vemork was doubled and barrels of the

material were shipped by ferry to Germany. The allies realized that the factory had to be attacked. The first attempt was in November 1942, by fighters riding in a pair of British gliders-bombers. In the darkness, the gliders struck a cloud-obscured mountain. The fighters that remained alive were caught by the Germans and executed.

The second attack was in February 1943. Eleven Norwegian saboteurs strapped on their skis descended onto the gorge at night, crossed the ravine, and climbed up the treacherous icy cliff on the factory side. They succeeded to place explosives around the metal barrels of heavy water, and retreated without casualties. The explosion silenced the water plant, but the Germans immediately began repairs and within a few months the plant was back in action.

By the following winter the Allies attacked by air, and hundreds of bombs pounded the Vemork area. But many of the bombs missed and most of the structure remained intact. In a last attempt to salvage the remains of the operation, the Germans loaded all the heavy water onto a train and from there onto a ferry to cross the lake Tinnsjø. However, the same saboteurs that planted the explosives in the daring operation the year before were able to smuggle a bomb aboard the ferry. The ferry sank, and with it the precious cargo of heavy water.

The story of the Vemork operations was the basis of the 1960s movie "The Heroes of Telemark", starring Kirk Douglas. However, our small group was fortunate to stare in awe at the seemingly impassable cliffs, and learn the whole story in a documentary at the factory. A simple round stone bears the inscription of the eleven saboteurs' names.

We left Rjukan in a somber mood, but it was time to move on.

Our next stop, after a beautiful ride over mountains, was at the small village of Rauland. We lodged at a folk arts center, where we met musicians and folk dancers, and were able to practice our *Telegangar* and *Telespringar*. Some of the dancers spoke very little English, but this was another opportunity to demonstrate that music and dances are universal languages.

We continued our scenic trip westward over the mountains, passing famous twin-waterfalls, and then crossing by ferry the second longest of the Norwegian

On the Scene

All parties are All Request Programs, played by Beverly & Irwin Barr. Bring snacks or desserts for the pot-luck table and don't miss these happy party nights. All parties begin at 7:30 p.m. and end when you get too tired to dance.

We all look forward to party nights, seeing old and new friends, some that we see and dance with often and others that we always look forward to seeing at our parties. Come join us and dance with one of the friendliest groups around. We love parties, people, and dancing together.

Do you want to keep up with the dances that are done at festivals and still get to dance the great oldies? On Mondays and Fridays we introduce some new dances and keep the favorite oldies alive. Scottish & English Set Dances and couple dances are taught when there is a fairly even balance of men and woman. We also do a variety of international dances and individual line dances. Come visit our group and enjoy the teaching, the dancing, and the dancers.

We meet every Monday and Friday evening, beginning at 7:45 p.m., and dance on a beautiful wooden floor. The place is Brockton School, 1309 Armacost, W.L.A. (Between Barrington & Bundy, 1 1/2 blocks north of Santa Monica Blvd.).

We will not meet on Monday Sept. 14 and Friday, Sept. 18. We look forward to seeing you on the other Mondays and Fridays. For information call (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com.

- Beverly & Irwin Barr

SUNDAY EVENING DANCING IN LAGUNA BEACH

7:00 to 10:00 at Lang Park Community Center Gym, 21540 Wesley Dr., Laguna Beach or Community & Susi Q Center, 380 Third St., Laguna Beach.

September 6- at Lang Park. **Diane Baker** reviews *Ginka* taught by **Daniela Ivanova** at August workshop and teaches *Sarba pe Saltate*, a Romanian dance researched by **Theodor Vasilescu**.

September 13- at Lang Park. **Amy Dale** teaches *Zensko za Raka* and *Pravo Cepelarsko Horo*, two Bulgarian dances introduced by **Yves Moreau** at Stockton camp '09

September 20- at Susi Q. Probably all request at our new location.

September 27- at Susi Q. Diane teaches *Elinpelinsko Cetvorno* (Bulgarian, taught by **Yves Moreau**) and/or *Cizme Moje* (Croatian introduced by **Zeljko Jergan**)

September 20 is our first meeting at the new Community & Susi Q Center, our new dance home. See newsletter for details at www.lagunafolkdancers.org (714) 893-8888.

- Diane Baker

SEPTEMBER VESELO CALENDAR

Sept. 5 - **Veselba Band** playing for **Mary Kobetich** birthday party. Special event is \$10.

Sept. 12 - All Requests

Sept. 19 - 'Fun for All' night with hostess **Carol Maybrier**

Sept. 26 - **Lu Perry** teaching *Alunelul Batut*

- Lu Perry

DICK OAKES' 70TH BIRTHDAY PARTY

You're invited to my 70th birthday party at the Maple Grove Grange, 3130 Youngfield St., Wheat Ridge, Colorado, on November 28, 2009. Everything will start around 6:00 p.m. and go until midnight (or later?). Dances from the Balkans and other places!

There will be live music for dancing with *Planina* and *Ron Tomocik*, two performance suites by Storm Mountain Folk Dancers, and an all-request program hosted by **Debby Bowinski!**

Let me know if you can make it by e-mailing balkanbash@phantomranch.net or calling (303) 632-6635. And, if you think about it, bring a snack for the snack tables!

- Dick Oakes



On the Scene

FEDERATION INFORMATION

The next Federation council meeting will be September 27 in conjunction with the San Diego area folkdancers Oktoberfest. The meeting starts at 10:30 in the Balboa Park Club, Presidents Way, Balboa Park, San Diego. Dancing follows beginning at 12:30.

At the last council meeting, July 19, in Bellflower, the Sierra Madre Folk Dancers joined the Federation. The club has been dancing for many years and is currently led by **Ann Armstrong**.

- *Steve Himel*

FANDANGO IN CARSON

There will be an Early California Fandango, on October 10 at Dominguez Rancho Adobe Museum, 18127 S. Alameda St., Rancho Dominguez [Carson]. It will include open dancing with band **Los Californios** and Yesteryears Dancers and a 1846 Battle re-enactment. Info: (310) 603-0088, www.dominguezrancho.org.

- *Irene Ujda*

Yesteryears Dancers, (310) 244-8028

CELEBRATING 25 YEARS - 2009 CAMP HESS KRAMER WORKSHOP WEEKEND

The dates are Oct. 30, 31, Nov. 1, 2009, for the exciting 25th Anniversary Camp Hess Kramer Workshop Weekend. This year will be a "Camp's Review and more".

We are very excited about our teaching staff for the 25th Anniversary. As of this date, we have 9 teachers that have committed to teach this year. They are **Beverly Barr, Joyce Clyde, Gary and Jane Diggs, Richard Duree, Dick Julian, Denise Heenan, Suzanne Rocca-butler, Lu Sham, Loui Tucker**. Check "On The Scene" next month for updates.

This camp is proud of its excellent teaching, great parties, exceptional food, and most of all, the very loyal attendees that embrace this weekend and keep it a high priority. If you have never attended, give yourself a treat and join us this year. You will be amazed at the special feel, great food, new friendships that will become part of your life, and of course the new dances you learn.

This popular international folk dance workshop weekend is held every year in the fall at Camp Hess Kramer in Malibu.

Plan ahead and be there for another memorable camp experience. You don't want to miss it. We are happy to report that this is the weekend camp of choice for so many folk dancers.

We are accepting reservations now. See the ad in this month's issue of Scene. Prices include accommodations, dance workshops, six outstanding meals, snacks, happy hour, parties, a silent auction that is very popular and makes people very happy, and dancing, dancing, dancing.

To request flyers for yourself or your groups and for other information, please call Irwin or Beverly at (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com.

NARODNI INTERNATIONAL FOLK DANCERS

Thursdays, 7:30 10:30 pm

Woman's Club of Bellflower, 9402 Oak Street.

September 2009

September 3 - Review Night led by **Beverly Barr!!!!**

September 10 - Homecoming Party with guest band **Zimzala!**

September 17 - **Ed Goller** teaching dances from Stockton Folk Dance Camp

September 24 - **Ed Goller** teaching/reviewing dances from Stockton Folk Dance Camp
<http://www.narodni.org>

WEST L. A. FOLK DANCERS - MONDAY & FRIDAY NIGHTS

Teacher: Beverly Barr

A Labor Day Party will be on Labor Day, Monday, Sept. 7, 2009. Our parties are always fun. What a great way to end the long weekend. We have a reputation for having great parties. Everyone is always welcome. We look forward to greeting all of you.

Our Halloween Party will be on Monday, Oct. 26, because we will be at Camp Hess Kramer over the Halloween weekend. We will have our fun party a little early, but it will still be our kind of party for Halloween, with costumes (not required) but it's fun to participate in a simple way. Join us, you are welcome with or without a costume.

Trip to Norway

fjords, named the Hardangerfjord. The scenery on that crossing changed - fjord and mountains, dramatic waterfalls, orchards and green fields. We then continued on the road to Bergen through the region of Kvam, and stopped by a waterfall where a climbing path led us behind the powerful cascading waters (see cover)! Towards evening we arrived in Bergen - our anchor city on the Norwegian west coast.

Bergen, the second largest city in Norway, is beautifully located among a group of mountains known as "The Seven Mountains". In 1970, the city celebrated its 900th anniversary, and in 2000 it was one of nine European cities honored with the title of European Capital of Culture. Bergen was one of the Hanseatic League's most important cities between the thirteenth and sixteenth centuries, and the wharf dating from that time (Bryggen) has preserved its appearance: tight wooden houses, with small streets and alleys lined with shops, restaurants, and studios. Artists dressed in medieval garb perform in little attic rooms, and we were fortunate to attend one of these performances. It was about (what else?) a troll - one of these devious creatures from Norse mythology.

We saw magnificent views over the city of Bergen from the top of Mount Floyen, reached by its famous funicular.

No visitor to Bergen can skip the Troidhaugen - the home of the composer Edward Grieg. The house, located in lush surroundings, offers an outstanding view over a lake. Every summer, from 1885 until his death in 1907, Edward Grieg, together with his wife Nina, lived and worked there. Today, besides the house, the composer's cabin, and the tomb, there is a small concert hall. The composer's own Steinway piano is still used on special occasions.

From Bergen we began our trip eastward, back to Oslo on a more northern route. The biggest highlight of this part of the trip was the beautiful ferry ride from Gudvangen to Flam, followed by the incredible Flam-Myrdal train ride. The Flam Railway is a masterpiece of Norwegian engineering. The journey from Flam to Myrdal is an extremely steep climb of over 2800 feet. The tracks run partly through tunnels, but mostly climb steeply with views of mighty waterfalls and snowy mountain peaks. The train stops upon request at certain scenic spots, the most famous of them being the Kjosfossen Waterfall. There, as you get off the train, apart from the roaring waterfall, you hear some

soft music (celtic?), and you see two "dancing maidens" appearing and disappearing near the rocks at the falls. Lee was telling us that his 19-year old daughter is employed as one of the "maidens".



Our day ended at the village of Al, where we dined and were entertained at the house of Lee's friend Knut Ridderhus. Knut and his daughter Maria greeted us garbed in authentic folk costumes at their farmhouse, which could have literally been taken out of an 18th century story. After a lavish dinner, a virtuoso Hardanger fiddler lady played for us beautiful Norwegian tunes. The Hardanger fiddle is the traditional instrument used to play Norwegian music. The main difference from a violin is that it possesses eight or nine strings (rather than four). Four of the strings are strung and played like a violin, while the rest (understrings) resonate under the influence of the upper four providing a haunting, echo-like sound.

It was difficult to believe that we came to the last day of our trip. We drove back toward Oslo, but we had the best and warmest stopover at Lee's wife's family's cottage on the lake of Tyrifjorden. There, Lee's wife (Hilde), their three-year old Sebastian, and their young niece and nephew waited for us, and again we were served a lavish dinner. In spite of the name, Tyrifjorden is not a fjord but a sweet-water, beautiful lake. The water is crystal clear and is used in the household except for being filtered for drinking. At the lakeshore Lee prepared a big bonfire, a fiddler appeared to play for us, and we sang and danced to celebrate midsummer, friendship, camaraderie, closeness, and the end of unforgettable ten days in Norway.

- *Gerda Ben-Zeev*

Calendar

Note: Federation dance events are in **bold**.

CALL TO CONFIRM ALL EVENTS

SEPTEMBER

- 1 *Yeseta Brothers Tamburica Band with John Filcich* at CalTech Folkdancers, Throop Church, Del Mar & Los Robles, Pasadena. Info: Nancy Milligan (626) 797-5157 or franprevas@yahoo.com.
- 5-7 *Greek Festival at Assumption of the Virgin Mary*, 5761 E. Colorado, Long Beach. Info: (562) 494-8929.
- 5-7 *Yoni Carr's All New Labor Day Mini Dance Camp*. Teachers: Israel Shiker & Sagi Azran at Avant Garde Ballroom, 4220 Scott Dr., Newport Beach. Info: Yoni (619) 227-0110, yonice@cox.net.
- 7 Labor Day Party with West L.A. Folk Dancers, Monday, 7:30 at Brockton School, 1309 Armacost See OTS for details. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com.**
- 10 Homecoming Party with Zimzala Band, Thursday, 7:30, Narodni Folk Dancers, at Woman's Club of Bellflower, 9402 Oak St., Bellflower. Info: (714) 932-2513 or www.narodni.org.**
- 11-13 *Greek Festival at St. Sophia*, 1324 Normandie, Los Angeles. Info: (323) 737-2424.
- 12 *Cafe Aman*, Saturday, 7:30 at Pacific Arts Center, 10469 Santa Monica Blvd., West L.A., Music by Dromia, Teaching: Joan Handman. Info: ianpricebey@hotmail.com.
- 12-13 *Greek Festival at SS Constantine & Helen*, 3459 Manchester Ave. #32, Cardiff-by-the-Sea. Info: (760) 942-0920.
- 17-20 *Greek Festival at St. John*, 5300 S. El Camino, Las Vegas, NV 89101. Info: (702) 221-8245.
- 18-20 *Greek Festival at St. Anthony*, 778 S. Rosemead Blvd., Pasadena. Info: (626) 449-6945.
- 26-27 *Greek Festival at SS Constantine & Helen*, 4304 - 30th St. West, Lancaster, CA 93539. Call for dates & info: (661) 945-1212.
- 25-27 *Greek Festival at St. Nectarias*, 20340 Covina Blvd., Covina. Info: (626) 967-5524.

25-27 *Greek Festival at St. Paul*, 4949 Alton Parkway, Irvine. Info: (949) 733-2366.

26-27 Oktoberfest in San Diego with council meeting at 10:30, Sunday, 9/27. See ad.

OCTOBER

- 3-4 *Greek Festival at St. Nicholas*, 42030 Avenida Alvarado, Suite A. Temecula, CA 92590, Sat.11:00 a.m.-8:00 p.m. Info: (951) 296-6207.
- 10 *Early California Fandango*, at Rancho Adobe Museum, 18127 S. Alameda St., Rancho Dominguez (Carson). Info: (310) 603-0088 or www.dominguezerancho.org.
- 10 *Cafe Aman*, Saturday, 7:30, at Pacific Arts Center, 10469 Santa Monica Blvd. West L.A., Music: Eastern Exposure, Teaching: Mihai David. Info: ianpricebey@hotmail.com.
- 11 *Taste of Folk Music* with California Traditional Music Society. Music, dancing, storytelling, food. Sunday 10:00 a.m.-5:00 p.m. at Encino Park, Encino. Info: (818) 817-7756.
- 26 Halloween Party with West L.A. Folk Dancers, Monday, 7:30 p.m. at Brockton School, 1309 Armacost. See OTS for details. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com.**
- 29 Halloween Party, Narodni Folk Dancers, 7:30 at Woman's Club of Bellflower, 9402 Oak St., Bellflower. Info: (714) 932-2513 or www.narodni.org.**
- 30, 31, 11/1 Camp Hess Kramer Workshop Weekend celebrates their 25th Anniversary. See OTS and Ad. Info: Beverly (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com.**
- ### NOVEMBER
- 27 West L.A. Folk Dancers Annual Day-After-Thanksgiving Party, Friday, 7:30 p.m. at Brockton School, 1309 Armacost. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com.**
- ### NORTHERN CALIFORNIA
- 9/11-13 *Dance in the Woods* at Camp Sacramento, 1 mile east of Twin Bridges. Info: www.folkdance.com/sacramentocouncil/DIW.html.

Calendar

10/2-3 *St. Vartan Armenian Festival*, at St. Vartan Armenian Church, 650 Spruce St., Oakland. Info: (510) 893-1671 or www.stvartanoakland.org.

OUT OF STATE

COLORADO

11/28 *Dick Oakes' 70th Birthday Party*, Aurora, CO. Info: (303) 632-6635
balkanbash@phantomranch.net.

ILLINOIS

10/1-4 *Tamburitza Extravaganza*, Chicago, IL, over 25 bands, intern'l dance, at Westin Lombard Yorktown Center, Chicago, IL. Info: www.tamburitza.org.

MAINE

Mainewoods Dance Camp. Fryeburg. Info: Helen Blum, 926 Bloomfield Ave., Apt. 3F, Glen Ridge, NJ 07028, info@mainewoodsdancecamp.org.

9/4-7 Zeljko Jergan, Kay Munn

MASSACHUSETTS

9/5-8 *Labor Day Weekend* at Pinewoods Camp, Plymouth, MA. Info: Janet Scudder (617) 926-1708 or jscudder@aol.com.

TENNESSEE

10/30-11/1 *Autumn Leaves Workshop*, Nashville, TN with Michael Ginsburg. Info: depst98336@aol.com.

WEST VIRGINIA

9/4-7 *Buffalo on the Danube* in Highview, WV with Tom Bozigian, Daniela Ivanova, Kostana, & Roo Lester & Larry Harding. Info: www.dancingplanetproductions.com.

WISCONSIN

10/8-11 *Pourparler, Folklore Village Farm*, Dodgeville, WI. A "get-together" for dance groups, educators. Info: Sanna & Mars Longden, (800) 894-4378, sanna-mars@aol.com or www.nfo-usa.org.

10/23-25 *Swedish Dsnce & Music Weekend*, Folklore Village, WI. Info: www.folklorevillage.org.

FOREIGN

CANADA

9/28-30 *Armenian village dances*, withTineke van Geel, Charles Rummel Centre, 3630 Lozells, Burnaby. B.C.,Info: burnabyfolk@shaw.ca.

CZECH REPUBLIC

10/15-25 *Folk Dance Tour 2009, Czech Republic*. Classes & touring. dancing with local groups, festival. Info: www.dvorana.cz/dance/index.html.

INDIA

11/6-15 *Rhythm of India*, Intern'l Workshop on Folk Dances of India at Chandigarh Instituteof Performing Arts, Chandigarh. Info: cipa_india@yahoo.com.

POLAND

9/5-19 *Poland! Krakow, Zakopane, Torun, Gdansk, Olsztyn & Warsaw* led by Richard Schmidt. Info: (201) 836-0362 or www.jimgold.com.

ROMANIA

10/17-24 *Dance & Cultural Tour of Romania*; Brasov (Transylvania), sponsored by Doina Foundation. Info: stichting.doina@hetmet.nl.

TURKEY

10/18-31 *Turkey! Istanbul, Ankara, Cappodocia, Pamukkale, Izmir, Kusadasi, Cannakale & Bursa*, led by Jim Gold & Lee Otterholt. Info: (201) 836-0362 or www.jimgold.com

Federation Corner (cont. from pg. 3)

substantial sum of money from a bequest that is earmarked specifically for promotions and cannot just be sent to some charitable organization, tossed away, or distributed to the Federation officers; there are many dance classes and clubs that get their liability insurance through a Federation insurance program; there is a scholarship fund; and there is Let's Dance magazine.

It also dawned on me that the Federation has considerable power which it could choose to exert: the power to lead, focus, organize, promote, and support. As a group, we have the ability, and I hope the will, to make the activity we love so much more visible, more readily available, and more attractive.

So I'm not going to dismantle the Federation, after all. To learn what I *do* plan to do during my two years as President, read the article entitled "Mission Statement" elsewhere in this issue.

— Loui Tucker