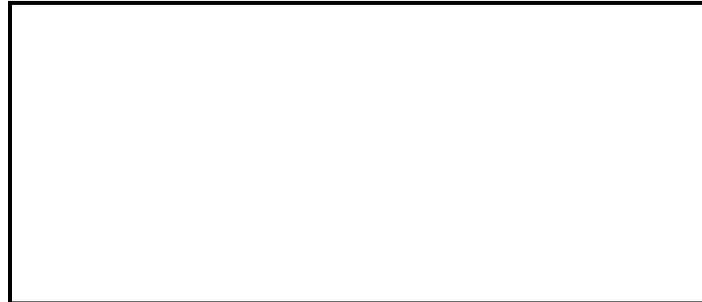


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Folk Dance Scene Committee

Coordinator	Jay Michtom	editor@FolkDanceScene.org	(818) 368-1957
Calendar	Gerri Alexander	calendar@FolkDanceScene.org	(818) 363-3761
On the Scene	Jill Michtom	ots@FolkDanceScene.org	(818) 368-1957
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Dancers Speak	Sandy Helperin	ds@FolkDanceScene.org	(310) 391-7382
Federation Corner	Beverly Barr	fedcorner@FolkDanceScene.org	(310) 202-6166
Proofreading Editor	H. Barbara Cutler	proof@FolkDanceScene.org	(818) 782-6715
Design and Layout Editors	Pat Cross, Don Krotser	design@FolkDanceScene.org	(323) 255-3809
Business Managers	Gerda Ben-Zeev Nancy Bott	business@FolkDanceScene.org	(310) 399-2321 (310) 475-6112
Circulation	Sandy Helperin	circulation@FolkDanceScene.org	(310) 391-7382
Subscriptions	Gerda Ben-Zeev	subscriptions@FolkDanceScene.org	(310) 399 2321
Advertising	Steve Himel	ads@FolkDanceScene.org	(949) 646-7082
Printing Coordinator	Irwin Barr		(310) 202-6166
Marketing	Bob, Gerri Alexander	marketing@FolkDanceScene.org	(818) 363-3761
Contributing Editor	Richard Duree	richard.duree@sbcglobal.net	(714) 641-7450
Contributing Editor	Marge Gajicki	folkmotif@aol.com	(562) 439-7380
Jill and Jay Michtom 10824 Crebs Ave. Northridge, CA 91326	Gerda Ben-Zeev 19 Village Park Way Santa Monica, CA 90405	Steve Himel 1524 Vivian Ln. Newport Beach, CA 92660	Sandy Helperin 4362 Coolidge Ave. Los Angeles, CA 90066

Folk Dance Scene

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On the cover: The Yeseta Brothers, photo courtesy of Mark D. Vuko

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*L.A., Fairfax Senior Citizen Center,
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Israelidance@yahoo.com
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(818) 343-8009 Natalie Stern
L.A., American Jewish Univ Dance
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(310) 284-3638 James Zimmer
SANTA MONICA, Santa Monica
College Clock Tower or LS Bldg
1900 Pico Blvd

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TOPANGA, Froggy's Restaurant, 1105
N. Topanga Canyon Blvd.

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UCLA INT'L FOLK DANCERS**
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Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
UniversityDanceClubs@yahoo.com
WESTWOOD, UCLA Ackeman
Union Room 2414

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Folk Dance Scene

Volume 49, No. 7
September 2013

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LOS OSOS, South Bay Community Center, 2180 Palisades Ave, (805) 534-1501 Anne Tiber

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SAN DIEGO, Balboa Park, Balboa Park Club, 2144 Pan American

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xorepse@gmail.com (310) 508-9676
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CONEJO VALLEY FOLK DANCERS
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LAS VEGAS, Charleston Heights Art Center, 800 S. Brush St.

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(626) 429-9008 (Sun) Vincent Cheng
(323) 599-6688 (Fri) Michelle Chang
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LAGUNA WOODS, Clubhouse 1, 24232 Calle Aragon

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ANAHEIM, Community Center, 250 E. Center Street.

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(818) 881-7494 Louis
dovbyrd@aol.com
SHERMAN OAKS, Anisa's School of Dance, 14252 Ventura Blvd.

Editors' Corner

This month traditionally marks the end of summer, schools resuming, perhaps less travelling. We still continue looking to the people and places that are the sources of our music and dances - witness the cover and Richard Duree's article on Croatia. For more, see Dancers Speak, and Poetry Corner.

Find upcoming events in Calendar and On the Scene, clubs information in the Directory; and coverage of a recent special event - Brasslands.

We really appreciate all the contributions we receive, and encourage you to submit articles and illustrations to editor@FolkDanceScene.org

Pat Cross and Don Krotser

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Resurrection of a folk and square dancer

My parents were involved in square dancing when I was still in grammar school, and, not having TV or anything else to do at the time, I would go with them and help lug equipment and set it up. Many, many years later I am still doing that!

I liked the music and the dancing. My parents, being of mostly Swedish extraction, did the *hambo* and *schottische* and other social dances between squares. I grew up knowing waltzes, two-steps, polkas, hambos, schottisches, etc. When I started high school, the music from the girl's gym was folk dance music and I liked it. When I found that Chang was teaching folk dance at the College of Marin, I joined his classes, hitchhiking to class because I wasn't old enough to drive. That was the beginning of organized folk dancing for me and where I first learned the *Hopak* and Russian Peasant Dance. (Whatever happened to the Russian Peasant Dance?)

Serendipity entered into my life - I met my first wife Marie, as a favor to friends of my parents who had a niece on their hands who was going stir crazy. They asked me to take her to a demonstration square dance that my parents were doing. I knew that night that Marie was the one I wanted to live with the rest of my life. We were active square dancers until a stretch on the night shift ended our square dancing. I loved her until she died of complications from colon cancer in 1995.

In early 1997, I decided to get out in public and out of the tail spin I'd been in since Marie died. I had noticed a mention of a square dancing class at a local high school and I went. The director of the class noticed that I seemed to know what I was doing and he asked about it. I told him that I had folk and square danced years ago. His reply was "Folk dance? I have some place for you to go." It was the Balkan Dancers of Marin, an advanced group. They didn't do anything I remembered from folk dancing years ago! We had done mostly couple dances. I found the Berkeley Folk Dancers online and they had a beginners group, which I was invited to join. I told my friend and he said to come once more to the Balkan Dancers, there was someone he wanted me to meet, who hadn't been there the first two times I had gone.

Gary Anderson's story continues on page 25...

Those Wonderful Yeseta Brothers

One of the best *tamburitza* bands in the country is based here in Southern California. The Yeseta Brothers, playing together since 1977, are going strong today.

Greg Yeseta is a director of the Tamburitza Association of America (TAA), which sponsors the annual Tamburitza Extravaganza. The 2013 Extravaganza will be September 26-29 in Phoenix, www.tamburitza.org/2013extravaganza for Web-lovers. The Yeseta Brothers will be there, and so will I. Maybe you too.

The plucked-string *tamburitza* comes from the Pannonian plain in Southeast Europe, including Zagreb, capital of Croatia, and Belgrade, capital of Serbia. The family of instruments ranges from the high-voiced *prim* ("preem" i.e. first or leader) or *bisernitza* ("bee-sehr-nee-tsa", little pearl), to the deeper *brač* ("brahtch"), *bugarija* ("boo-gah-ree-ya"), and *čelo* ("tchelo"), to the *berde* ("behr-deh") or bass. Tamburitza bands may include accordions. And singing, naturally.

In 1960 **Gordon Engler** taught folkdancing at St. Anthony's Croatian church, next door to Chinatown in Los Angeles. He inspired Greg, two younger brothers, and their cousin **Bill Young** – brother of folkdancer **Tom Young** – to join the St. Anthony's band. **Tom Yeseta** went away to high school. When he came back, he and Greg played twice a week with the band at Balkan House restaurant. Five years later they felt seasoned enough to play on their own.

In 1982 Tom, Chris, and Greg Yeseta, and their father, and Bill Young, went to the lads' first Extravaganza in San Jose. This was an event; the Extravaganza isn't often in the West. In 1986 the Yeseta Brothers were invited to play at the Extravaganza again (Minneapolis). They've been invited every year since. Chris left the band about 1990. In 2009 Tom was placed in the TAA Hall of Fame.

Tamburitza music in North America has developed a local style, associated with e.g. Pittsburgh and Chicago. Marty Kapugi ("ka-poo-dzhi") and the Popovich Brothers are among the famous *tamburaši* ("tam-bu-ra-shi", tamburitza players) of this style who come to mind. The Yeseta Brothers from the beginning have played in the European style.

They also play liturgical music, including Tom's *Hrvatska pučka misa* (Croatian folk mass) popular among Croatian communities around the country.

Today the band is **John Yeseta** on prim, **Mark Forry** and **Chris Thomas** on brac, Greg Yeseta on bugarija, **Larry Skertich** on čelo, Bill Young on bass, Tom Yeseta on accordion. Tom plays a Giulietti; Larry, who comes from a family of distinguished tamburasi, is an accomplished instrument maker and repairman who plays his own čelo; the rest play Rajković instruments. Anyone who has seen the band in person knows Chris Thomas as the man in the hat, which is in honor of his grandfather, another fine musician.

Mark Forry, the honorary Brother, joined the band during the early 1980s while living in Los Angeles. He continued after moving to Santa Cruz – and as I write, is in Hungary – Tom is in Croatia – Bill is in Montana. Mark deserves special mention. Having no ancestry from this region he set himself to master its music and did. In 1998, with author Dušan Brankov, he translated from Serbian Brankov's *Tambura* about instruments of the Vojvodina region. In 2008 Mark was given the TAA President's Award, and in 2012 placed in the Hall of Fame.

The Yeseta Brothers play Bosnian, Croatian, and Serbian music; some Hungarian too. Folkdancers know them mainly as a dance band. Their dance repertory is one of the largest in the country, all played expertly. Ethnic communities also know them for songs, particularly from Bosnia and Slavonia. The band released two compact discs in the 1980s, *The Yeseta Brothers* in 1986 and *Nije Bosna što je nekad bila* ("Bosnia's not what it used to be", a well-known song) in 1989. In California they've played for folkdancers in Los Angeles and Orange Counties, and at the San Francisco Kolo Festival; for ethnic communities including St. Anthony's, and St. Steven's and St. Sava's Serbian churches, in the Los Angeles area, and the Croatian-American Cultural Center of San Francisco.

You may know dances from tamburitza-land. The *Slavonsko Kolo*, and variations like *Drhtavac* and *Mista*, are from Slavonia. The Yeseta Brothers when playing a Slavonian set for folkdancers sing in Croatian and English. *Kriči Kriči Tiček* and the *Drmeš iz Zdencine* are from around Zagreb, *Malo Kolo* and *Veliko Kolo* from Vojvodina. Some dances are shared widely, like *Seljančica* and *Kokanjeste*. There are dozens of tunes for the Serbian dance folkdancers call *U šest*, which Serbs just call *Kolo*. The old "ballroom kolos" like *Sarajevka* and *Kraljevo* (also called

Continued from page 3...

That someone was **Irene Croft** and I was lost once again. I never did get to the Berkeley Folk Dancers beginners class. We were married in October of 1997. Irene brought me back to life. She involved me in her activities and I was soon lugging music tapes (much lighter than my father's records!) and setting up sound systems. I joined the Folk Dance Federation, North. A few years later, **Laila Messer** became president of the Federation and she undertook the task of writing welcoming letters to new(er) members. I owned a printing concern and I was appalled at the quality of the letterhead the letter was written on, so I printed up some new letterheads and gave them to the Federation. (The old one had been copied over and over until it was breaking down).

Consequently, when it happened that the Federation needed someone to print *Let's Dance*, Laila asked me for advice about costs. I gave her a price off the top of my head (a very bad business practice!), with an offer to print one issue and if they liked it, I would print further issues. I did and they did. And I've been doing it since. That was the February, 2004 issue. It is an appointed position and each new President has re-appointed me. It is the most rewarding job I've ever had. Sometimes it is a little frustrating, when articles or ads don't come in on time, but I do love doing it. I really like getting articles from our members. I have been working alone as editor and publisher, but one of the requirements of standard operating procedure is that I train someone to take it over if I am unable to do it. To that end, **Loui Tucker** has been appointed Assistant Editor. She is fully capable to do it all. And it is very nice to have some skilled help!

A few years ago, when I wanted to close my business, I bought a laser printer to print the magazine. It has the capability to print both sides of an 11x17 inch sheet, collate, staple, and fold, creating a finished magazine. It also has the capability of printing in color, so we have added color photos and ads, which brightens up the magazine.

Irene and I danced many places. We tried Scottish dance but the class didn't attract enough dancers to continue. We had more success with "Scandidancing", taking lessons from **Nancy Linscott** for years. I loved that. We danced at the Marin Balkan Dancers, at Ashkenaz, and at the Albany Y Balkan Dancers. We also attended **Marcel Vinokur's** parties in Menlo Park, **Carol Hirsh's** parties in Sonoma. Also **Marilyn Smith's** Razzmatazz

parties in Santa Rosa and **Carol Friedman's** Snap-Y Dancer parties in Petaluma.

When the Albany Y decided to go to electronic programming, I set up my laptop computer and we used that for a while until the Albany Y was able to get their own. I started with around 3000 pieces of music on the computer, but we still kept records of dances that weren't on it, for the purpose of adding them. The Albany Y has an extensive playlist!



Irene left us September 24, 2012, expiring from a weak heart. She was a wonderful woman and I miss her terribly. But I am trying to stay busy.

This year I have started going to other dances, **Carol Friedman's** Monday night international dance, **Kristalli Papadopolous's** Greek dance on Wednesdays and still to the Albany Y on Fridays. I spent two weeks at Stockton this year because it was the last time at Stockton for both **Yves Moreau** and **Jerry Helt**. (I still love square dancing, if the local group had a class I would go to that.) A gracious benefactor gifted me with tuition to Marilyn Smith's Razzmatazz camp at Mendocino Woodlands and I can't find the words to describe that experience. There was a dreamy mystical feel to the music. The dances on the San Francisco peninsula attract me, since they do many of the great dances that Irene loved.

I help out some at the Albany Y, I have an Advanced Balkan Class, I will teach some of the dances from Stockton FDC (not at the Advanced class). I am in charge (with lots of helpers) of the famous Balkan Plus dances. I archived the Ashkenaz and the old UC Folk Dancers record collections and I have around a 1000 very good folk dance records of my own. But that is all. I don't do some of the dances I once loved. I don't even try to keep up with the fast part of Kopachka. Let's face it, things are slowing down for me. At Stockton, except for Yves and Jerry's dances, I enjoyed talking to people nearly more than dancing.

Gary Anderson

own beleaguered Gypsy population. Try to see the documentary and when there is the chance to introduce the joy of folk dancing to outsiders, please show up.

As an afterthought, did you know that Serbian bands are the rage in hipster clubs in Brooklyn, NY? Wonders never cease.

Judy Aronson



Srbijanka) look dignified because men and women in formal evening clothes used to do them. Some night if you have more women than men, try trio dances like *Milica* or *Bunjevačko Momačko Kolo*. All these are in the Yeseta Brothers repertory. So are tamburitza-style waltzes and polkas. Chris Thomas used to have a polka band out East.

Cal Tech Folkdancers host the Yeseta Brothers at least once a year. They like playing for folkdancers; we lack acquaintance with the language, but we love to dance. Here's a favorite I always ask the band for. You can waltz to it, but don't ask **John Hertz** to dance unless **Marge Gajicki** isn't there, they always save it for each other. Srem is in Vojvodina.

Nancy Milligan with John Hertz

Divan je kičeni Srem

Wonderful is well-decorated [= landscape: flowers, crops] Srem,

Lijepo je živet' u njem

Good is life there.

Sremica zdrava k'o dren

Woman of Srem, healthy as a dogwood ["fit as a fiddle"],

Sladak je poljubac njen

Sweet is her kiss.

(Chorus) *Srem, Srem, Srem,
Divan je kičeni Srem
(repeat)*

Prošla sam selo i grad

"I've traveled village and town,

Nisam ga našla do sad

I haven't found him yet.

Al sada idem u Srem

But now I'm going to Srem,

Možda je dragi u njem.

Maybe my sweet will be there."

(Chorus)

Kad Sremac podje na rad

When a man of Srem goes to work,

Da kopa vinograd

To dig in his vineyard,

Ponese litru dvje

He brings a liter or two;

Sremice poljubi me.

"Woman of Srem, kiss me!"

(Chorus)

Choreogeography of Croatia

Few ethnic regions of Europe have contributed as much to the IFD repertoire as Croatia. Indeed, it is one of the most diverse of all countries in the Balkans, certainly of the former Yugoslavia, and enjoys an extremely rich folk culture as varied as its landscape. Common borders with Hungary, Slovenia, Bosnia-Herzegovina, Serbia and Italy guarantees shared cultures with an amazing variety of folklife traditions. Topography varies from fertile plains to deep karst valleys, rugged mountains and rocky coastline with hundreds of habitable islands and a turbulent history hundreds of years old that can and does occupy the lifelong careers of more than a few learned scholars.

As might be expected, there is music and dance in Croatia that both excites and disturbs the American aesthetic. Joyful strains of the *tamburica* in the north and the monotonous drone of the *lijerica* in the south seem to be at opposite ends of the scale, yet they share the same serious intensity and reflect their own local cultural personality.

A look at the northern regions shows the *drmeš* dominating dance traditions, an energetic, bouncy dance technique created by tensing the legs and generating the vibrations from the thigh and hamstring muscles. The resulting shivering effect accents the women's long, full skirts and frequently the men's long, loose trousers. The figures may be either danced in place or in a rapidly spinning kolo circle or with a single partner.

The northern regions where the *drmeš* is found are:

Slavonia and Baranya lie on the eastern border with Hungary and have the good fortune to have the most fertile soil in the country; it is the wealthiest of all regions. The homemade embroidery of most folk cultures is not seen here, rather, the folk regalia is decorated with elaborate designs in real gold and silver thread or elaborate cutwork embroidery, all created by professionals. Boots are not unusual here and in years past, many Slavonians served as husars alongside their Hungarian neighbors and proudly display the dashing uniforms on occasions. The dance repertoire includes both circle/chain dance (kolo) and couple dances and is considered to be the richest and most lively in all Croatia, including some very Hungarian-like dance forms. The kolo IFD



known as Slavansko Kolo is a fine example of how the dance serves as a form of social control, slyly announcing to the assembled villagers any transgressions or other gossip, ensuring strict adherence to social mores and values.

Prigorje is the region around Zagreb, a small area that maintains its unique identity in its folk dress. The *drmeš* is danced in both couple and *kolo* formations.

Podravina lies around the river Drava along Croatia's northern border with Hungary.

Posavina is located around the river Sava that runs through central Croatia and then along the Croato-Bosnian border in southern Slavonia.

Hrvatsko Zagorje - or simply **Zagorje** - lies to the north of Zagreb and borders Slovenia on the north. In these northern regions, joyous singing frequently accompanies the dance. Dances are common that resemble (gasp) the polka, waltz and schotische of Slovenia and Austria, revealing the extent of the intrusion of the Renaissance influence of Europe and the limits of the intrusion of the Ottoman

that there is nothing quite like dancing in the open air with real musicians providing the music. The Serbian dances were easy to follow and a gifted singer added words to the music.



All this was to introduce a fine documentary called *Brasslands* that takes us to Guca, a tiny mountain town that once a year welcomes 1/2 million visitors to witness the competition of the finest trumpet players from Serbia and the world. The story reveals the complexity of Serbian relations with both the United States and its

Brasslands

On June 15 at the opening of the LA film festival in downtown Los Angeles at FigAt7th (a lovely new center at Figueroa and 7th St) **Sherry Cochran** taught dancing as two brass bands were performing. All this preceded the screening of *Brasslands* - the movie describing the descent of half a million fans into a tiny village in Serbia for a brass band competition (see brasslands.com). **Michael Ginsburg's Zlatne Uste** band was among the competitors.



I was at FigAt7th only for Sherry's teaching (had other commitments), and it was really wonderful. The sun was setting and the glitter of the glassed tall buildings was reflected in the other buildings, the jacaranda flowers ornamented the plaza, *Rakia* - the brass band was playing, we were dancing *Cocek* and *Lesnotas* and *Indijski Cocek* and other simple dances - and it seemed to me a charming golden afternoon.

Gerda Ben-Zeev

The feature documentary *Brasslands* captures the fiery sounds and incredible sights of Balkan brass music at the world's largest trumpet competition in a hidden Serbian valley.

At its core, *Brasslands* is a film about the power of music to inform identity and transcend borders. Believe it or not, it took a dedicated team of 10 directors a few years to figure this out, or at least write the *Brasslands* story as it is today. The 10 directors (or the 'Brasslands writing team') are members of the Meerkat Media Collective (meerkatmedia.org).

The filmmaking process (as it has served *Brasslands*) is defined by Meerkat Media's consensus-based approach. What this means in plain English is that the 10 of us met for a couple hours every Monday night for nearly three years to make sense of the footage and write the story. *Brasslands* is a monument to collaborative filmmaking, and I believe this gives our film a distinct voice. You'll have to watch to see if you agree.

Adam Pogoff

I was honored to be a part of the World Premiere of *Brasslands* at the LAFilmFest at Figat7th in downtown Los Angeles on Saturday, June 15, 2013. We started at 6 p.m. I taught a class of Balkan Basics with exciting live music by the **Rakia Brass Band**. We had a great turnout! Then we danced at street level to the wild and wonderful sounds of **Inspector Gajde** from San Francisco. For a time both bands played simultaneously on two levels, with dancers at both. *Rakia* ended their set at the stage with their singer and *Inspector Gajde* joined them for a rousing version of *Ramo Ramo*. We finally stopped dancing and sat at the outdoor theater for an interview of Adam, Bryan, Jay and others from Meerkat Media about how and why they made the film. Finally, we were treated to the showing of *Brasslands*. Most of us forgot to bring kleenex and we really should have. The film was perfect and shot straight to the heart. Dancers and non-dancers alike loved it, got it, and there was a roar of applause at the end! We had the opportunity to vote for the film at the end. We all hoped it would win in its category!

It was amazing to see our friends **Michael Ginsburg** and the other members of *Zlatne Uste* on their journey back to Guca and to be able to put the experience into context.

Do not miss the opportunity to see this film at some future opportunity.

You can read about the film at brasslands.com

Sherry Cochran

On a cool Saturday evening at Fig and 7th in downtown Los Angeles, experienced dancers and passers-by joined **Sherry Cochran** and danced to the live music of Serbian bands from Los Angeles and San Francisco. **Edie Greenblatt** commented

Empire to the east, which would have prohibited any such face-to-face dancing by members of the opposite gender.

Further south, **Lika** lies at the crossroads between continental and coastal Croatia. Most roads to the sea from Zagreb pass through Lika. The rugged karst landscape provides poor soil and Lika is one of the poorer regions, depending on shepherding and logging for its livelihood. Dances here reflect a less carefree character; the *drmeš* is largely missing, replaced by heavy footwork, frequently creating stamping rhythms without musical accompaniment. Folk dress is plain and generally lacks embellishment. The famous Plitvice Lakes National Park is located in Lika and tourism is now a major industry.

To the far northwest, **Istria** meets Italy on the Istrian Peninsula. Very close to the ancient city-state of Venice, this is a rather remote and removed region of Croatia, nearly part of Italy. Folk dress, music and dance reflect the Italian folk traditions; one hears familiar Italian songs sung in the Slavic language of Croatia. There is even a group of Istro-Romanians there who sing their "Italian" songs in a Romanian dialect; the date and route of their arrival in Istria is unclear. The ancient city of Pula is one of its major cities; an intact Roman coliseum still stands there.

Dalmatia extends south along the Adriatic Coast and includes most of Croatia's 1,000 islands. It stretches from the island of Rab to the Bay of Kotor in the country's very southern tip and includes colorful, ancient Dubrovnik. The many islands reflect the Venetian influence in dance, music and dress. Many of them support their own unique character, often featuring ancient musical instruments and a study of the Dalmatian coastal islands is an adventure. Consider the ancient *Moresca* sword dance of Korcula and the reedy-sounds of wooden wind instruments of Krk. Or the strange, colorful folk dress of the women of Susak: a flattening bodice and a very, very short skirt, almost like a ballet tutu in stark contrast to the ankle-length skirts found elsewhere, and many layers of equally short petticoats worn over pink or blue knit tights. The couple dances feature a soft run and spins by the women, accenting the skirt and petticoats.



Almost its own city-state, **Dubrovnik** maintains its unique identity, as is proper for a fortress that never fell to the Ottoman Turks. *Lindo* (lin djo) is the popular dance here, performed by couples circling around the *lijerica* player and a caller; it's a sophisticated dance requiring not only endurance and strength from both partners, but close teamwork to execute the demanding spins and direction changes.

Konavle forms a small region in the very south of Croatia and stretches from the town of Cavtat to the Prevlaka peninsula near Montenegro.

To those of us on the Pacific coast where the desert is on the inland side of the mountains, the Dalmatian coast offers a strangely different climate. Dry winds called "siroccos" coming from North Africa create a dry, desert-like climate along the coast, a popular vacation spot for northern Europeans in desperate search of sun. By contrast, the inland regions beyond the coastal mountains with their continental climate from the north feature a green and lush landscape.

Of necessity, some small regions of Croatia have been omitted; many are subdivisions of larger regions; some are tucked away between them. All have their own unique identity, yet they all share in their Croatian character and richly deserve the intense research and popularity they have received.

Richard Duree

Calendar

Note: Federation Dance Events are in Bold.

CALL TO CONFIRM ALL EVENTS

SEPTEMBER

- 2 **Beverly Barr's Sherman Oaks Daytime class, Monday, 1:30-3:00 p.m., will NOT meet on this date. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com**
- 2 **Labor Day Party with West Los Angeles Folk Dancers, Monday, 7:30-10:30 p.m. at Brockton School, 1309 Armacost Ave., West L.A. All request dance program & potluck snacks. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com**
- 6, 7, 8 *Greek Festival* – Fri. 5:00-12:00 p.m. Sat. 12:00 p.m.-12:00 a.m., Sun. 1:00 p.m.-12:00 a.m. at St. Sophia Church, 1324 S. Normandie, Los Angeles, CA 90006. Info: (323) 737-2424
- 7 *FolkWorks Concert* at Santa Monica History Museum – Info: FolkWorks@FolkWorks.org
- 7, 8 *Greek Festival* – Sat. 10:00 a.m.-10:00 p.m. & Sun. 11:00 a.m.-9:00 p.m. at SS Constantine and Helen Church, 3459 Manchester Ave #32, Cardiff-by-the-Sea, CA. Info: (760) 942-0920
- 10 **Beverly Barr's Beverly Hills Daytime class, Tuesday, 10:45 a.m.-2:00 p.m. will NOT meet on this date. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com**
- 10 **Narodni's Homecoming Party – All Request Night, Thursday, 7:30 p.m. at Woman's Club of Bellflower, 9402 Oak St., Bellflower. Info: Julith (562) 867-4495 or www.narodni.org**
- 11 **Beverly Barr's Culver City Daytime class, Wednesday, 12:30-2:00 p.m. will NOT meet on this date. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com**
- 15 *Zhena Folk Chorus at Exxopolis Random Acts of World Culture* at Grand Park in Los Angeles. Free. Tickets & Information at musiccenter.org/air

- 20, 21, 22 *Greek Festival* – Fri. 5:00-10:00 p.m., Sat. & Sun. 12:00-10:00 p.m., at St. Anthony Church, 778 S. Rosemead Blvd., Pasadena. Info: (626) 449-6945
- 22 *House Concert* – Trio of musicians & singers playing Western & other American folk music, 7:00 p.m. in Northridge. See OTS. Info: jaymichtom@yahoo.com or (818) 368-1957.
- 27, 28, 29 *Greek Festival* – Fri. 5:00-10:00 p.m., Sat. & Sun. 1:00-10:00 p.m. at St. Nectarios Church, 20340 Covina Blvd., Covina, CA 91724. Info: (626) 967-5524.
- 28, 29 **San Diego Oktoberfest, Saturday, Workshops 11- 5 p.m.; Sunday, Federation Council meeting, 11:00, Festival 11:00 - 5 p.m. at Balboa Park Club Ballroom, 2144 Pan American Rd W, San Diego 92101. Info: www.sites.google.com/site/oktoberfestdancefestival**
- 29 *Alohafest: Kanikapila the Polynesian Way* – Music, Dance & Drums, Sunday, 7:00 p.m. at the Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood. Info: (323) 461-3673 or FordTheatres.org

OCTOBER

- 5 *So. California Playford-to-the-Present Ball.* Dance Leader: Chris Page; Music: Bonfire. Info: Annie Laskey (310) 895-1571 or www.caldancecoop.org
- 16 **Folk Dance Workshop with Ira Weisburd Wednesday, 6:30-8:45 p.m., Ethnic Express at Charleston Heights Art Center, 800 S. Brush St., Las Vegas, NV 89107. Info: (702) 286-7137.**
- 18-20 **29th Annual Camp Hess Kramer Workshop Weekend** in Malibu, CA. Teachers: Beverly Barr, Suzanne Rocca-Butler & Israel Yakovee. See Ad. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com

FREE OKTOBERFEST



**Dance Workshop 11 - 5
Saturday, September 28, 2013
Festival 11 - 5
Sunday, September 29, 2013**

**in
the Balboa Park Club**

<https://www.sites.google.com/site/oktoberfestdancefestival/>



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Poetry Corner

TRANSFORMATION

Snarled traffic – and why am I going anyway – long dismal day --
filigreed with frustration –loose ends still flapping -- wrong words
wrong timing wrong mouth -- not even a decent dinner –
should have just gone to bed – why I am even putting on my dance shoes?

And then the soft, sinuous strains of *Shoror* surround
And, swaying with the music,
I am Sleeping Beauty, waking after 100 years,
Forever young.

Perhaps not only at night do we dream
Until a kiss falls softly upon our lips,
Or our hearts, or our minds – rousing us
From the sleeping dream... or the waking dream:

Like Zhuangzi, so long ago,
Who dreamt he was a butterfly...
And, waking, wondered:
Am I now a butterfly dreaming I am a man?



Camille Dull

HER FACEBOOK REPORT

His name, he said, was "just Kevin."
He danced like a creature from heaven.
We cavorted with aplomb,
And then came the bomb:
My prince became a frog at eleven.



Carl Pilsecker

23 Turkish Dances Workshop with Ahmet Luleci –Wednesday, 6:30-8:45 p.m., Ethnic Express at Charleston Heights Art Center, 800 S. Brush St., Las Vegas, NV 89107. Info: (702) 286-7137.

NOVEMBER

8 Ira Weisburd teaching West Valley Folk Dancers, Canoga Park. See OTS. Info: lila@aurich.com or (818) 348-6133.

DECEMBER

12/29/13-1/1/14 New Year's Weekend at Camp Hess Kramer, Malibu, CA. Flexible stay. See OTS. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com

ALASKA & SEATTLE

5/17-26 *7-Day Alaska Cruise*, round trip from Seattle, WA followed by 3 days attending the Northwest FolkLife Festival in Seattle, WA. With Beverly & Irwin Barr. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com

ARIZONA

9/26-29 *Dobro Nam Dosli* – Tamburitza Extravaganza – Phoenix 2013 . Kolo Dancing; bands include: Jedinstvo, Arizona; Sarena, Ohio; Yeseta Brothers, California. Info: <http://www.tamburitza.org/2013extravaganza>

NEW YORK

10/11-14 *International Folk Dance Camp Columbus Day Weekend*, at Circle Lodge, Hopewell Junction, NY, on beautiful Sylvan Lake. Master Teachers: Moshe Eskayo, Susan & Steve Kotansky, David Vinski, Monique Legarre, Susan Hargraves. Info: (212) 942-4143, mosheskayo@gmail.com or <http://www.ifereunion.homestead.com>

FOREIGN

ALBANIA & CORFU

10/6-20 *Folk Tour to Albania & Corfu* led by Jim Gold & Lee Otterholt. Info: (201) 836-0362 or jimgold@jimgold.com

ARMENIA

9/14-27 *Culture Tours to Armenia* organized by Tineke van Geel. Info: (0) 521-380382 or armeniaholiday.com

GREECE

9/1-8 *Bulgarian Singing Holiday*, Salsa, Bulgarian Singing & Art in Paros. Info: paulboizot.co.uk/

9/10-17 *Songwriting, Belly Dance & Harmony Singing* in Paros. Info: paulboizot.co.uk/

INDIA

9/3-19 *Dance on the Water Cruise in India* with Mel Mann. Info: (510) 526-4033. meldancing@aol.com, or folkdanceonthewater.org

TURKEY

10/6-22 *Tangents Turkey Music Tour*. Info: Dore Stein, (415) 584-4367 or tangentsturkeytour@gmail.com



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Tirana, Kruja, Shkoder, Durres, Berat, Apollonia, Vlora, Himare, Sarande,
Butrini, Gjirokastra, Pogradec, Elbasan! Greek Island of Corfu!



2014 Tours

ISRAEL! . . . March 8-21, 2014. Led by Jim Gold and Joe Freedman
ARMENIA! . . . May 4-15, 2014. Led by Tineke van Geel.
POLAND and UKRAINE! . . . July, 2014. Led by Richard Schmidt.
SCOTLAND! (New!). . . August, 2014. Led by Richard Schmidt
NORWAY! . . . June 14-24, 2014. Led by Lee Otterholt.
IRELAND! (New!) . . . July 10-23 , 2014. Led by Jim Gold
GREECE and GREEK ISLANDS! . . . June 29-July 11, 2014. Led by Lee Otterholt.
HUNGARY! . . . July 31-August 11, 2014. Led by Adam Molnar.
BALKAN SPLENDOR! (New!) . . . Oct 4-16, 2014. Jim Gold and Lee Otterholt
Serbia, Croatia, Bosnia/Herzegovina, Montenegro: Oct. 4- 16



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This summer was **Yves Moreau's** last visit to Stockton camp. He is not retiring, just not going to commit to Stockton again. I encourage you all to attend any and every workshop of his that you can manage to get to. He is an amazingly wonderful teacher, has beautiful material to share, and just goes over-the-top to present it in an accessible way. France was at camp, also, and that was icing on the cake! Dancing with those two is such joy!

This was also **Jerry Helt's** last year at Stockton. Jerry is a fabulous square dance caller, and his wife, **Kathy** pitches in beautifully to either fill a square or just help facilitate a set that may be having problems, (probably because I'm in that set!)

I have learned so much from both Yves and Jerry, and I am very glad I could be there for their last year at camp.

Stockton Folk Dance Camp is much more, however, than learning dances. It is a serious way to network with other passionate folk dancers. It is a place to share folk dance costumes, ideas, memories and such, and to revisit dances taught years before. (That last is only if you can do without much sleep, as the 'after parties' start at 11:15 p.m. and go on until ~3 a.m., and breakfast at 7 a.m. is important if one

wants to have fuel for the 8 a.m. class!)

Sleep is not what camp is about. In fact, for me anyway, very little sleep is involved, but oh boy! So many dances! So much fun! So many beloved friends!

I have been to Stockton now for 8 consecutive years, during which I have connected with dancers from most regions on this planet. It is an investment for me and my family of time and money. Thanks to the scholarship committee, the money issue was eased this year. I hope I can repay the gift by sharing the wonderful dances I have learned at camp with any dance group interested in having me teach.

I was also allowed to attend a Federation, North board meeting while at camp. I couldn't stay for the entire meeting, but there, I truly felt the North/South connectedness that can only make us stronger and closer. We have so much to glean from each other! I'll say more on that in another message!

Thank you again for the scholarship to Stockton Folk Dance Camp. I hope many of you feel the benefit of my attendance at camp. I wish with all my heart to give back!

Valerie Daley



Valerie at Stockton pictured with fellow dancers who have cruised with Yves and France. Photo via Rebecca Tun-Tung.

the dirt-floored homes and village squares far from the embellished capitals that the folk arts were created and thrived. Our own square dance and clog were created by those whose livelihoods were of hard labor and poverty, burdened with illiteracy and denied access to advancement by birthright or circumstance. So it was with the Serbian kolo and the Hungarian csárdás and the Tyrolean schuhplattler. These laboring folk knew how to use their bodies very efficiently in their hard labor – and their dance. And they took their dance seriously.

As students of the dance, we should be concerned with four different elements of the dance: its ethnology, its technique, its music, and its choreography – in that order.

The *ethnology* of the dance addresses several questions: Who created the dance? Who “owned” it? Why did they dance it? When? For what reason? What role did the dance play in their lives? What effects did other cultures have on the dance? What was the lifestyle of the dance’s creators? Sedentary farmers? Nomads? Warlike? Horse culture? Mountain people? Herders? Were they aggressors or the oppressed? All these different factors and many more affected the form and role of the dance.

The *technique or character* – what the folk dancers call “styling” is one of the most important factors to those who claim the dance as their own. This explores such things as energy levels, tempos, gestures and posture. Those whose footwear was a light leather opanci or slipper moved very differently from that of a booted horseman. Even the style of boot influenced the dance movement; compare the soft dance of the Poles, whose boot was traditionally soft leather, to that of the Hungarian, who wore a stiff, heavy military style boot. The soft leather shoe found throughout the Balkans precluded heavy stamps, but allowed light, rapid foot movement impossible with a heavy boot, but only natural to a sure-footed mountain herdsman. What would be considered good dance movement in Thrace, for instance, would not be in Croatia. Folk dancers are frequently guilty of ignoring this part of the dance and dancing everything as though it came from the same village.

Rhythm is usually provided by the music, though any knowledgeable Balkan dancer knows of several exceptions. Here, again, is one of the most important elements of the dance to the native dancer. Dennis

Boxell quoted a folk saying once that indicated one was not so particular about how the friend next to him danced – except when he did not dance to the rhythm, and then he was not a friend. If one undertakes to dance, it is only to be expected that one would learn first: that there *is* rhythm and second: how to move to it. Rhythm is nothing more than mathematical dissection of time. Rhythm is integral to the dance and cannot be ignored. Teachers need to learn how to impart an understanding and appreciation of rhythm, an element sadly lacking.

Finally, *choreography* is the arrangement of steps and figures in the dance. Unfortunately, the never-ending demand for new dance material in the recreational dance community has resulted in an awesome collection of choreographies created just for sale to the recreational folkdance market. Many are simplified stage choreographies from professional and amateur performing groups; others are fancied-up versions of simpler traditional dances – or simplified versions of more difficult traditional dances.

While this may be a simple study of the dance, limited by demands of space, it serves to illustrate how much of the dance we miss when the choreography is the only concern. Collecting hundreds, even thousands of dances and memorizing the choreographies is a “mile wide and an inch deep” approach to the dance. Folk dance deserves much better treatment than that.

Folk dancers can enrich their dance immeasurably by searching for answers to the questions raised here. I wish you happy dancing and exciting research. You will never find all the answers, but the search for them will fill your life with wonder.

Richard Duree

A HEARTY THANK YOU TO THE FOLK DANCE FEDERATION OF CA, SOUTH!

With the award of a generous scholarship, I was again able to attend Stockton Folk Dance Camp this year. Stockton camp is very special. I selfishly go there to feed me and my passion for folk dance, yet I also bring what I learn at camp back to my folk dance groups. Win/Win! I have already taught 3 dances from camp to my several dance groups, and will continue to share dances from camp with other Southland folk dance groups.

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Home # _____ Work # _____	\$270 Per person\$ _____ Deluxe room in the Conference Center, private bath, with bedding, towels, maid service
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On the Scene

CAMP HESS KRAMER WEEKEND

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For information: Contact Beverly or Irwin Barr – (310) 202-6166 or (310) 4778-4659 or dancingbarrs@yahoo.com

SUNDAY EVENING DANCING IN LAGUNA BEACH

Susi Q center, 380 Third St., Laguna Beach, CA 92651, 7:00 – 9:45

September 2013 Teaching Schedule

September 1 Party at Neighborhood Congregational Church, 340 St. Ann's Drive Laguna Beach, 92651 The church is located on the corner of St. Ann's and Glenneyre, across from Ralph's market and the party will be held in Bridge Hall, across the patio from the Sanctuary. Live music provided by **Madison Avenue Folk**. Finger food contributions are welcome.

September 8 **Sandy Wodicka** will teach *Dona*, a Bulgarian dance introduced by **Iliana Bozhanova** at Statewide 2013 and do a quick teach of *Mori Odajo*, introduced by **Dennis Boxell**.

September 15 **Sandy Wodicka** reviews *Dona* and *Mori Odajo*, and teaches *Graovsko*, a basic 10 count dance introduced by **Dennis Boxell**.

September 22 **Diane Baker** teaches *Oj Dimitro Le*, a dance from Northwest Bulgaria taught by **Yves Moreau** at Stockton Camp 2013.

September 29 all request with spot reviews of recently taught dances possible on request

Save the date: Sunday October 20 **Ahmet Luleci** teaches dances from his 2013 collection,-- *Inaduna*, *Gun Ola*, *Hinney*, and others in Laguna.

Info: (714) 893-8888 www.LagunaFolkdancers.org

7 DAY ALASKA CRUISE AND FOLKLIFE FESTIVAL IN SEATTLE, WA. -MAY 17-26, 2014

This is a wonderful 10 day combination trip, including 7 days on an Alaska Cruise and 3 days attending the, one of a kind, Northwest FolkLife Festival held Memorial Day Weekend at the magnificent Seattle Center (where the Needle is). We have hotel accommodations in Seattle, walking distance to the largest and most impressive Folk Festival of its kind. Wow, what a combination, a luxury Alaska Cruise visiting some of the best Alaska ports, and the exciting Northwest FolkLife Festival, with only one round trip to Seattle. Look for a flyer soon in the Folk Dance Scene. You don't want to miss this one. Please feel free to contact us at any time for more information. We would love to hear from you. Call Beverly for details and reservations, (310)202-6166 or (310)478-4659 or dancingbarrs@yahoo.com.

Beverly & Irwin Barr

WEST L. A. FOLK DANCERS

Mondays: 7:45 – 10:15 p.m.

We meet every Monday evening including most Monday holidays and have a very friendly group of intermediate dancers, learning and dancing great dances. This class keeps up with the popular new dances, and keeps the great old ones alive. Beverly will also be teaching and reviewing dances from the recent folk dance camps. Join us and enjoy a great friendly evening.

Monday, Sept.2 – Party Night – Labor Day Party Celebration begins at 7:30. On party nights we begin at 7:30 p.m. and end when you get too tired to dance. We love holidays and we are so happy that we get to celebrate dancing together. Join us in these joyful evenings and dance on our beautiful wood floor at Brockton School, 1309 Armacost in W.L.A.

Bringing snacks for our potluck table is appreciated by all who attend. It is really fun to have the variety of a pot-luck.

If you are new to our class or have not been there for a while, it would be a good idea to call us and check to see if there is a special event happening or maybe we will not be dancing. We hope to see you soon.

Dancers Speak

MARGE @ LARGE, REFLECTIONS AND IMPRESSIONS

The yearly milestone – Stockton Folk Dance Camp. Another year with the opportunity to see old friends and to meet new friends. The spirit of folk dancing continues and is emphasized by the memorable candle light ceremony on Wednesday evening. Those folk who have gone to their eternal rest are remembered and those dancers at camp for the first time are welcomed in a heart-warming tradition which includes words to the camp song –“ each candle lights anew the flame of friendship true, the joy we've had in knowing you will last the whole year through”.



Lilian, Marge and Orestis

New dance teachers were **Wolfgang** and his partner **Olivia** (Germany) and **Lilian Vlandi** and her talented son, **Orestis Mavropoulos** (Mykonos, Greece). Lilian presented some lovely dances from the Greek Islands. Orestis played his violin several times with the My Men and Yours Orchestra. Another highlight of camp was the "boleadores" workshop with Argentine **Pampa Cortes**. To a drum beat, these bolas (balls) tied to the end of a short rope (similar to poi balls, but smaller, harder and more

dangerous) are swirled in the air and hit the ground at timed intervals. The students presented a stunning demonstration at the Talent Show at the end of the week.

Appearing for the last time at Stockton FDC were **Yves Moreau and France Bourque-Moreau** and **Jerry Helt** and wife **Kathy**. Yves has been on the faculty for 14 times, whereas Jerry has been the indomitable square dance caller at Stockton FDC since God knows when.

The return trip south was begun on Sunday by heading north to visit my ailing brother who lives beyond the Sacramento airport. Then we drove to Santa Rosa to visit long-time friends, Valorie and Jim Waddingham (formerly from San Diego).

On Tuesday we headed toward Long Beach. The drive down the 5 can be long and tedious; however, it was clear that the big rigs dominate that corridor. Not only do these 18-wheelers transport produce, automobiles, and other stuff I could not see, their license plates and company names indicate that they are from every state along the Pacific Coast as well as from the Southwest, the mid-West, and from back East. They certainly are the lifeline of Interstate 5. To these tireless, intrepid drivers who help keep the economy going, I give a heartfelt salute.

Marge Gajicki

ENRICH YOUR DANCE

After a lifetime of serious folk dance, I have become increasingly disappointed in the lack of depth in learning about the dance we all love. Of all the dance forms, folk dance has the most to teach us about our world and its many and varied cultures.

True "folk dance" was an innocent creation that satisfied the aesthetics of its creators. The dance fulfilled a role and a need and it reflected cultural values and attitudes. When we fail to consider the inner truth of the dance, we slight the artistic spark that exists in even the most impoverished and disdained people of our world.

Be aware that the folk dance we all practice is the dance of the impoverished and disdained peoples of their countries, the "hillbillies" if you will. It is here, in

In 2014, Yves and France Moreau invite you to join them on
TWO more exciting Folk Dance Cruises

January 25 to February 8, 2014

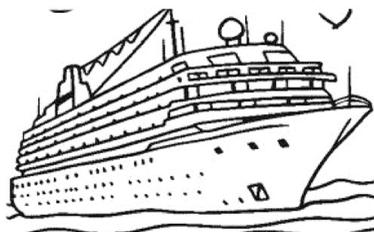
14-night Exotic Cruise to the Southern Caribbean

with special guest teachers
Cristian Florescu and Sonia Dion (Romanian Dances)
on board the luxurious *Celebrity Eclipse*

Ports of Call: Departing and returning Fort Lauderdale. Oranjestad (Aruba);
Willemstad (Curacao); St. George's (Grenada); Bridgetown (Barbados); Castries (St. Lucia);
St. John's (Antigua); Philipsburg (St. Maarten); Charlotte Amalie (U.S. Virgin Islands).
including 5 days at sea!

Daily dance classes and parties with Yves, France, Cristian and Sonia
Cruise-only rates starting at USD 2399. (dbl occupancy)

Limited to 40 participants



November 15-27, 2014

12-night New Zealand and Australia Cruise

with **Yves and France** teaching Balkan & International Dances
on board the luxurious *Celebrity Solstice*

Ports of Call: Departing Auckland (New Zealand); Bay of Islands (NZ); Tauranga (NZ);
Wellington (NZ); Akaroa (NZ); Dunedin (NZ); Dusky Sound (NZ); Doubtful Sound (NZ);
Milford Sound (NZ); Hobart, Tasmania (Australia); disembarking in Sydney (Australia).
including 4 days at sea!

Discover New Zealand's majestic beauty and Maori culture.

Daily dance classes and parties with Yves and France
Cruise-only rates starting at USD 1874. (dbl occupancy)

Limited to 40 participants

Don't wait too long to register. Send in your deposit now!

All details to be found at:

www.folkdancecruise.com

E-mail: info@bourque-moreau.com • Phone: (450) 659-9271

We will not be meeting on Sept. 9.

Fridays:

No Friday plans as yet, but call and check.

For information call (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

PASADENA CO-OP

Pat Cross and **Don Krotser** will teach *Alunelul*, *Kostursko Oro*, and *La Bastingue* to our new dancers all of September. For intermediate teaching on September 6 and 13, **Marc** and **Jan Rayman** will continue teaching the Brazilian dance *Maraca de Lele*, which they introduced in August. **Valerie Daley** will teach it on September 20. Check our website for the intermediate teaching plan for September 27.

On September 13th around 9 p.m. for our monthly "And Now for Something Completely Different," we will do an "authentic" version of the Japanese water sprite dance, *Unagappa Ondo*, out on the patio, flicking water onto one another in a highly mature manner. Please come and join the fun!

We dance on Friday evenings at Throop Memorial Church, 300 S. Los Robles (at Del Mar). Parking is free in the church's lot. We are a 10 minute walk from the Del Mar Metro Station. After dancing, several of us drive by the Gold Line Station and would be happy to give you a lift there. Teaching is 7:45 - 9:00. Programmed and requested dances follow until 11:00. Dance programs for the current month and other information are posted on our website: PasadenaFolkDanceCoop.org. For more information contact Jan at JanRayman@charter.net or call (818) 790-8523.

Jan Rayman

BEVERLY BARR'S WEEKLY DAYTIME CLASSES

"Note" Change of location for the Tuesday class in Beverly Hills

Tuesdays - 10:45 a.m. - 12:30 p.m. at the new location, La Cienega Community Center in the dance room. The Community Center is on the northwest side of La Cienega Park, 8400 Gregory Way, one block north of Olympic Blvd., on the east side of La Cienega. Free parking lot on the west side of La Cienega Blvd. Enter the parking lot driving south on La Cienega. This is an intermediate class learning international folk dancing and line dancing. Beverly will be introducing new dances taught at the recent folk dance camps as well as continuing to keep the

class up to date on popular dances and bring back some oldies but goodies that are requested. Everyone is welcome. Beverly Hills residents-\$1.00 and non-residents -\$2.00. There will be some times that there will not be a class on a Tuesday during the summer. It will always be announced at the classes in advance, please call to check. There will not be a class on Sept.10

Mondays - 1:30 – 3:00 p.m. Sherman Oaks Senior Center 5056 Van Nuys Blvd., one block south of Magnolia, on the southeast corner. A new senior center with free parking at the corner of Van Nuys Blvd. and Hartsook. Attention dancers in the Valley: it is very centrally located for those living in the Valley. Enjoy some good daytime international folk dancing and line dancing. The dance room has a beautiful wood floor. Beverly will be teaching some new dances taught at the recent folk dance camps. Everyone is welcome... \$5.00. We do not meet on Monday holidays, as the center is closed. There will not be a class Sept. 2 & 9

Wednesdays - 12:30 – 2:00 p.m. Culver City Senior Center – northwest corner of Overland Ave. and Culver Blvd. We dance in the dance room on a wood floor, inside the main building, on the first floor. We learn and dance international folk dancing and line dancing. This is a good class for newer dancers: most dances are taught or reviewed. \$4.00. There will not be a class on Sept. 11

For information about any of our classes, call Beverly at (310) 202-6166 or (310) 478-4659 or e-mail dancingbarrs@yahoo.com.

LAGUNA FOLKDANCERS FESTIVAL

The 2014 Laguna Folkdancers Festival will be on the weekend of February 7-9 at Ensign School in Newport Beach. Plan to attend one of the largest folk dance festivals in Southern California. As usual there will be great dancing, performing groups, and teachers.

Laguna Folkdancers

IRA WEISBURD TEACHING AT WEST VALLEY FOLK DANCERS

Master Teacher Ira Weisburd is coming to the WVFD on Friday November 8, so save the date. Reservations are highly recommended, no later than Monday November 4, 2013 due to limited capacity. Info: Lila Aurich, lila@aurich.com, (818) 348-6133. Watch for further details next month.

NEW YEAR'S WEEKEND – DEC. 29, 2013 – JAN. 1, 2014, CAMP HESS KRAMER IN MALIBU, CA.

We are back at the wonderful place we were for the last two New Year's Weekends and the outstanding Folk Dance Workshop weekend every October. This is the third consecutive year for New Year's Weekend.

Flexible stay will be available. The weekend includes: 4 days, 3 nights lodging, 9 outstanding meals or 3 days, 2 nights lodging, 6 outstanding meals, a huge New Year's Eve party with a Happy Hour, outstanding dinner, music, dancing, ice cream social, midnight New Year's champagne toast.

Children are welcome. Arrangements can be made for children to stay in the same room or adjoining room with their parents or grandparents. We have had wonderful experiences with the children who have attended in the past.

There are 4 levels of accommodations, priced accordingly. There will be a full page flyer in a future issue of Scene.

To receive flyers, information or to request the accommodation of your choice, contact Beverly or Irwin Barr (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

HOUSE CONCERT

A trio of folk musicians and singers will be performing on Sunday September 22, at 7:00. There will be Western and other American folk songs played outdoors at a home in Northridge. Refreshments provided, plus pot-luck additions. Space limited, reservations essential. Info: JayMichtom@yahoo.com, (818) 368-1957.

TIKVA MASON DAYTIME CLASS

This class is International with an emphasis on Israeli Folk Dances. We meet at Robertson Recreation Center, and for now our class is free. We have very nice people in our class and they are very devoted. We meet on Mondays at 10:00 a.m. and if you need more information, call Tikva at (310) 652-8706. It is an intermediate level class, but all are welcome. We try to accommodate different levels. We are located at Robertson Blvd, South of Pico, 5-6 blocks, right before Airdrome. North of it. The actual address is 1641 Preuss Rd. L.A.90035 Keep on dancing.

Tikva Mason



*Anniversary celebration -
17 years of Tikva Mason's
dance class*



SPECIAL EVENT

ANNUAL

WALTZ AND HAMBO WORKSHOP

TAUGHT BY SKANDIA DANCE CLUB STAFF

FREE - NO CHARGE

MUSIC PROVIDED BY SKANDIA SOUTH DANCE CLUB MUSICIANS

SUNDAY SEPTEMBER 8 2 - 5 PM

Woman's Club of Bellflower

9402 Oak Street, Bellflower, CA 90706

INFORMATION: Ted Martin (714) 893-8888

These dances work best if you wear smooth soled shoes

