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Dated Material



Published by the Folk Dance Federation of California, South
Volume 43, No. 1
February 2007

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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.

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 Gerda Ben-Zeev, see above. The subscription rate is \$15.00 per year U.S.A., \$20.00 for Canada or Mexico, \$25.00 for other foreign countries. Changes of address and circulation problems should be addressed to Sandy Helperin, see above, at least one month prior to the mailing date.

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1/4 page (3" x 3 1/2')	\$ 10	\$ 15	Folk Dance Scene Ads
1/2 page (6" x 3 1/2" or 3" x 7")	\$ 15	\$ 25	1524 Vivian Lane
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On the cover: English Country Dancers at the 2005 Harvest Ball in Riverside, CA (www.resbons.com/Harvest2005%2DPortraits). See Cover Story page 6.

Club Directory

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Mon 3:30-9:30
(310) 215-0010 Gina Cruz
LOS ANGELES, Westchester
Methodist Church, 8065 Emerson
8

WESTWOOD CO-OP

Thu 7:30-10:20
(310) 202-6166 Beverly Barr
(310) 839-1753 Adele Mortin
WEST L.A., F. Mahood Senior Center,
11338 Santa Monica Blvd.

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(714) 893-8127 Carol Maybrier
ANAHEIM, Unitarian Church,
511 S Harbor

CAFÉ DANSSA

Wed 7:30-10:30
(310) 399-2321 Gerda
Worldance1@aol.com Sherry
WEST L.A., Temporarily closed. Call
or email for further information.

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PASADENA, Throop Mem. Church
300 S. Los Robles

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Thu 7:15-9:30 (International
(760) 446-6905 Ruth Dietrich
(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

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

FOLK DANCE CLASS

Mon 10-11:30am Wed 10:15-11:45am
(310) 652-8706 Tikva Mason
L.A. Robertson Rec Ctr. 1641 Preuss
W HOLLYWOOD West Hollywood
Park, San Vicente at Melrose

INT'L & ISRAELI FOLK DANCE

Sun 7:30-11:30
(310) 560-4262 Avi Gabay
NEWPORT BEACH, Avant Garde
Ballroom, 4220 Scott Dr

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-Yoni Carr

Wed 7:00-11:30 Thu 7:00-11:30
(760) 631-0802 Yoni
COSTA MESA, JCC, 250 Baker St
LA JOLLA, Beth El, 8660 Gilman Dr

ISRAELI DANCING-Natalie Stern

(818) 343-8009 Natalie Stern
L.A., Univ of Judaism
5600 Mulholland Mon 10:00am-1:00
Wed 7:30-10:00 Thu 10:15-noon;
L.A. Shaarei Tefila, 7269 Beverly
Mon 6:15-8:45, Tue 10:15a-noon
Wed noon-1:15

KAYSO FOLK DANCERS

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

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(858) 571-2730 Kin Ho
SAN DIEGO, Balboa Park Club,
Balboa Park

SAN PEDRO KOLO DANCERS

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(310) 832-1074 Pauline Klak
SAN PEDRO, Dalmatian-American
Club, 1639 S Palos Verdes St.

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

SANTA MONICA COLLEGE INT'L DANCE CLUB

Tue, Thu 11:15am-12:35
(310) 284-3637 James Zimmer
SANTA MONICA, Santa Monica
College Clock Tower or LS Bldg
1900 Pico Blvd

UCLA BALLROOM DANCE CLUB UCLA INT'L FOLK DANCE CLUB

Mon 7:00-9:00 (ballroom dance)
Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
ballroom@ucla.edu
WESTWOOD, UCLA Ackeman
Union Room 2414

WEST COAST GAMMELDANS

Wed 7:30-9:30
(714) 932-2513 Allan and Shirley
info@wcgc.us www.wcgc.us
WESTMINSTER, 5361 Vallecito A

Club Directory

Federation Clubs

CABRILLO INT'L FOLK DANCERS

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

CONEJO VALLEY FOLK DANCERS

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(805) 497-1957 Jill Lungren
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ALAHAMBRA, China Press, 2121 W.
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Wed 7:00 - 10:00
EL MONTE, eToday TV, 9440 Telstar
Ave. #5

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VENTURA, Washington School,
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7620 Foothill Rd (corner Kimball)

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LAGUNA BEACH, Community Ctr
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24232 Calle Aragon

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(818) 248-5804 Chuck Bausback
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(626)446-5160 Marsha Fenner
PASADENA, Throop Mem. Church
300 S. Los Robles

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(858) 622-9924 Harry Eisner
SAN DIEGO, Normal Heights
Methodist Church 4650 Mansfield St.

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(805) 682-5523 Gary Shapiro
SANTA BARBARA Carrillo Rec Ctr
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Park 300 W. Alamar (Tue-summer);
Westside Community Center, 423 W.
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School 14438 W. Telegraph

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(714) 533-3886 Donna Tripp
(310) 827-3618 Sparky Sotcher
ANAHEIM, Downtown Community
Center, 250 E Center (Mon)
CULVER CITY, Lindberg Park,
5401 Rhoda Way (Wed)

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SOLVANG, Jonata Elementary School
301 2nd Street, Buellton

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(310) 390-1069 Millicent Stein
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Venice Blvd.

VESELO SELO FOLK DANCERS

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(714) 738-8008 Phyllis Pivar
FULLERTON, Hillcrest Recreation
Center, 1155 N. Lemon.

VINTAGE ISRAELI DANCING

1 Sat per month confirm 8:15 - 12:00
(818) 990-8925 Louis
dovbyrd@aol.com
SHERMAN OAKS, Anisa's School
of Dance, 14252 Ventura Blvd.

WEST LOS ANGELES FOLK DANCERS

Mon 7:30-10:30 Fri 7:45-10:45
(310) 202-6166 Beverly Barr
WEST L.A., Brockton School
1309 Armacost Ave.

WEST VALLEY FOLK DANCERS

Fri 7:15-10:00
(818) 368-1957 Jill Michtom
CANOGA PARK, Senior Center
7326 Jordan Ave



Folk Dance Scene

Volume 43, No. 1
February 2007

Editor's Corner

This month's cover story is about English Country Dancing, in honor of George Fogg, a master teacher, who will be teaching at the Laguna Folk Dancers Festival this month. George is known internationally for his expertise and teaching ability, and you will not want to miss his classes at Laguna.

You will see an ad on page 5 for a Folk Dance Scene party in March. Our past parties have always been successful, and this one should be no exception. This time, rather than a single teacher as we have done before, we are inviting many master dance teachers who will lead you in their most popular dances. The dance party is free for current and new subscribers.

You will read in the ad that I am retiring as Folk Dance Scene Design and Layout Editor. The next issue (March) will be my last issue as your editor. I have recently taken on a software consulting job (in addition to my day job), and as much as I'd like to, I just do not have enough free hours for Scene every month.

Fortunately, we have found Pat Cross and Don Krotser, who have offered to take over as Editors. Working on a publication like Folk Dance Scene will be a new experience for them, but I'm sure they are up to the task, and I will still be around to help as needed.

So, enjoy this issue, and I'll be back next month.

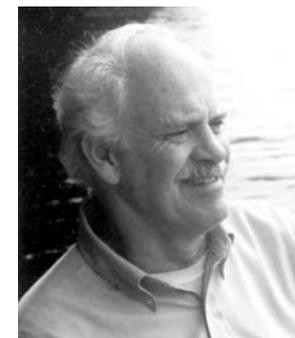
— Steve Davis

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Teacher's Corner



George A. Fogg was born in Newburyport, Massachusetts, and raised in the neighboring town of Salisbury. He went to Salisbury Grammar and Amesbury High School before a four tour of duty in the U.S. Army. He then attended the University of New Hampshire in Durham.

George began English dancing with the Country Dance Society, Boston Centre, Inc. In 1968, when the leader and principle teacher retired, the Appalachian Mountain Club's Country Dance Society "Cardigan Dance/Hiking Weekend" held near Bristol, New Hampshire, needed another teacher/leader. George was selected and has been teaching English Country Dance ever since. For his years of service to the organization, George was made a "Life Member" of the Country Dance Society, Boston Centre, Inc.

In 1968, with Ms. Joe Ray, George started the South Weymouth English Country Dance Group in Weymouth, Mass. The group grew for a number of years until attrition forced the group to disband in 1998. George says, "This group was very tolerant of me in my beginning years and thus was a great and wonderful learning experience for all of us. This group was one of my extreme joys in the dance field. It was out of this group I was able to present my first George Washington's Birthday Ball in 1984." George has continued presenting the ball ever since.

George is well known as a regular at the Mainwoods Dance Camp, whether he's on the staff or helping in the kitchen or wherever needed and teaching a dance or two at the evening parties. At the 2003 camp, he came up with the idea of "English Country Dances in 3/4 Time" at 2:30 a.m. the first night and they began appearing on the request lists!

"One of my best experiences," George relates, "was to be invited by Ralph Page to lead his November Square Dance Weekend at East Hill Farm in Troy, New Hampshire. In addition to Ralph, other callers were Roger Whynot and George Hodgson. I learned much from them and later I found out they had learned from me! I was there for 17 years. The calling/leading was so superior and enjoyable. Unfortunately, after Ralph

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Folk Dance Scene

George Fogg

passed on, it was not continued as he was the guiding hand; another leader tried but the joy and loss of Ralph had its closure."

George has been very active in several dance-related organizations, including:

- # Past President, Country Dance Society (CDS), Boston Centre,
- # Past Director, New England Folk Festival, Association (NEFFA),
- # Past Director, Pinewoods Camp, Inc., Plymouth, Mass.,
- # Past Director, The Revels, Inc., Cambridge, Mass.,
- # Past Director, Mainewoods Dance Camp, Bridgton, Maine
- # Past Bagman, Pinewoods Morris Men (PMM),
- # Past Eastern Area Vice President, Country Dance & Song Society of America (CDSSA),
- # Past Chairman, Playford Balls, CDS, Boston Centre (3),
- # Past Chairman, CDS, Boston Centre, Food Booth, NEFFA Festival,
- # Past Committee Chairman, Ralph Page Memorial Fund Committee, NEFFA,
- # Producer, Black Joker Morris First Night Programmes,
- # Office Manager, CDS, Boston Centre and NEFFA
- # Ex-Officio Member, CDS, Boston Centre, Board of Directors.

He has been the Dancing Master at the Hartford Playford Ball in Hartford, Connecticut, Sudbury Militia Balls at the Wayside Inn in Sudbury, Mass., and the Billerica Colonial Minutemen, Billerica, Mass. He holds membership in several dance organizations, including the Country Dance and Song Society of America (CDSSA, Haydenville, Mass.), Country Dance Society (CDS, Boston Centre, Inc.), English Folk Dance & Song Society (London, England), New England Folk Festival Association (NEFFA), Pinewoods Morris Men (PMM), and Black Joker Morris Men. He has produced over forty Christmas Country Dance Balls and George Washington Birthday Balls. George has been on hundreds of Morris tours, including England with the PMM and Black Jokers. He also has participated in a dozen performances.

In addition to teaching hundreds of "one-night stands," George has taught two dozen organizations, a dozen dance camps, and several workshops. He has also reconstructed Early American dances and steps,

working closely with Kate V. W. Keller and Chip Hendrickson.

George has published several folk dance-related books including:

A Choice Collection of Country Dances as Printed and Sold by John and William Neal in Christ Church Yard, Dublin, with their Proper Tunes, whereof many never before published and in an easier method to be understood than ever yet printed, Gathered, Composed, and Corrected by Many of the Best Masters of this Kingdom. Dublin Printed & Sold by John & William Neal in Christ Church Yard. (c. 1726) (Commonly referred to as the "Neal Book" and a "A Choice Collection of Country Dances." (Co-author)

Country Dances from Colonial New York, James Alexander's Notebook, 1730. (Co-author)
The Richmond Assembles 1790-1797 (Co-author)
"No Kissing Allowed in School!" A Virginia Dancing School in 1784 (Co-author)

Other organizations of which George has been a member are 7th Degree Patrons of Husbandry Grange (over 60 years including holding various offices) and the South End Historical Society of Boston.

George also has another interest, glass. He has been an Antiques and Collectibles Dealer since 1970 and is a noted convention speaker at such prestigious venues as the National Duncan Glass Society in Washington, Pennsylvania, and the National Imperial Glass Society in Bellaire, Ohio. He has lectured on glass at many historical societies, social organizations, and antique dealers associations. He created a glass display for the Amesbury Public Library in Amesbury, Mass., and has several publications, including:

* Glass: Geo. Duncan & Sons Manufacturers of Fine Flint Glassware c1891 (Reprint).

* Early Duncan Glassware. Geo. Duncan & Sons. Pittsburgh, 1874 - 1892. (Reprint) (Co-author)

* Ten (10) "Duncan & Miller Glass" brochure/pamphlets (Reprints).

Although George is quick to remind that he teaches English Country Dance and Colonial dances, you might find him teaching a Scottish dance once in a while, too!

Dances George has taught include Armstrong's Waltz, The Bonnie Cuckoo, Drapers Gardens, The Duke of Kent's Waltz, Family Waltz, Hole in the Wall, The Lancashire Reel, Leah's Waltz, Two Cousins, and Well Hall.

LAGUNA FOLK DANCERS



e-mail:
info@lagunafolkdancers.org

website:
www.lagunafolkdancers.org

Numbers to call:
(714) 891-0788,
893-8888,
(949) 646-7082,

37th annual
FESTIVAL
February 9-11, 2007

Laguna Folkdancers is a member of the Folkdance Federation of California, South

Presenting Master Teachers

George Fogg

Contra and English Country Dances

Lee Otterholt

Dances of eastern Europe

Review of dances taught
Sunday afternoon 12:00-1:00

Veselo Selo Folkdancers

hosting the Valentine Dance Party Saturday night 7:30-10:30

Live Music by Madison Avenue Folk

Live music for Sunday Dance Party by Kriss Larson's Interfolk Band

Schedule of Events

FRIDAY EVENING \$10.-
Welcome Party and Dance workshop
with refreshments 7:30 -12:00

SATURDAY
Morning dance workshop 9:30- 11:30 \$10
Afternoon dance workshop 1:30 - 4:30 \$12
Valentine Dance Party 7:30- 10:30 \$15
Afterparty 10:30 - 1:00 incl

SUNDAY 12:00-5:00 \$12.-
Review of dances taught 12:00 - 1:00
Dance Concert 1:00 - 2:30
Dance Party 2:30 - 5:00

Festival location

Ensign Intermediate School Gym
2000 Cliff Dr., Newport Beach CA.

Passport for all events

\$48.- at the door
Under 18 FREE

Area Motels (mention Laguna Folkdancers)

Cozy Inn, 325 W Bay St., Costa Mesa
(949) 650-2055 \$62.- & \$77.- incl.tax
Travelodge, 1951 Newport Blvd., Costa Mesa
(949) 650-2999 \$69.- & \$74.- incl.tax

For request-time you may bring your favorite CD-s, cassettes or mini discs

Tango - Another Perspective



DANCING THE TANGO

(another perspective)

During the past few years, I have become very involved in learning the Argentine tango, so much so that my family and friends have suggested that I am addicted and an intervention is in order. 'Hi, my name is Norm and I am a Tanguero.'

I read **Sidney Messer's** article Dancing the Tango (Dec. 2006) with interest and was glad that he enjoyed his tango experience at Stockton. I have, however, a slightly different perspective on the tango, which I would like to share with the readers of Folk Dance Scene.

First, I would like to address the issue of who is in control, who 'leads.' When I ask a woman to dance the tango, it is like asking her to take a walk. As we walk down the path, we both set the pace. If my partner slows down to 'smell the roses,' I don't grab her and

pull her down the path. No way! I wait until she is ready to move on. Now, if I happen to stop, my partner also waits for me, but she doesn't have to stand 'motionless.' She may use this time for some interesting, beautiful, exciting embellishments that change both of our experiences on the path we have chosen to make our tango.

It is true that when we come to a fork on our tango path, my partner agrees to let me decide if we will go to the right or the left. But if I am dancing with a woman who clearly enjoys the right fork over the left fork, then you can be sure, I will favor the right fork. Furthermore, if I head in one direction and realize that my partner has started in another direction, I go where she is. In tango, I am dancing with four feet, my two feet and my partner's two feet. I decide where to move, based on which foot my partner is standing on.

Marcar is the Spanish term for 'mark' or 'lead.' In tango you 'mark' the door you would like your partner to dance through. This is very different than opening the door and taking your partner through, 'leading' her through. For example, if I want my partner to circle around me, I mark this by rotating my body. My partner responds, to my mark, by circling around me using a type of grapevine, but I do not lead her to - cross in front, open, cross behind, open - she does this on her own.

A few words about learning tango patterns. Learning to dance the tango is like learning a foreign language. Learning a pattern does not make you fluent. Social tango is improvised. It is about communicating with your partner and in order to do this, you need to learn the vocabulary and syntax of the dance. Learning to dance the pattern 'See Spot run,' doesn't work very well on a crowded tango dance floor, but if you've mastered the language of tango, you can improvise, you can dance 'Spot,' 'See Spot,' or 'Spot runs.'

Occasionally, you get to do everything I have described above with a total stranger, during a set of three or four tangos. Sometimes this results in a very special dance experience.

Finally, I have always liked the old folk dance expression, 'That's how they dance it, in my village.' It is in this spirit that I have elected to share my perspective on the Argentine tango.

— Norm Tiber

Ed: Photo from www.neymelo.com/photos.html



presents

"Folk Dance with the Masters" A Folk Dance Party with Master Teachers leading their own dances Honoring Steve Davis Retiring Folk Dance Scene Editor

Sunday, March 18, 2007 from 1:00 to 5:00 PM

Fiesta Hall on Vista Street at Plummer Park in West Hollywood
North of Santa Monica Blvd, between Fairfax and La Brea.

Admission

FREE for Scene Subscribers

**FREE with new
one-year subscription to
Folk Dance Scene (\$15.00)**

Non-Subscribers: \$10 each

**Information: (310) 478-6600
e-mail: benzeev@ucla.edu
dancingbarrs@yahoo.com**



Folk Dance Federation of California South, Inc.

ENGLISH COUNTRY DANCES.

English country dances came to notice in the late 1500s as group dances performed at court and in sophisticated, private gatherings. The first publication was in 1651 when **John Playford** gathered up more than 100 country dances then currently popular in London society. They were in a number of forms: rounds, squares, two- and three-couple, and longways sets; some were very simple (Rufty Tufty), others, more complex (Chelsea Reach). By 1690 when an eighth edition of his hugely popular book, called "The Dancing Master", appeared, most of the old dances had been dropped in favor of a longways progressive formation in which couples stand in parallel lines, men in one line facing their partners in the other. This formation persists today in traditional and contra dances.

Longways country dances are performed in small groups within a larger set, the first couple in each "minor" set leading the figures. The dance has six or eight figures, such as back-to-back, hand turn, circle, or lead through; that are arranged to fit the music and move the leading couple down one place. Each time the dance is repeated, the leading couple performs the figures again with a new subgroup in the set. The popularity of country dancing hinges on the repetitious nature of the figures and its flexibility. In the seventeenth and eighteenth centuries, steps were optional and were chosen by the leading couple to suit the company. The specific dance was also chosen for the occasion—those with more complex figures for elite dancers in public assemblies, simpler ones for dancers in barns and taverns.

Country dances served as an important cultural vehicle in British, European, and New World social settings between 1660 and 1800. Over this period, old court-oriented societies were replaced by materialistic middle-class people who displayed gentility and manners on the dance floor as badges of achievement. Country dances faded from view in the early nineteenth century as behavior and appearance ceased to be a defining social standard.

English Country Dancing Today.

English country dances flourish again today as a living tradition. In the nineteenth century; once it was acceptable to hold your partner in your arms in polite

company, the waltz and the polka took over the ballrooms. Dancing was no longer something just to look at and admire, but something to enjoy physically, regardless of who was watching. But country dances persisted among country folk and were taught by rural dancing masters long enough to be remembered by the older generations when Cecil J. Sharp learned about them in the early 1900s. He collected and published a number and then sought their history in libraries. He interpreted old dance terms that had long gone out of use and took the lead in bringing English country dances back into vogue.

Since that time, modern dancing masters have created many new dances within the country dance form to fit the social mores of their day. Today, on both sides of the Atlantic Ocean, many follow Sharp's lead, seeking out and interpreting interesting old dances published by Playford, Bray, Walsh, Neal, and the Thompson family. Some are creating new material in the old forms, and others, such as Pat Shaw, have composed dances that synthesize traditional English, Scottish, and American idioms.

The earliest country dances were danced with Renaissance steps such as single, double, and perhaps some steps from the showy *galliard*. In the eighteenth century, elite dancers adopted French steps such as *pas de bourrée*, *minuet*, *contretemps*, *rigadoon*, and *balance*. Today most country dances are performed with a smooth dance-walk, bouncy step, and occasional slipping steps or skipping.

Music.

Country dances are composed to popular tunes of all kinds: old ballad tunes, marches and arias by Purcell and Handel, elegant dances from the theater, and joyful fiddle tunes from the countryside. English country dances are tied to their tunes and the same tune is played throughout the dance. Tunes usually comprise two or three repeated eight bar phrases in duple or triple meter. Present tastes in the United States lean toward triple meter tunes, and many new and old dances in triple time are found on ball and class programs.

Although it is impossible to define a typical country dance tune, some qualities can be observed. Smooth melodic motion, distinct cadences, and harmonic and rhythmic drive are present in the most satisfying tunes. Because each phrase is usually repeated, full

Kurdish: Ez te hezdikhem
Latvian: Es Tev milu
Mandarin: Wo ai ni
Norwegian: Jeg elsker deg
Pakistani: Muje se mu habbat hai
Persian: Tora dost darām
Polish: Ja Cie Kocham or Kocham Cie
Romanian: Te iu besc
Russian: Ya lyublyu tebya or Ya vas lyublyu
Serbian: Volim te or Ja te volim
Slovak: lubim ta
Spanish: Te amo
Swahili: Nakupenda
Swedish: Jag a'lskar dig
Tagalog: Mahal kita
Taiwanese: Gwa ai lee
Thai: Phom Rak Khun or Ch'an Rak Khun
Tunisian: Ha eh bak
Turkish: Seni seviyorum!
Welsh: 'Rwy'n dy garu di. or Yr wyf i yn dy garu di
Yiddish: Ikh hob dikh lib

Have I missed your favorite? Please let us know how you say it!

— *Sandy Helperin*

These came from the website: Omniglot.com. It is most interesting and extensive. It also has a sound feature for some of the contents, with speakers pronouncing the phrases.

HOW TO INTEREST & INVOLVE TEKKIES

Everyone is looking for new ideas to involve younger and/or more people in our passion, folkdancing. The **Ethnic Express International Folk Dance Club** in Las Vegas, Nevada has provided support to members who have laptop computers. Any laptop computer can be programmed to play much in the manner of a jukebox (without the coins). The obvious reason laptops are most practical is the portability. Any computer, in fact, can be programmed in the manner outlined here, but desktops are too bulky for many locations.

Joe Mayes, a neighborhood computer technician in concert with **Donna & Dick Killian** has assembled a number of programs to effect the needs of particularly

the folk dance community and, for that matter, any sector of music world. The program One by One consists of choices to play only one piece of music and stop, or just one repeatedly, or the whole list and stop, or the whole list continuously. These programs include 1/2 inch large letter displays that are designed to accommodate the sight challenged user.

The Pacemaker program provides speed, pitch & tempo adjustable music for the challenged of those areas where slowing, speeding or matching a pitch is the goal. A log that may be used to memorialize each dance session; in fact it provides the list of music played in chronological order.

Dance notes, or syllabus have been scanned to pdf files. This allows display of the entire instructions for dances displayed on the screen which may be enlarged. To date not all syllabus are finished; this is a work still in progress. We believe this support to our members by our club and making resources available to our members tend to increase retention, interest and involvement in our dance organization.

— *Dick Killian*



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Dancers Speak

DANCERS SPEAK

We are making an attempt to have you, the reader, contribute your opinions, feelings, or thoughts to the Scene. In that quest, I will be finding a quote of the month and a question of the month. Hopefully, you will be moved to send in your comments on the quote, and answers to the question.

Quote Of The Month

Nobody cares if you can't dance well. Just get up and dance. Great dancers are not great because of their technique, they are great because of their passion. *Martha Graham*

Question Of The Month

Do you remember when the Laguna Festival was held in Laguna? How do you think it compares to the Laguna Festival held in Costa Mesa?

Send your responses to Sandysmail1@verizon.net. We look forward to putting you in the Scene.

— *Sandy Helperin*

DANCING WITH TWO LEFT FEET (22)



Did you ever lift your eyes from looking at the leaders' feet to observe the faces of the dancers in the line?

Try it sometimes and you will be surprised at the facial expressions you will encounter. You will notice some dancers, lips pursed, face

stiff with concentration as they struggle with the intricate steps.

Others, their mind on the music, a happy grin on their faces, eyes half closed as they listen to the melody. Their relaxed feet seem to move without effort to the familiar dance steps.

Then, there are dancers who seem to know the words to the songs. They sing to the music, at times a bit too loud. They might not remember the whole song and sing only the refrain or just the beginning few phrases of the song, only to continue humming the melody.

I am relieved that many do not understand the words to the songs, which can be very uncomplimentary and at times very dirty.

Oh, yes then there are the whistlers. With puckered lips they whistle the melody. When they are in tune, the

experience can be pleasant. However, when they whistle out of tune, it can be quite annoying and I have the urge to shush them. I seldom do, when I see that they are having such a good time. The ones that pucker up their lips and pretend to whistle are my favorites. They have a good time without annoying their fellow dancers.

Some dancers are not too interested in the melody, and concentrate on the beat of the music. They make clicking sounds with their tongues in a vain attempt to supplement the drumbeats of the songs. As with the whistlers, if they are in rhythm with the music all is well, but when their beats drift away from the music, my feet begin to follow their loud clicking and I end up dancing to a different beat.

You could classify me into the singing group, if my two left feet were not attached to my vocal chords. Besides my off-key singing, I understand some of the words, and have the tendency to translate them to the annoyance of the other dancers enjoying the music.

Oh well, I better start looking at the leaders' feet. My neighbors' faces tell me that my two left feet are not doing the right steps, or is it my singing.

— *Lou Pechi*

VALENTINE'S DAY

Since we celebrate Valentine's day in February I thought it would be a good idea to learn how to say "I love you" in a variety of languages. So, here we are:

Albanian: të dua

Bulgarian: obicham te

Croatian: volim te

Czech: miluji tep

Danish: jeg elsker dig

French: Je t'aime or Je t'adore

German: Ich liebe Dich or I mog Di ganz arg!

Greek: S'ayapo

Hebrew: Ani ohev at (man to woman) and Ani ohevet atah (woman to man)

Hindi: Mein Tumse Pyar Karta Hoon

Hungarian: Szeretlek te'ged

Italian: Ti amo

Irish: taim i'ngra leat

Japanese: Kimi o ai shiteru

Korean: Tangsinul sarang ha yo

Dancing



modulations are seldom present, although tunes in AABA form often do modulate in the B strain, setting up a dramatic return to A ("La Belle Catherine").

Instruments to accompany early country dancing varied from a pipe and tabor (played by one person) to a full orchestra plus pipe organ, as found at assemblies in eighteenth century Bath. Over the years, the fiddle was probably the most commonly used instrument. Today, dances are usually accompanied by combinations of three or four instruments such as concertina, fiddle, flute, piano, accordion, harp, cello, and many others.

Written for "Dance A While".

— *Kate Van Winkle Keller, Westwood, MA. & George A. Fogg, Boston, MA.*

ENGLISH COUNTRY DANCING - THE BEGINNING

For many centuries and in many languages, the word "song" was synonymous with the word "poem". The Iliad and the Odyssey of ancient Greece were the first "lyric poems". The first troubadours, as we might call them, would re-tell these epic tales while

accompanying themselves on a lyre, hence the term "lyric poetry", and more modernly, "lyrics".

This type of singing didn't change throughout ancient Greece and Rome. Following the Dark Ages, there arose in Provence a class of poet-musicians who wrote poems glorifying romantic love rather than heroic deeds. These spread throughout Europe, and are the poets we call troubadours, minstrels, minnesingers, meistersingers, etc.

Eventually, writing the music and writing the lyrics became separated, and have pretty much remained that way until today (Rogers & Hammerstein, George & Ira Gershwin, etc.), although a few "troubadours", such as Bob Dylan or Sara MacLachlan, are still keeping the ancient ways of the balladeer alive.

"English Country Dance" as we know it, is generally accepted as stemming from the court of the first Elizabeth. In the 1590s, handmaidens to the queen wrote in their diaries about the latest fashion at the royal court being the dances brought from the countryside. Elizabeth was given to traveling about her kingdom with a royal entourage, stopping at the castles and grand houses of her nobility for extended stays.

English Country

Apparently, at one of these great houses, she espied some of the peasantry from her window. They had gathered to honor Elizabeth by performing their local dances. Elizabeth was so delighted with this native English art form that she commanded that it should be adopted by her court.

Court musicians were trained in the pavane, galliard and other dances of the Renaissance with Italian and French roots. To provide music for the country dances of England, balladeers became fixtures at court.

In 1651 a revolution of sorts occurred when John Playford, a London printer, began publishing his "Dancing Master," a work which went through many editions in his lifetime, and even more posthumously. Indeed, the style of dances came to be known as "Playford" through Jane Austen's time and up until today. Playford's great contribution was to bring together in print both musical notation and instructions for dances to accompany the tunes. Its success spawned a number of imitators, although it would be more than a century before it occurred to someone to marry musical notations and songs in print.

Dancing, which Steele described as an imitation of Nature in its highest excellence, has played an important part in the development of music, in that it compelled attention to time and rhythm. The very origin of the word ballad (ballare, Italian, "to dance") suggests that ballads were originally dance pieces, sung by performers or onlookers during the act of dancing. "Sellenger's Round" is the oldest piece that can unquestionably be said to be an English country dance. The date usually given for it is from the third edition of Playford in 1670, but while the steps are from Playford, the music given in Playford is a variation on a tune by William Byrd from 1609.

Many experts point out that our old English tunes were too quick for vocal uses, and hence, were used for dance. The oldest extant written song in the English language, "Sumer is icumen in" (Summer's coming in) found in a mid-12th century manuscript, with delicate melodic curves set in polished counterpoint, can be seen to be, in reality, a country dance. Dance tunes are the common origin of both minstrelsy and folk songs. Indeed, the later balladeers, with the printing press providing much of their bread and butter, designed their wares to be sung to country dance tunes of such clear pedigree as "Sellenger's Round." Other such

clear examples are Greensleeves and Crimson Velvet. Sir Thomas Elyot, in The Governour (1531), describes the ancient modes of dancing, adding: "And as for the special names (of the dances) they were taken, as they be now, either of the names of the first inventors, or of the measure and number they do contain; or of the first words of the ditty which the song comprehendeth, whereof the dance was made."

After the Restoration came Henry Purcell (1659-1695), the greatest song-writer England ever produced. Much of his instrumental music was published by his widow in 1697, as "A Collection of Ayres, Compos'd for the Theatre, and upon Other Occasions." In this body of music we find delightful dances of every imaginable kind.

— *Ed St. Germain*

WEB BROWSING FOR MORE ON ENGLISH COUNTRY DANCING

If you want to learn all you could ever want to know about a subject (and more!), all you have to do nowadays is 'Google' it. I Googled 'English Country Dance' and there were 33,000,000 items to peruse. I did not look at all of them, but there are a few you might want to see for yourself. **Judi Rivkin**, who calls English Country Dances, has devised a very clever website where she presents 'an animated perspective' of ECD. Dance terms are illustrated with moving dots, accompanied by authentic music performed by Bare Necessities. Some of the numbers which demonstrate dance calls such as 'circular hey for four' are Fandango, The Female Saylor, and The Nightcap. Hugh Stewart succinctly defines 45 terms in Elements of English Country Dance, found at srcf.ucam.org/round/dances/elements, starting with 'allemand' and ending with 'up a double and back'.

The website, earthlydelights.com.au/bordonia2.htm, is one of the most sophisticated and has loads of information. You can learn about ECD history, about the instruments, costumes, dance tips, even dance etiquette, and much more. Just about any community you can name seems to have its own English Country/Contra group and the websites have schedules of dancing and special events listed. Many include dance notes and other pertinent information. Check it out!

— *Sandy Helperin*

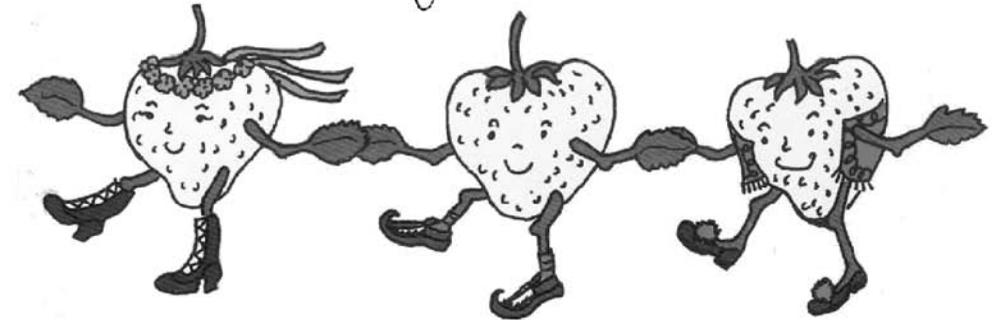
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Trip to Vietnam and Cambodia



DANCING ON THE WATER THROUGH VIETNAM & CAMBODIA

Why would anyone want to go to Vietnam and Cambodia?

To dance, of course, or maybe do some sightseeing. Such an opportunity was presented to us through Mel's Dance on the Water cruise from Saigon (Ho Chi Minh City for you purists) to Phnom Penh in Cambodia.

So what did we do?

Arriving after a 20 hours flight to a five star hotel in Saigon is like reaching a peaceful heaven, only to be contrasted by the hustle and bustle of city life. Saigon is abuzz with motorcycles, scooters, and bicycles that fill the streets to more than capacity. Crossing the street is an experience. Just like stepping into a flowing river, one needs to slowly and calmly walk across the street and the stream of traffic will just go around you. Trust me.

But we are interested in dancing. Two shows of Vietnamese dancing with the local performing groups highlights our two days. We get a chance to mingle with the young and charming performers and learn some of the dances which I will cover in my column 'Dancing with Two Left Feet' later.

Departing Saigon, we begin our cruise through the Mekong Delta on a flat colonial style teak furnished riverboat with upgraded amenities such as spacious two bed cabins, cool air-conditioning and warm showers, aptly named The Mekong Pandaw boat. To write about the food would take pages and pages. Suffice it to say that the food is exquisite.

Dancing, led by **Lee Otterholt**, on top of the boat is another experience worth the trip. Quite different than dancing in an old stuffy gym. As you dance, the shore



scenery flows by, with floating river villages, fishing boats casting their nets, temples, small villages on the shore, and sunsets filled with radiant red colors. The feeling is that you are dancing through the world.

Occasionally we stop and visit a village full of smiling friendly faces. The children, one cuter than the other, greet us with the few English words they learned in school or from the tourists preceding us.

A group of children, dressed in their native costumes comes aboard and performs for us. We join them and attempt to learn their dances. We teach them some of our simple dances. Few words are exchanged, but the smiles speak for themselves.



We continue the cruise to Cambodia, visiting temples, attending local performances, meeting more people and children, eating delicious food, and yes, learning about the Vietnamese and Cambodian culture and history.

Time flies, and after visiting Angkor Wat outside Siem Reap, Cambodia, New Year finds us dancing the old year away and welcoming the new one in. A Chinese dance group from Shanghai miraculously materializes and joins our dancing. They bring out their Chinese instruments and teach us some of their dances. We communicate with smiles, gestures and song.

Who says there is a language barrier when you speak folk dancing? What a wonderful trip!

— *Lou Pechi*

Dancing

ENGLISH COUNTRY DANCE IN THE SOUTHLAND

English country dancing (ECD), as the name implies, was the social dance of the country folk, popular in England and the Colonies from the mid-1500s up through the early 1800s.

Of course, country dancing wasn't only for the farmers and the milkmaids; Henry VIII enjoyed country dances, as did George Washington more than 200 years later. Dancing was a favorite pastime of Jane Austen, as evidenced by her novels where dancing is an important part of the story. Watch any version of "Pride and Prejudice," and you'll see just how important dancing was.

ECD run the gamut from elegant to rowdy, stately to silly, simple to complex. The Jane Austen movies show the social nuances and romance of English country dancing. Go to a Renaissance Faire and you'll see how lively and boisterous the dancing can be.

The marvelous tunes that accompany the dances are likewise filled with variety. In ECD unlike many other folk styles, each dance has a specific tune that goes with it. In the 1700s, many of these tunes were popular songs, such as the subversive *Lilburlero*, or the tune that later came to be known as the carol "Masters in the Hall". Dances were also set to original compositions. ECD written today are as likely to have an original melody as to use airs taken from Handel, Purcell, Carolan, or other classical composers.

In olden times, dancing was more than just a popular pastime; it was one of the most common ways to socialize, to meet new people and hear new gossip. Before television, before radio, and in towns that lacked theaters and racetracks, dancing (and the music that goes with it) was the prime form of entertainment. Today, with so much variety at our fingertips, the ECD events must compete with the cornucopia of other arts and culture programs.

So what is the attraction of this archaic form of dancing to a modern society with so many choices for its leisure time? Pretty much what it was 400 years ago: having a good time meeting nice people while dancing to live music. Danced in lines, or sometimes circles or squares, the dancer is interacting with the entire room, not just with his or her partner. And because the steps are basically the same for both men and the women, no one has to worry about leading. The dances are fun and accessible to beginners, but

also have subtleties that appeal to experienced dancers.

The popularity of ECD has been growing in the Southland over the last eight or ten years. From virtually no public social dances, there are now monthly and bi-monthly dances in Santa Barbara, Ojai, Ventura, Monrovia, Culver City, Torrance, Anaheim, Riverside and Poway near San Diego. These dances continue the social tradition of country dance by welcoming everyone, of all ages and all levels of dance experience. Every dance is taught and prompted, and it is not necessary to come with a partner. These dances are informal affairs, with casual clothes and soft-soled shoes the order of the day.

Many of the communities also host balls or special festive dances when period attire is "admired but not required." These annual or semi-annual events include a Jane Austen Ball in January, a James Madison Ball in July, Playford Ball in October, Harvest Ball in November, and Mr. Fezziwig's Ball in December. Lots of other special events are scattered throughout the year, and across the country. For more information on English Country dance in your area, visit the Country Dance and Song Society website at www.cdss.org (under related links and group affiliates) or contact me at annielaskey@aol.com.

— *Annie Laskey*

ENGLISH COUNTRY DANCING IN SOUTHERN CALIFORNIA

This list was compiled by James Hutson, effective February 1, 2007. Call to get times, prices, and specific locations

<u>Location</u>	<u>Day</u>	<u>Contact</u>
Santa Barbara	Wed.	Gary, (805) 682-5523
Ventura	2nd Mon.	Gary, (805) 682-5523.
Ojai	4th Mon.	Karin, (805) 933-0660
Culver City	2nd,4th Sun, aft.	Annie (310) 837-3427
Torrance	1st Thur.	Giovanni, (310) 793-7499
Monrovia	2nd, 4th Fri.	Marsden, (310) 391-3052
Anaheim	3rd Sat. aft.	Judee, (909) 780-5312
Riverside	2nd, 3rd, 4th Thur.	Dennis, (951) 371-8010
Poway	Sun	Helen, (858) 676-9731

Calendar

Note: Federation Events are in Bold.

CALL TO CONFIRM ALL EVENTS FEBRUARY

9-11 **Laguna Festival**, hosted by Laguna

Folk dancers and Veselo Selo. Institutes with Lee Otterholt and George Fogg, concert, dancing. At Ensign School, 2000 Cliff Dr. Newport Beach. See ad. Info: Ted (714) 893-8888, info@LagunaFolkDancers.org.

10 *Nukariik (Music, Canada: Inuit) & Vinok (Dance & Music, Canada)*, 11:00 & 12:30 at W.M. Keck Foundation Children's Amphitheatre at Walt Disney Concert Hall.

12 **Valentine's Day Party with the West L.A Folk Dancers.** Request dance program will be played by Beverly & Irwin Barr. Potluck snacks. 7:30 at Brockton School, 1309 Armacost Ave. Info: Beverly (310) 202-6166 or (310) 478-4659.

24 **Folk Dance Scene Party, RESCHEDULED to March 18.** See ad on page 5. Info: Info: Beverly (310) 202-6166 or Gerda (310) 478-6600.

24 **Daniela Ivanova teaching at Veselo Selo.** See OTS. Info: (714) 738-8008.

25 *Intermediate to Advanced Dance Workshop with Daniela Ivanova*, 7:00-9:00, Folk Dance Center, San Diego. Info: (858) 278-4619.

MARCH

2 **Billy Burke teaching at West Valley.** 7:15 - 10:00 at 7326 Jordan Ave., Canoga Park. See OTS. Info: Jill at (818) 368-1957.

3 *A Gaelic Gathering (Dance & Music, Ireland)*, 11:00 & 12:30 at W.M. Keck Foundation Children's Amphitheatre at Walt Disney Concert Hall.

16 **St. Patrick's Day Party with West L.A. Folk Dancers.** 7:30 at Brockton School, 1309 Armacost Ave. Request dance program played by Beverly & Irwin Barr. Potluck snacks. Info: Beverly (310) 202-6166 or (310) 478-4659.

18 **Folk Dance Scene Party "Folk Dance with the Masters".** 1:00-5:00 at Fiesta Hall, Plummer Park, West Hollywood. See ad on page 5. Info: Beverly (310) 202-6166 or Gerda (310) 478-6600.

25 **Westwood Co-op's Spring Festival**, 1:30 - 5:30, at Veterans' Auditorium, at Overland Ave. & Culver Blvd. in Culver City. Free festival & free parking. Federation Council Meeting at 10:30. Info: (310) 202-6166 or (310) 478-4659.

31 *Gangbe Brass Band (Music, Africa)*, 11:00 & 12:30 at W.M. Keck Foundation Children's Amphitheatre at Walt Disney Concert Hall.

APRIL

13-15 **Westwood Co-op's Camp Hess Kramer, Malibu.** Info: (310) 452-1538.

MAY

5 *Quetzal (Music, Mexico) & Danza Floricanto USA (Dance, Mexico)*, 11:00 & 12:30 at W.M. Keck Foundation Children's Amphitheatre at Walt Disney Concert Hall.

20 **47th Annual Topanga Banjo Fiddle Contest & Folk Festival**, 9:00-6:00 at Paramount Movie Ranch, Agoura, CA. Info: (818) 382-4819 or info@topangabanjofiddle.org.

25-27 **Statewide Festival, Oxnard, CA at Oxnard Performing Arts Ctr.** Institute teachers: Zeljko Jergan, Sonia Dion, Cristian Florescu. See ad. Info: www.StatewideFolkDance.com.

JUNE

2 *Halau o' Keikiali 'i (Dance & Music, Hawaii)* 11:00 & 12:30 at W.M. Keck Foundation Children's Amphitheatre at Walt Disney Concert Hall.

15-17 **Huck Finn Jubilee** at Mojave Narrows Regional Park, Victorville, CA. Info: (951) 341-8080 or www.huckfinn.com.

NORTHERN CALIFORNIA

2/11 **Sweetheart Festival**, 1:30-5:00 at Napa Valley College Dance Studio, Building 1100, Room 1100. Info: David Thompson (707) 255-7309.

2/16-18 **San Francisco Bay Area Scandia Festival**, Hermann Sons Hall, 860 Western Ave., Petaluma, CA. Info: Brooke Babcock (415) 334-3455 or forbrooke@juno.com

Kitka in Concert

2/17 - 7:30 at Glaser Center, 547 Mendocino Ave., Santa Rosa, (707) 568-5387.

2/18 - 4:00 at Trinity Cathedral, 262 Capitol Ave., Sacramento, Info: (916) 446-2513.

3/8 - Time TBA, Berkeley Rep. Theater, 2025 Addison St. Info: www.jewishmusicfestival.org.

3/9 - 8:00, Dance Palace, 403 B St., Point Reyes Station. Info: www.dancepalace.org.

2/24 **Festival of the Oaks**, Live Oak Park Recreation Center, 1301 Shattuck Ave. (at Berryman St.), Berkeley. Info: Mel Mann (510) 527-2177 or meldancing@aol.com.

Recent Events

BARR COUPLE TAKES DANCERS ON CRUISE

The well-known Dancing Barrs, Irwin and Beverly, have again gathered folk dancers for an enjoyable cruise along the Pacific Coast to Catalina Island and Ensenada, Mexico for a combination of dancing and leisure on board the famous luxury liner Paradise. Joining the 33-person group were those who came from as far away as Canada, Arizona and Nevada. People from the neighboring counties of Ventura, Orange and San Diego also lent their dancing feet in the 4-days and 4-nights of European and Mediterranean steps. The Los Angeles county folks came from San Pedro, Gardena, Jackson, Palmdale, Pacific Palisades, Ventura, Laguna Woods, and West L. A. Leading and teaching at the same time, the Barrs gave the group a great time with music from many countries.

Besides the many amenities provided by the Paradise, the dancers were also treated to Vegas style shows and various activities. The all-Filipino band Musicians, Forever, contributed their half hour break time on two consecutive nights to the folk dancers by offering the use of their sound system to play disks of folk dance music. The general public was encouraged to join the folk dancers during that time.

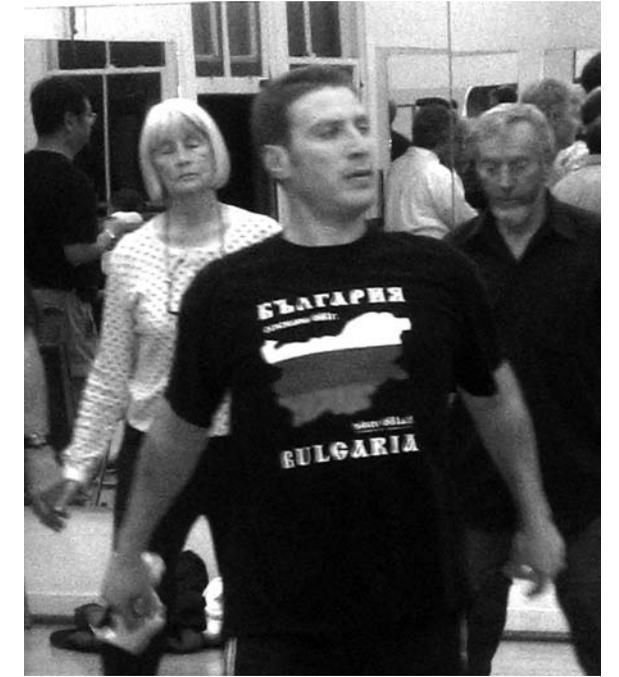
The folk dancers from out of state were Betty Grant, Robert Shapiro, Kevin and Kenneth O'Sullivan, Connie High, Michele Kaufman, Margy Zylder and friend, Alice Stewart, Marston Fenwick, and a lone participant, from Canada, Patricia O'Neill.

Representing the California group, led by Beverly & Irwin Barr, were Virginia Berton, Gabriel Bresnik, Annette Brodsky, John Lang, Lily Cde Baca, George Fairbrook, John Filcich, Stephanie Johnson, Dick and Jana Julian, Ed Mosena, Elie and Gabriela Litov, Ralph and Beths Kuttner, Don and Una Pierce, Henry and Valerie Poltorak, and Ike Seny.

The Barrs are always encouraging folk dancers to travel and dance at leisure, and this is their 4th consecutive successful year to involve the dancers on the Long Beach to Catalina to Ensenada cruise. They have an excellent reputation for leading very enjoyable land trips and cruises for folkdancers for many years. Plans for next year are already in full gear and those who have the time have already enlisted for the annual cultural celebrations in Brandon, Missouri and next years cruises.

— *Beths Kuttner.*

YULI YORDANOV - LAGUNA FOLK DANCERS - 1/7



PASADENA FESTIVAL - 1/14.



Top photo: Steve Himel, bottom photo: Sandy Levy

Recent Events



NARODNI HOLIDAY PARTY - 12/21/2006

See picture above. Live music was provided by accordionist Toti O'Brien (below).



ZELJKO JERGAN / JURAJ ADAMIK

I was lucky enough to be able to attend two of the workshops given by Zeljko, and was delighted as usual by his dances, teaching, and personality. But there was an added attraction, namely Juraj Adamik, a young Slovakian who is studying in the United States. Juraj's bio reads: 'Juraj Adamik, a native of Bratislava, Slovakia, is a third generation artist. His grandparents and parents were professional dancers which significantly impacted his artistic development. From youth, he studied folk dancing, tap dancing and juggling. Mr. Adamik represented the Slovak Republic in several world championships in dancing and won the gold medal in folk dancing and tap dancing arts. He is currently studying biology at Duquesne University.'

Zeljko shared his teaching time with Juraj, and it was a treat to be part of his maiden voyage at the Tuesday Gypsies and Westwood Co-op. Juraj taught us several steps to be done at random to most any Cygany music. He also favored us with a short performance each evening, making his own music with stamps, claps, and finger clicks. He danced like only a very young man can dance, and only one with great talent. I hope to see Juraj return to Los Angeles for further teachings.

— Sandy Helperin

Calendar

Daniela Ivanova Bulgarian dance workshops

2/23 8:00– 11:00 at Flex-It Aerobics Studio, 425 West Evelyn Avenue, Mountain View Info: Barbara or Owen Saxton @ (650) 966-1775.

2/27 7pm - 9pm in Tauzer Gym, on the Santa Rosa Jr. College campus. Info: Marilyn Smith, marilynsmith@sbcglobal.net.

3/9–11 *Camellia International Folk Dance Festival*, featuring Lee Otterholt, Balkan; Hilde Otterholt, Hawaiian; Lee & Hilde, Norwegian. Live music by Chubritza. Sunday dance concert. Info: (916) 536-9809 or www.folkdance.com/sacramentocouncil.

4/21-22 *Egyptian Festival & Workshops* with Raqia Hassan at Odd Fellows Hall, 839 Main St., Redwood City, CA. Info: (408) 246-1129 or <http://www.haladance.com>.

ARIZONA

3/4 *Phoenix Folkdancers' 20th Anniversary* at Towerpoint Resort Ballroom, 4860 East Main St., Mesa. Info: Lois Postel (480) 968-0573 or lpostel@amug.org. For info, see OTS.

MASSACHUSETTS

3/3 *Boston Playford Ball*, Watertown, MA. Info: Deb Karl (617) 721-0600 or www.cds-boston.org.

FOREIGN

ARMENIA

5/26-6/9 *Dance Tour to Armenia* with Tineke van Geel. Info: vangeel@xs4all.nl or www.tinekevangeel.nl/.

BULGARIA

7/31-8/12, 8/13-18 *Koprivshitsa & Dorkovo Festivals (Bulgaria & Macedonia)* led by Jim Gold. Info: (201) 836-0362 or jimgold@jimgold.com.

CARIBBEAN

3/18-25 *Musical Extravaganza at Sea - "Costa Magica"* 7-Night Cruise. Info: Kollander World Travel (216) 692-1000 or (800) 800-5981.

5/21 –30 *Dancing with Donna Cruise*. From New York, aboard the new Crown Princess. Info: (408) 257-3455, donna@dancingcruises.com.

CZECH REPUBLIC

8/4-10 & 8/10-15 *Summer Folk Dance Week 2007*. Info: dvorana@mbox.vol.cz.

FRANCE

6/23-7/1 *Dance on the Water - Provence/Burgundy Cruise*, dancing led by Sandy Starkman. Info: Mel

Mann (510) 526-4033, meldancing@aol.com, or www.folkdanceonthewater.org.

GREECE

Seminars of Traditional Dance with Yannis Konstantinou

7/21-31 *Dances from Balkan Countries sharing a border with Greece*.

8/5-17 *Dances from Greece*

Info: (415) 272-4641 or carolinesimmonds@hotmail.com.

7/22-29 *Greek Summer Seminar in Kalymnos*. Info: iannismaris@wanadoo.fr or <http://kyklos-danse.com>.

9/12–16 *21st World Congress on Dance Research*. Athens. Gathering of dance specialists world-wide: teachers, choreographers, researchers, journalists and organizers (no beginners). All forms of dance. Strictly non-profit. Registrations are open. Info: president@cid-unesco.org.

10/21-11/2, 1-4 *Greece & the Greek Islands*. Tour led by Jim Gold & Lee Otterholt. Info: (201) 836-0362 or jimgold@jimgold.com.

HUNGARY

3/16-25 *Budapest & Prague - Spring Arts Festival Tour!* led by Adam Molnar & Mel Mann. Info: (216) 836-0362 or jimgold@jimgold.com.

7/27-8/6 *Jaszbereny & Matyo Folk Festivals* led by Adam Molnar with Sanna & Mars Longden. Info: (216) 836-0362 or jimgold@jimgold.com.

MEXICO

2/19-27 *Mexican Riviera Dance Cruise* with the Three Cavaliers - San Pecorilla, Bob Banoczi & Larry Janes. Info: Kroo's Travel & Tours (541) 548-8612/ (888) 246-4277 or www.kroostravel.com.

NORWAY

5/14-24 *Norwegian & International Dancing!* led by Lee Otterholt. Info: (216) 836-0362 or jimgold@jimgold.com.

POLAND

9/1-15 *Mazurka, Polonaise, Kujawiak & More!* led by Richard Schmidt. Info: (216) 836-0362 or jimgold@jimgold.com.

TURKEY

4/11–20 *Music, Dance And Cultural Tour To Istanbul*. Info: Helene at www.helene-eriksen.de.

Ethnic Food

Although the English are not noted for their cuisine, I always enjoy their bakery treats, especially fresh scones. Here are two more recipes I have tried recently, with good results.

English Muffin Bread

- 6 cups flour 2 packages of dry yeast
- 1 tablespoon sugar
- 1/4 teaspoon baking soda
- 2/3 cup dry milk powder
- 1 teaspoon salt
- 2 1/2 cups water
- 1 egg

Combine and mix 3 cups of the flour with the yeast, sugar, baking soda, milk powder, and salt, in a large bowl. Add lukewarm water and the egg, beaten. Beat until smooth. Add the rest of the flour, stirring until well blended. Divide the dough in two equal portions and place in greased bread pans (approximately 4x10). Place in a warm, draft free spot until doubled in size. Bake at 400 degrees for about a half hour.

English Spice Cake

- 1 cup shortening
- 1 cup sugar
- 2 eggs, beaten
- 1 cup cold coffee
- 2 cups stewed raisins (I just simmered the raisins in a little water and then drained the water out of them)
- 1 teaspoon baking powder
- 1 teaspoon baking soda
- 1/2 teaspoon nutmeg
- 1/2-1 teaspoon cinnamon, to taste
- 2 1/2 cups flour

Cream the shortening and sugar, and add eggs and mix well. Sift the dry ingredients and add to the creamed mixture. Add the coffee and raisins and mix well. Pour into a 9x15 baking pan and bake at 350 degrees for about a half hour. You can substitute thinly sliced apples or pears for the raisins if preferred. I would cook the fruit in a little water for a short time before adding to the recipe).

— *Contributed by Sandy Helperin*

Cranberry Buttermilk Scones

(From *Easy To Bake, Easy To Make* recipe collection)

- 2-1/2 cups all-purpose flour
- 1 Tbsp. Baking Powder

- 1/2 cup (1 stick) cold butter, cut into small pieces
- 1/4 cup plus 1 Tbsp sugar divided
- 1/4 tsp. salt
- 1 cup chopped fresh or frozen cranberries
- 2/3 cup buttermilk
- 1 large egg

Directions:

Preheat oven to 400F. Combine flour, 1/4 cup sugar, baking powder and salt in a large bowl, mix well. But in butter with a pastry blender until coarse crumbs form. Add cranberries and buttermilk, stir just until a soft dough forms.

Knead dough gently on a lightly floured surface until dough comes together, 7-10 times. Pat dough into a 7-inch round. Cut dough round into 8 wedges.

Place wedges about 1 inch apart on an un-greased baking sheet. Brush with beaten egg.

Sprinkle scones lightly with remaining sugar. Bake scones until golden, 15-20 minutes. Serve warm.

Rock Cakes (English Tea Cakes)

(From *Little Book of English Teas* by Rosa Mashiter)

- 2-1/4 cup self-rising flour
- 1/2 cup butter (or margarine, but butter is better)
- 1/2 cup superfine sugar
- 2/3 cup mixed dried fruit (add raisins if they are not included in your mixed fruit)
- 1 egg
- 1 Tbsp milk

Put the flour and butter, cut up into small pieces, in a large mixing bowl and, using your fingers, rub the butter into the flour until the mixture resembles coarse bread crumbs. Add the sugar and dried fruit and mix well. Beat the egg and stir it into the mixture together with the milk to make a stiff dough. Spoon the mixture into small rocky-shaped piles on a greased baking sheet.

Bake at 400 for about 15 minutes until the cakes are golden brown and firm to the touch. Remove from the baking sheet, using a metal spatula knife, and cool on a wire rack. They will be light, crisp, crumbly, and delicious.

I served these at a Folk Dance Scene Committee Meeting and they were devoured to the last crumb.

— *Above two contributed by Beverly Barr*

Westwood Co-op Folk Dancers

presents another fun filled weekend at

Camp Hess Kramer



April 13-15, 2007

Two nights - Six meals (Friday dinner through Sunday lunch)
Families Welcome

Choose 1 of 4 types of accommodations Reservations based on availability	Cost per Person
A - Dormitory (couples or singles)	\$110.00
B - Room for two or three with private bath in the redwood building	\$140.00
<i>You may arrange for a roommate of your choice, or one will be assigned to you.</i>	
C - Room for two with semi-private bath under the dining hall	\$185.00*
<i>(includes towels, linens and housekeeping)</i>	
D - Deluxe room for two with private bath in the new conference building	\$240.00*
<i>(includes towels, linens and housekeeping)</i>	

*Cost based on double occupancy (Single occupancy \$40 extra, based upon availability.)
Late cancellation may be subject to a \$40 cancellation fee.

Send coupon below and check for the full amount payable to WESTWOOD CO-OP FOLK DANCERS
and mail to: Wes Perkins or Gloria Harris at 1621 Bryn Mawr Ave, Santa Monica, CA 90405

Camp Rule - No pets allowed

Reservation questions? Call (310)452-1538 Other questions? Call Sandy at (310)391-7382

WESTWOOD CO-OP'S CAMP HESS KRAMER WEEKEND - APRIL 13-15, 2007

ACCOMMODATIONS; TOTAL AMOUNT \$ _____

Name(s): _____ Preferred Roommate(s): _____
(Print your name as you want it on your badge)

Street Address: _____

City and ZIP _____

Phone: (____) _____ or (____) _____

IN CASE OF EMERGENCY, CONTACT _____ Phone (____) _____ Relationship _____

Special Dietary Need: Vegetarian _____

WESTWOOD CO-OP IS A MEMBER CLUB OF THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.

We Need a Commercial!

The scene is a picnic on a sunny beach. Two women are unpacking picnic baskets, while another woman is smearing sun screen on the face of a little girl. Two men are standing near a grill, and one of them is flipping meat patties. A group of children squeal when they and the sand castle they are building are swamped by a wave. A woman sleeps in a lounge chair, a magazine open across her face. A man wipes mustard from around the mouth of a grinning boy. Two people walk holding hands towards the horizon lit with a sunset.

In every scene there is a conspicuous can of popular soft drink - on a table, in someone's hand, cradled in a mound of sand. I don't know about you, but this kind of commercial never makes me want to go to the store to buy that popular soft drink. It makes me want to invite a bunch of my friends to have a picnic with me on the beach!

My point is this: International Folk Dancing needs a commercial. It needs a commercial like the one for that soft drink. It needs a commercial that will make the viewer want to invite a bunch of their friends to attend a local folk dance class. It needs a commercial so eye-catching and entertaining it will be digitized and copied and sent as an attachment to hundreds of emails with the subject line: "Watch this!" and "Doesn't this look like fun?" It will be so popular it will show up on websites that specialize in frequently-watched commercials.

The storyboard. When producers set about to make anything visual, they start with a storyboard, like an outline for a novel. The commercial I'm envisioning would be snippets of action that would run something like this:

Start with a darkened hall. A few people enter the room as the lights come on. You see a sound system being hooked up, turned on, and tested, while more people arrive. Then there is music and the dancers form a circle.

Then a mixer, and you see swirling couples, smiling faces, some flirtatious glances. On the side, an older man shows a younger man an intricate step. A woman coaches a young couple on position of hands in a couple dance.

The pace quickens. There is a sudden whirl of action with flashes of some fast dances, hands reaching, arms on shoulders, feet stamping, brows being wiped.

A father dances with his daughter, a mother dances with her son, two children copy a dance behind a line of adults. It would end with a slow dance, couples leaning in, children nodding off in a corner on a pile of jackets. You'd hear: "Who wants to join us for a nightcap?" and

there would be hugs goodbye, as the lights go out. Then a black screen with: "Dancers hold hands with the nicest people. Join our circle. www.letsdance.com."

And who's going to make this commercial? I don't see anyone else taking up the task, so I think it's going to have to be us!

The plan! We can make it an amateur production and get a few people to take some video footage of their dance classes. We would have to establish a gathering point, so videographers could send their raw footage to someone for processing and editing. Then it would be a matter of hiring a professional videographer to assemble and edit and smooth out the edges to tell our story. Or we could make it a completely professional production, hiring someone from the beginning to go to various locations and shoot the raw footage. I have a fantasy that somewhere someone is reading this and saying to themselves, "You know, I bet my son/daughter/friend/neighbor would be interested in this kind of project."

Of course this is going to cost money, and we may have to get creative. One option is to tap the Folkdance Promotion Fund. Another is asking each of the dozens of dance venues in California to take up a collection and pitch in a few hundred dollars each. Perhaps there are grants available for the promotion of the arts that could help us with this project.

Getting Viewers. Then there's the distribution issue. I can't foresee paying for airtime on any major television network, even late at night. I do see our exciting, artistic, thought-provoking commercial being forwarded around the world via the Internet, and uploaded to web pages. Every dance instructor with a website, every dance class with a website, every dance festival or workshop with a website - they could all have this commercial available at the click of a mouse button.

Oh, and that web address at the end of the commercial would have to be developed, beginning with listing of places to dance in California and expanding as other locations join our efforts. The web page could be as simple as a static document listing dance locations alphabetically by city, with a contact phone number and/or email. Frankly, if the commercial is ever produced, the web page will be the easy part!

Make my Dream Come True. If you are reading this, you can be part of the production. Contact me:

- *Loui Tucker*

Info: (408) 287-9999, Email: loui@louisutucker.com.

Do more than just cheer me on. Let me know what part you would like to play!

This article appeared in December, 2006 issue of Let's Dance, and is reprinted with permission.



Westwood Co-Operative Folk Dancers
presents

Sunday, March 25, 2007

Spring Festival

1:30 - 5:30pm

A Festival of International Dances

*We are encouraging new dancers to join us
as we will be teaching a few simple and easy
but interesting dances for all .*

Costumes Welcome

Free admission Lots of Free parking

Veterans' Memorial Auditorium

(Culver Blvd. at Overland)

Westwood Co-Operative Folk Dancers,
Members of the Folk Dance Federation of California South
Co-sponsored by:
Culver City Department of Human Services

**Afterparty
to be announced**

*for info about the festival
call Beverly Barr (310)202-6166*

FOLK DANCE SCENE'S PARTY RE-SCHEDULED

Due to conflicting dance events, the Scene Committee is changing the date for our party which appeared in last month's Scene. It will now be on Sunday March 18. Please disregard the flyers that have the date Feb. 24th. A new one will be out very soon. See ad on page 5 in this issue.

CAFE DANSSA CLOSING

After many years and many groups of dancers' enjoyment, Cafe Danssa has closed. The building will be sold to build offices. The various groups meeting there are looking for a new location. More on this will be in next month's Scene (March).

WESTWOOD CO-OP'S CAMP HESS KRAMER

From Friday afternoon, April 13th (lucky Friday the 13th), through Sunday afternoon, April the 15th, you are invited to join us for a weekend of dance. We will have teachings and parties, and music will be available for dancing your favorites during other activities, if you choose to dance all weekend long. Other activities are being planned, but they will include a book review (tell us about your favorite book of the year), a joke session (with some of our funniest Westwood members), early morning bird walks (with knowledgeable birders), a silent auction, and much more. There will also be food and fun galore. Hope you will come. See the ad.

— *Sandy Helperin*

VESELO SELO FEBRUARY HAPPENINGS

- Feb. 3 All Request Night
- Feb. 10 Dark... Laguna Festival
- Feb. 17 Reviews of Laguna dances
- Feb. 24 Daniela Ivanova teaching (\$7.00)

— *Lu Perry*

UCLA DEPARTMENT OF ETHNOMUSICOLOGY

Applications are being accepted for the position of World Music Theory. www.ethnomusic.ucla.edu/facultyvacancy07/index.htm.

A concert, entitled "Eastern Soul: A Concert by Artists from Different Traditions," will be held on Friday, March 2, in Schoenberg Hall at 7:30 PM.

T. M. Scruggs, who specializes in the music of Latin America and the Caribbean, will present a lecture on March 5, 2007. To see details for all events:

www.ethnomusic.ucla.edu/newsevents/upevents.htm.

— *Donna Armstrong*

WEST L. A. FOLK DANCERS

Monday, Feb. 12. "Happy Valentine's Day", a couple days early, but we will be ready to celebrate Valentine's Day. Bring your sweetheart or special friend to dance or, if they don't dance, to watch and visit. "No sweetheart?" Maybe you will meet a special friend at the party. A Valentine's Day celebration is always fun.

Friday, March 16. St. Patrick's Day Party is always a good time for a party. Let's all dress in green, practice your Irish humor, and get together for an evening of folk dancing, eating the wonderful foods that people bring to share, and chatting with friends.

We love parties and dancing together with all-request programs. Bring snacks or desserts for the potluck table and don't miss these happy nights. They begin at 7:30 and end when you get too tired to dance.

Teaching. Monday evenings, dances from the recent Camp Hess Kramer Weekend will be taught. Easier dances will be taught beginning at 7:45 p.m., followed by intermediate dances. We dance until 10:30 p.m. We are open for dancing on all Monday holidays.

On Friday evenings we will teach dances from the recent camps and workshops, and review some set dances from various countries: Scotland, Ireland, England, and more. J.B. Milne will be taught in Feb. as well as dances taught at the recent Camp Hess Kramer Weekend. We will be closed on Friday, Feb. 9.

The place is Brockton School, 1309 Armacost, W. L.A. (between Barrington & Bundy, 1 1/2 blocks north of Santa Monica Blvd.). Info: (310) 202-6166.

— *Beverly & Irwin Barr*

BILLY BURKE TO TEACH AT WEST VALLEY

On Friday, March 2, Billy Burke will be teaching at the West Valley Folk Dancers, located at the Canoga Park Senior Center, 7326 Jordan Ave. (One block N. of Sherman Way, and a few blocks E. of Topanga Canyon Blvd.) Dancing starts at 7:15, and ends at 10:00.

Billy is an ex-AMAN dancer and choreographer, and teaches folk dancing to school children and young adults. (You've probably seen them at various festivals). He also has taught at a number of camps and festivals. Billy has a vast repertoire of dances, and teaches in an easy, but precise, manner, emphasizing correct ethnic styling.

He will be teaching non-partner dances from several regions of the Balkans. Guests are always welcome,

so please join us for this great evening. For further information contact Jill Michtom at (818) 368-1957, jillmichtom@juno.com.

DANCE DAY 2007

Start preparations to celebrate Dance Day; April 29. The theme this year is Children of the World.

The Folk Dance Federation is encouraging all clubs to plan some event for that day; especially those that involve non-dancers.

The Federation is also encouraging member clubs to hold festivals by offering to reimburse them for up to \$400 of the cost of the festival. (So having one on April 29th might work out well.)

HOTEL FOR THE LAGUNA FESTIVAL IN NEWPORT BEACH – Feb. 9-11, 2007

Join our group reservation for a great hotel with a deluxe complimentary full hot breakfast, pool, indoor spa, sauna/exercise facility, & more. Contact Beverly Barr at (310) 202-6166 or dancingbarrs@yahoo.com.

— *Beverly & Irwin Barr*

20TH ANNUAL PHOENIX FOLKDANCE FESTIVAL

The festival will begin at 12:30 p.m. with request dancing. Dance program is from 1:00 to 4:45 p.m., and ending with 45 minutes of teaching or an afterparty. Exhibition interludes between recreational dance sets. The place will be Towerpoint Resort Ballroom, 4860 East Main St. in Mesa, Arizona.

We would love to see some of our friends from the October Camp Hess Kramer weekend. For information, contact me at (480) 968-0573 or lpostel@amug.org.

If any of you want to attend the Phoenix Festival, contact Beverly Barr at (310) 202-6166 or (310)478-4659 or dancingbarrs@yahoo.com. If there are enough of you interested, Beverly will arrange a bus and hotel.

— *Lois Postel*

ADA'S NO. 90

No, not her latest Kujawiak, but a celebration of **Ada Dziewanowska's** ninetieth birthday. There will be a ball in her honor on February 3rd, at Maskowy, in Milwaukee.

BYU DANCE ENSEMBLE IN LONG BEACH

The Brigham Young University (BYU) International Folk Dance Ensemble will appear at the Terrace Theater/Long Beach Performing Arts Center

February 2007

Wednesday Feb. 28 through Friday March 2. The program will begin at 7:30pm each day and will include dances from Eastern and Western Europe, the Middle East, Asia, and North America.

Advance tickets, sold through Sat., Feb. 10, range from \$18 to \$11. For advance tickets call (562) 547-2938 or go online to alumnievents.byu.edu and click on California on the map.

After Feb. 10 ticket prices range from \$18 to \$36 and will be available at TicketMaster outlets and the Long Beach Performing Arts Center Main Box Office.

For further information call (562) 436-3636 or visit www.longbeachcc.com.

— *Shirley J. Hanson*

NEW DAYTIME CLASS WITH BEVERLY BARR

Beverly began teaching a class in international folk dancing and individual line dancing in Fiesta Hall at Plummer Park in West Hollywood on Mondays from 12:00 noon to 1:30 p.m. Fiesta Hall is on Vista Ave., in the first block north of Santa Monica Blvd. The class began Jan. 8, 2007 and will be on going so that you can join the class at any time.

Beverly also teaches an international folk dance class at Roxbury Park in Beverly Hills on Thursdays from 10:45 a.m. to 12:30 p.m. Info: (310) 202-6166.

— *Beverly Barr*

WESTWOOD CO-OP SPRING FESTIVAL

It's coming soon. The annual Westwood's Festival is always a highlight of the year.

Note the date, Sunday, Mar. 25. The place and time are the same as before; Veterans at Overland Ave. & Culver Blvd. in Culver City, from 1:30 - 5:30. The festival is free, (compliments of the Westwood Co-op), the parking is free, and the fun is free. Come and have a wonderful day. There will be an afterparty at Felicia Mahood Senior Center, corner of Santa Monica & Corinth in W. L.A. Details will be available in next months issue of Scene. For information, call Beverly at (310) 202-6166 or (310)478-4659.

TRAVEL & DANCE WITH BEVERLY & IRWIN BARR

We have a trip planned for the end of April, 2007. Please call us for details. In planning our trips, our priority is to visit interesting places and have a good time. Join us in April on an enjoyable trip and have fun. Info: (310) 202-6166 or (310) 478-4659.

— *Beverly & Irwin Barr*