



# Folk Dance Scene



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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, lore and culture of the peoples of the world. It is designed to inform them of the opportunities to experience folk dance and culture in Southern California and elsewhere.

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*On the cover: Samba dancers, Rio, Carnaval, 2016*



# Folk Dance Scene

Volume 52, No. 7  
September 2016

## Teacher's Corner

### Editors' Corner

Brazil being much in the news for the Olympic Games, it seemed natural to feature it in this issue. Check the teacher's corner (and continuation for Brazilian dances), and get context in the cover story.

A personal story and Ethnic Foods round out this theme, but also see September 12th for *Forró* Jam.

Check Calendar, On the Scene and the ads for upcoming events.

Hear from your fellow dancers in Poetry Corner and Dancers Speak.

Be of good cheer! Enjoy the Pokemon...

*Pat Cross and Don Krotser*

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Lúcia Helena Albarnaz Cordeiro is responsible for bringing Brazilian folk dance to recreational dancers in the United States. She is a world-renowned dance therapist, choreographer, and performing artist. She founded the Integrated Center for Art and Natural Therapies in Rio de Janeiro and for the past 30 years has dedicated her life to taking individuals into the rich

heritage of Afro-Brazilian culture and the healing power of sacred dances from around the world.

She has an extensive education obtained from schools and illustrious teachers all over the world. Her dance training includes classical ballet, contemporary dance, Afro-Brazilian contemporary dance and improvisation, world dance, and Argentine creative dance. Her training in therapeutic techniques is extensive, and she earned a bachelor's degree in journalism.

Lúcia has studied with such teachers as Friedel Kloke (Eibl meditative and traditional dances in Germany), Joyce Dijkstra (healing dances and Bach flowers in Holland), Pablo Scornik (Jewish, Turkish and world dances in Argentina), Patricia Azarian (sacred circle dances in Brazil), Judie David (Balkan and Gypsy dances in the United States), Laura Shannon (Eastern Europe traditional dances in the United States), and Marie Gabrielle Wosien (transformation archetypes of dance).

Her professional experience includes being a professional dancer for the UFBA Contemporary Dance Company Salvador, Bahia/Brazil; dancer and assistant director for the Baiafro Group (performed and supervised several multimedia shows); professional dancer to the Theater of Movement Dance Group in Rio de Janeiro (they toured Rio de Janeiro state); founder and director of the Integrated Center for Arts and Natural Therapy in Rio de Janeiro; solo dancer and Afro/Brazilian dance teacher (she performed and taught in several countries in Europe, United States and South America); toured Europe with the German group

*Teacher's Corner is continued on page 17.*

For information about dancing in the area, contact the Federation at 310.478.6600 or Federation website: [SoCalFolkdance.org](http://SoCalFolkdance.org)

# BRAZILIAN DANCE

Brazil is a land of many popular dances that contain the elements of African, Portuguese and European dance forms. Samba, carimbo, capoeira, forró, and jongo are some of the famous dances of Brazil. Here is an account of the origin and evolution of these and other dances.

Brazil was a Portuguese colony during the period 1500 to 1822. Portuguese rulers mainly brought African slaves from Angola to Brazil. When the slaves reached Brazil, they were converted to Christianity and prevented from worshiping their traditional gods by the Portuguese. They continued to carry out religious practices in the guise of parties.

**Samba** is a Brazilian musical genre and dance style, with its roots in Africa. It is what immediately comes to mind at the very mention of Brazilian dance. The modern samba emerged at the beginning of the 20th century in Rio de Janeiro. The term *samba* encompassed many different rhythms, tunes, drumming and dances of various periods and areas of the Brazilian territory. In the indigenous language, *samba* means a circle dance for celebrations such as Catholic festivals, Amerindian or Afro-Brazilian religious ceremonies. Some believe that samba was derived from the word *semba*, which signifies a navel bump in Kimbundu, a Bantu language, and symbolizes the invitation to dance from a man to a woman. *Semba* is also an infinitive of *kusamba*, which means 'to pray', or to appeal for the favor of the gods or ancestors by singing and dancing. So, the dance was an indispensable part of the religious ceremonies.

The factor that frequently draws the attention of most people to the rhythm is the unusually-accented (syncopated) beat. The absent beat is the strongest characteristic of samba, prompting the listener to dance to fill the gap with her/his body movements. This syncopated rhythm is also an indication of black resistance against cultural assimilation. The samba de roda in particular was considered an expression of freedom and identity of the underprivileged and became a means of liberation.

**Samba de roda (dance circle)** is the main root of the samba carioca, the type of samba that is played and danced in Rio de Janeiro. It appeared in

the state of Bahia, more specifically in the region of Recôncavo, during the 17th century.



All participants, including beginners, are invited to join the dance and observe as well as imitate. Usually, only the women dance, with one solo dancer after another, surrounded by others dancing in a circle and clapping their hands. The choreography is often spontaneous and is based on movements of the feet, legs and hips. One of the most typical moves is the *umbigada* which has clear Bantu influence, where the dancer invites her successor into the circle's center. The samba de roda has significantly waned during the 20th century due to economic decline and increased poverty in the region. The effects of mass media and competition from popular modern music have also devalued this tradition among the younger generation. Finally, the weakening of the samba de roda was heightened through the aging of practitioners and demise of those who made the musical instruments.

**Jongo** is associated with the African culture in Brazil. The formation of samba carioca was heavily influenced by jongo, which was brought to Brazil by Bantus. The jongo most likely has its origins in the traditional Angolan guessing games, the Jinongonongo.

One essential characteristic of jongo is the utilization of symbols that, aside from maintaining rhythm, possess a magical function, apparently evoking paranormal phenomenon. Among the more

evident symbols one can cite are: the fire, with which the instruments are tuned; the drums, that are considered to be ancestors of the community; the circular form of the dance with a couple in the middle, which refers to fertility; and the rich metaphors used by the *jongueiros* (participants of the jongo) in order to compose its main points and whose meaning is inaccessible to those not yet initiated.



These days, both men and women can participate in the jongo, but this participation in its original form was very restricted to the initiated or the more experienced members. This is related to the ethical and social norms commonly found in other traditional societies, such as the Amerindians. The basis is a respect and obedience towards the older individuals and the ancestral past. Historical research indicates that the jongo possesses, within its Bantu origins, the need to create diverse communities, similar to secret societies and political-religious sects. These fraternities had an important role in the resistance to slavery, as a means of communication, organization and even the purchase of slaves to liberate them. The jongo is still widely practiced today in various regions: Vale do Paraíba in the southeast region of Brazil, to the south of the state of Rio de Janeiro and to the north of São Paulo.

**Capoeira** is another important Afro-Brazilian dance, and believed to have evolved from martial arts. It was also created in Brazil by African slaves, mainly from Angola. Some experts suggested that the word *capoeira* was derived from *capao*, which is a Portuguese word for 'castrated rooster.' The dancing style is also similar to a fight between two roosters. Or *capoeira* could have gotten its name

from the Bantu Kikongo word 'kipura,' that describes the movement of a rooster while fighting. Though there are considerable differences of opinion regarding the origin of the dance and its name, the dance steps have close similarity with martial arts, with fighting movements like kicks, sweeps, punches and elbow strikes. The participants usually form a circle and then take turns in pairs in playing a musical instrument or singing or performing fighting acts in the center.



**Carimbo** is a folk dance of the Para state in Brazil, in which African, Portuguese and European influence can be noticed. Carimbo is the name of both the dance and the large drums that accompany it. It is a sensual dance, where the woman tries to cover the man with her skirt. Sometimes, the woman throws her handkerchief on the floor, which her male partner has to retrieve by using his mouth. With the influence of more modern rhythms, carimbo contributed to the development of another dance form, lambada. In Portuguese, *lambada* means 'strong slap' or 'hit.' It may refer to the wave-like

motion of a ship in Brazilian Portuguese. The dance is also characterized by wave-like body movements of the dancers and became popular throughout the world in the 1980s.

**Forró**, derived from the word *forrobodo*, means 'great party.' It is one of the most popular dances of northeastern Brazil and can be danced to the rhythm of different music genres. There is a lot of variation in the dancing style of forró in different regions of Brazil. It is danced with partners performing many complex steps



**Xote**, a common type of forró dancing, is a Brazilian music genre and dance for pairs or groups of four. It is the local equivalent of the schottische. The word *xote* is a corruption of the German word *schottisch* meaning Scottish; the schottische is related to the Scottish polka. The schottische was brought to Brazil in 1851 and was popular among the upper classes. Later, African slaves danced their own adaptations of the dance, adding their own influences, converting it into a dance that was more popular and well known. The xote is a very versatile dance and has a number of local versions, such as the southern version called xote gaúcho.

**Xaxado** is a popular dance and was often practiced to commemorate victory in battle; it is also practiced as a traditional dance by the local

population as a whole. The name *xaxado* comes from the noise made by sandals as they strike the sand during the dance.

**Ciranda** is a type of dance and music from Pernambuco. The fishermen's wives sang and danced, hoping their husbands would reach the sea. It is characterized by the formation of a large circle, usually on the beaches and parks, where members dance to the sound of slow and repeated music. There are three main steps which feature: a onda - the wave, o sacudidinho - the little shake and o machucadinho - the little crushing step.

There is also no limit to the number of people who can participate in the dance. Generally, the dance begins with a small circle of just a few people, which steadily grows as other people begin to join in. These "latecomers", without any kind of special ceremony, merely insert themselves into the ring by separating and holding the hands of the original participants. Should a participant need to leave the circle through tiredness, or any other motive, then he or she leaves in exactly the same way that he or she entered. If and when the circle of dancers becomes too large, and the movement becomes restricted, then another smaller circle is created in the center of the original circle. The simple objective of this dance is - happiness for everyone!

**Maculelê** is an Afro-Brazilian dance where people gather in a circle. Each person brandishes a pair of long sticks, called grimas. As the maculelê rhythm plays, the people in the circle begin rhythmically striking the sticks together. The leader sings, and the people in the circle respond by singing the chorus of the songs. When the leader gives the signal to begin playing maculelê, two people enter the circle, and begin striking their own and each other's sticks together. On the first three beats, they strike their own sticks together, making expressive and athletic dance movements, and on each fourth beat, they strike each other's right-hand stick together. This makes for a dance that looks like "mock stick combat." (Also, traditionally in maculelê, the players wear dried grass skirts.)

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Information: 619-422-1584 or <gbsham@yahoo.com>  
Website: [sites.google.com/site/harvestfestivalbalboapark/](http://sites.google.com/site/harvestfestivalbalboapark/)



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# PERSONAL RECOLLECTION OF BRAZIL

With this issue being about Brazil and the Olympics in the news, I look back on my greatest adventure in my five-year period as a consultant in marine geophysics.

It was 1970 as I prepared for a two-week job, my first in Brazil. I was advised to bring the three bottle limit of duty-free Scotch as gifts (I never saw anybody drink Scotch in Brazil). The flight, paid for by my client, was first class. I was confused by the menu – I thought I was to choose from it. Not so, it all came in sequence of courses accompanied with wines and champagne. They were trying to impress me – a good start!

The company, ENCAL, Engenieros Consultores Associados, S.A., had already mobilized the job and run into trouble. So after some phone calls, I was taken by Desio Teixeira Brandon, partner in the company responsible, to São Paulo to buy some replacement electronic items. He stopped along the roadside to buy us coffees – the mandatory offering of sweet, rich brew prepared by pouring boiling water through a cloth bag full of fine coffee grounds, or boiled up again later. I noticed that he didn't finish his, but it appeared to be a culturally mandated offering. He introduced me to the Brazilian alphabet, the names of the letters, as he drove; then hired a taxi to lead us into the city address we needed to reach; and tipped the bellboy lavishly at the hotel where we stayed.

We got to the job site in the afternoon of the next day, on the coast at San Sebastião. I was taken straight to the fishing vessel hired for the job to confront the non-working equipment. I asked to see the manuals, and sat down to study and continued working after dinner until midnight. I asked their technician what he had done, and noticed an electronic connector leg splayed out not in its socket, then by the next afternoon found a loose whisker of wire shorting out the recorder's final drive circuit board. Success!

Comandante Gonzalez, retired navy oceanographer, chief of the survey crew, was my constant host and translator throughout this job. The field work took ten days, then I was driven to Rio by Klaus Jurgen Pusch – arriving after midnight. I questioned why he didn't stop at red lights. He commented on the empty streets at that hour and the likelihood of assault, if one were to stop.

The company offices were located right at the

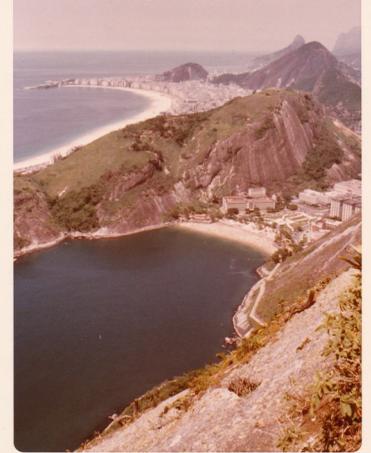
center of the city, and they put me up in a hotel facing Copacabana Beach. After a couple of wild taxi commutes, I switched to the more massive busses to get back and forth more comfortably during rush hours. In the offices on the 15th floor, I had a good drafting table facing a window, with interesting views: in particular another building with open French doors on every floor – no balconies, but waist-high gates – clearly their best accommodation to the lack of air conditioning.

Desio encouraged me to take the secretary, Marianna, out to lunch at Colombo's, a classy restaurant decorated with huge mirrors in ornate wooden frames, reputed to have been brought over in sailing ships. This was in one of the walking alleys, set aside in daytime for only human powered movement of goods on characteristic two-wheeled hand carts capable of huge loads.

I rode the aerial trams to the top of Sugarloaf Mountain (*Pão de Açúcar*) and enjoyed walking in the restaurant gardens perched in the remnant soil. I also got as far as Ipanema, the ocean-front beach made famous in the song "The Girl from Ipanema."

On my last weekend of this trip Marianna invited me for an all-day excursion to Petrópolis – a mountain retreat of the one-time Emperor of Brazil. When I came down and out of the hotel, I found out that the driver was her boyfriend, and she had provided a stand-in blind date for me, so he wouldn't be jealous. The girl in the back seat, Ana Rosa, introduced herself carefully to be sure I got the Brazilian pronunciation right. She played guitar and sang as we had a picnic in Petrópolis, then made a play for me as we shared the back seat down the twisty road.

*View from Pão de Açúcar to Ponta do Arpoador*



I ended this stay reading "*Portuguese para Extranjeros*," and noticing the grammatical symmetries with Spanish, came back on my next job assignment ready to learn to speak Portuguese.

On a subsequent visit, I was taken to an *escola de samba* (samba club) in a poor section of the city. We were a distraction from the more important social interactions within the club, and for the all-important preparations for the next *Carnaval*. I surprised my now girlfriend, Ana Rosa, by learning the simple and duple steps of the samba, with the inspiration of a woman whose short costume fringe jiggled nicely. The woman I remember was one of the many (two to three dozen) members of the club present, and may have volunteered to help us outside visitors. She was not particularly young, but assertive and her own person, appreciated and aware of her own worth. I was impressed by her unselfconscious, but cultivated beauty, which made her quite attractive. The outfit was really short, and the fringe called attention to what was not exposed even more than the miniskirt's normal effect, as it amplified her hip motion as she danced.

We also went to a Candomble African church séance, where I was invited to be put in contact with "White Horse" through the ministrations of a black woman wafting cigar smoke, possessed, and speaking in tongues, drawing me into a light hypnotic state (I didn't make contact with White Horse).

The beaches were wonderful: my favorite being Arpoador – a rock point separating Copacabana and Ipanema, frequented more than other ocean beaches (where volleyball was popular) by young blacks. The interior bay of Botafogo and the Flamengo beach left me with a bad impression – sewage and theft. Urca, the original settlement at the foot of Sugarloaf Mountain was abandoned as being too vulnerable to the frequent pirate raids and moved inland to the present location of downtown Rio – called *Castello* now in remembrance of when it was a fort on a hill.

Invited out, I enjoyed more the small nightclubs than big hotel shows or outdoor spectacles. I was in the streets the day before *Carnaval*, and was startled by occasional crazy runners passing too fast to track. I never paid to sit through the night in the bleachers watching the competition, but did watch on TV. My favorite car stop in Santa Teresa – the leader had a small matchbox half-opened by his fingers inserted. He accompanied himself with the fingers of the other hand tapping out the rhythm while he sang to the admiring audience – probably something he composed.

The foods I remember were *melão com presunto*, *canja de galinha*, *feijoada*, and the multiple swords of barbeque typical of the south (think *gaucho*) which have since become popular elsewhere in Brazil and internationally. The cuisines of Bahia were too much for my stomach, but memorable for their variety and taste. The universal mixed drink was and is the *caipirinha*: cut limes and sugar crushed in a tough glass, add crushed ice, fill up with *cachaca* (white rum) and stir. People offered their own bottled drinks made at home with fruits and liquor. Beer was always popular (but you had to turn in empties for refill). Juice bars were phenomenal in the variety of fresh fruits and vegetables whirred to liquid. Street breakfast of bread and coffee didn't suit me, but a *liquado* of fruits and vegetables reinforced with yogurt and egg made a good brunch.

As I worked continuously with Desio's company in 1972-1973, he wanted me to become a salaried employee, exclusively in his company. Not being willing to give up my independence, my home, family and friends in the States, I trained their young geologist to take my place. So there came a time when they didn't call me back and wanted the keys to our apartment they were paying for in Santa Teresa. Ana Rosa's family dismantled it and sent our possessions worth the freight cost to us in Washington, D.C. where we were by then moving into an apartment as I started the next phase of my career – now as an employee of the U.S. Geological Survey.

Don Krotser



# CALENDAR

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

## CALL TO CONFIRM ALL EVENTS

### SEPTEMBER

- 3-5 *Greek Festival*, Saturday, Sunday & Monday 12:00-10:00 p.m., at Assumption of the Virgin Mary Church, 5761 Colorado, Long Beach 90814. Info: 562.494.8929
- 10 *Café Aman*, Saturday 7:30 p.m. – Greek music with Sto Horio and Turkish dance instruction by Sevi Bayraktar, at DanceFit LA, 10936 Santa Monica Blvd., West LA 90025. Info: madelyntaylor@hotmail.com
- 11 *Culver City English Country Dance*, Sunday 4:00-7:00 p.m. Caller: Annie Laskey with music by The Knuckledraggers; at Lindberg Stone House, Lindberg Park, 5041 Rhoda Way, Culver City, CA 90230. Info: Kevin Savage 310.650.8570 or www.caldancecoop.org In Sept. there will be 45-minute review sessions of advanced dances for the 2016 Playford-to-the-Present Ball. These will be free and with recorded music.
- 10-11 *Greek Festival*, Saturday 10:00 a.m.-10:00 p.m., Sunday 11:00 a.m.-9:00 p.m., at Sts. Constantine & Helen Church, 3459 Manchester Ave. #82, Cardiff-by-the-Sea 92007. Info: 760.942.0920
- 12 *Jam Session: Forró*, Monday, 7:00 p.m. at the Ford Theatre, 2580 Cahuenga Blvd. East, Hollywood, CA 90068. Free. Info: fordtheatres.org
- 16-18 *Greek Festival*, Friday, Saturday & Sunday – Call for times. St. John Church, 5300 S. El Camino, Las Vegas 89101. Info: 702.221.8245
- 18 *Waltz and Hambo Workshop*, Sunday, 2:00 - 5:00 at Women's Club of Bellflower, 9402 Oak St., Bellflower. Free. See ad. Info: Ted Martin 714.893.8888, tedmart@juno.com
- 19 *Caribbean Dance – Jam Session*, Soca, Dance Hall, Punta, African dance styles of various Caribbean islands. Monday, 7:00 p.m. Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood 90068. Info: 323.461.3673
- 23-25 *Greek Festival*, Friday 5:00-10:00 p.m., Saturday 12:00-10:00 p.m., Sunday 12:00-9:00 p.m. at St. Anthony Church, 778 S. Rosemead Blvd., Pasadena 91107. Info: 626.449.6945
- 23-25 *Greek Festival*, Friday 5:00-10:00 p.m., Saturday 11:00 a.m.-11:00 p.m., Sunday 11:00 a.m.-9:00 p.m. at St. Basil Church, 27129 Calle Arroyo, San Juan Capistrano 92675, 949.542.3445
- 24, 25 *International Harvest Festival*, 12:30 – 4:45 at Balboa Park Club, San Diego. Free. Features folk dance teachers, recreational dancing, performances, children's activities and vendors. See OTS and ad. Info: website: sites.google.com/site/harvestfestivalbalboapark/about-us, or Chin Yu, 858.722.0489, yueugenia@yahoo.com**
- 26 *Hula & Ukelele – Jam Session* – Learn the graceful gestures of Hula or play island songs on a ukulele. Ukeleles will be provided. Monday, 7:00 p.m. Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood 90068. Info: 323.461.3673
- 30-Oct/1-2 *Greek Festival*, Friday 5:00-10:00 p.m., Saturday 12:00-10:00 p.m., Sunday 12:00-10:00 p.m. at St. Nectarios Church, 20340 Covina Blvd., Covina 91724. Info: 626.967.5524

### OCTOBER

- 1 *Playford-to-the-Present Ball English Country Dance Ball*, Saturday 7:00 p.m. at Pasadena Scottish Rite Cathedral, 150 N. Madison Ave. Pasadena 91101. Info: Pat Green 626.449.8433, patgreen2722@gmail.com or Sparky Sotcher 310.827.3618, sparkyp2p@gmail.com
- 3 *Celtic Dance – Jam Session*. Learn and dance the ceili with CnaG Gaelic League of LA's dance division Ceili Rua (Wild Gathering) Ford Amphitheatre, 2580 Cahuenga Blvd. East, Hollywood 90068. Info: 323.461.3673
- 7-9 *Greek Festival*, Friday 5:00-9:00 p.m., Saturday 12:00-11:00 p.m., Sunday 12:00-10:00 p.m. at St. Sophia, 1324 S. Normandie, Los Angeles 90006. Info: 323.737.2424
- 7-9 *Greek Festival*, Friday 5:00-9:00 p.m., Saturday 11:00 a.m.-9:00 p.m., Sunday 12:00-6:00 p.m. at Sts. Constantine & Helen, 43404 – 30<sup>th</sup> St.

West, Lancaster 93536. Info: 661.945.1212

- 8 *Folk/Roots* festival sponsored by Folkworks. Workshops in instruments and singing, dancing, concert. 10 a.m. to 10 p.m., Santa Monica locations. See OTS. Info: FWFolkRootsFestival.com

**21-23 2016 Camp Hess Kramer Camps' Review Weekend, See OTS and ad. Info: Beverly Barr 310.202.6166 or dancingbarrs@yahoo.com**

**28 Ira Weisburd, guest teacher at West Valley Folk Dancers, 7:15-10:00 at Canoga Park Sr. Ctr. 7326 Jordan Ave., Canoga Park, CA. Info: 818.348.6133**

## NOVEMBER

**6 *Beginners Folk Dance Festival, Sunday, 1:30-5:30 p.m. at Women's Club, 9402 Oak St (corner of Clark and Oak Sts.), Bellflower, Ca 90706. More info will follow next month. See OTS.***

## NORTHERN CALIFORNIA

*Cristian Florescu and Sonia Dion* - Northern California Tour:

- 9/10 St. Archangel Michael Serbian Orthodox Church, Saratoga – afternoon workshop & dance party;  
9/12 Community College of San Francisco;  
9/13 Palomians, Menlo Park;  
9/15-16 Chico Folk Dancers, Chico;  
9/17 Sacramento – Afternoon workshop & evening party;  
9/18 Placerville – Afternoon workshop;  
9/20 Santa Rosa;  
9/21 Berkeley Folk Dancers;  
9/23 Changs in San Francisco  
9/24 *Moveable Feet Couple's workshop* at First Baptist Church, 305 N. California St., Palo Alto. Special workshop & evening party, 3:30-10:30 p.m. Info: Ellie Wiener: dancellie88@gmail.com More info. on Moveable Feet events: LucyChang@gmail.com

## OUT OF STATE

### OREGON

9/2-5 *balkanalia!* Balkan Music and Dance Camp in the beautiful Columbia River Gorge at Corbett, OR. Info: www.balkanalia.org

9/22-25 *Pourparler* Conference for dance teachers/leaders, Eugene, OR. No drop-ins. Info and registration: Sally Jenkins 541.895.2254 Info-nfo.usa.org/pourpaler.htm, ppourparlerinfo@gmail.com

### WASHINGTON

10/7-9 *International Folk Dancers of Richland 62nd Annual Festival*, instructor: Stephen Kotansky. Fri. night dance party; Sat. – Instruction & evening party; Sun. – Instruction & review. Events at Shuffler Shanty in Kennewick, WA. Info: Barb Puigh 509.948.0572 or blp509@aol.com

## FOREIGN

### ARMENIA

9/17-29 *Dance Tour to Armenia*. Info: (+31) 521 380382 or Mail: info@tinekevangeel.nl

### EUROPE FROM A TO Z

7/4-17/2017 (Likely dates) *Amsterdam to Zurich!* Sail the Rhine from Netherlands to Switzerland stopping at Cologne, Mannheim, Strasbourg and Lake Lucerne. Info: Marija & David Hillis 2147 Parker St., Berkeley, CA 94704. See ad. Info: 510.549.0337 or www.folkdanceonthewater or folkdanceonthewater@gmail.com

### GREECE

10/15-28 *Folk Tour to Greece* led by Jim Gold and Lee Otterholt. See ad. Info: Jim Gold, www.jimgold.com

### INDIA

11/7-21 *Folk Tour to India* led by Lee Otterholt. See ad. Info: Jim Gold jimgold@jimgold.com - www.jimgold.com

### POLAND

9/3-17 *Folk Tour to Poland* led by Richard Schmidt. See ad. Info: Jim Gold www.jimgold.com



Travel broadens one!

# Jim Gold International Folk Dance Tours: 2017

Travel with Folk Dance Specialists:  
Jim Gold, Lee Otterholt, Joe Freedman, Richard Schmidt

Exciting adventures! Fascinating cultures!  
Meet the people. Folk dance with local groups, and more!



## **GOLDEN ISRAEL! March 19-30**

Led by Jim Gold and Joe Freedman  
Jerusalem, Tel Aviv, Galilee, Haifa, Safed,  
Tiberias, Golan Heights

## **NORWAY/SWEDEN/DENMARK! June 7-19**

Led by Lee Otterholt.  
Oslo, Gothenburg, Helsingborg (Elsinore),  
Copenhagen



## **POLAND FESTIVAL TOUR! July 21-August 5**

Led by Richard Schmidt:  
Kraków, Rzeszów, Zakopane, Częstochowa, Gdańsk,  
Olsztyn, Żelazowa Wola, Warszawa



## **SCOTLAND! August 7-20**

Led by Richard Schmidt  
Glasgow, Edinburgh, Stirling, St. Andrews, Aberdeen,  
Inverness, Fort William, Glen Coe, Loch Lomand



## **ROMANIA! August 5-17**

Led by Jim Gold  
Bucharest, Sibiu, Cluj, Sighetu Marmatiei,  
Piatra Neamt, Brasov

## **BALKAN SPLENDOR! October 15-28**

Led by Jim Gold and Lee Otterholt  
Serbia, Croatia, Bosnia/Herzegovina. Montenegro



**Custom Tours:** If you and a small group want to travel on a **custom made, folk travel adventure**, contact us! With our extensive knowledge of local conditions and list of contacts, we can hand-tailor a tour exactly suited for your group.

See complete tour itineraries, videos, and photos at: [www.jimgold.com](http://www.jimgold.com)

**TOUR REGISTRATION:** Can't wait to go! Reserve my place!  
Mail your \$200 per person deposit. Or with credit card at: [www.jimgold.com](http://www.jimgold.com)

Tour(s)desired \_\_\_\_\_  
Name \_\_\_\_\_ Address \_\_\_\_\_  
Phone(\_\_\_\_\_) \_\_\_\_\_ Email \_\_\_\_\_

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

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC  
PRESENTS.

# CAMP HESS KRAMER WORKSHOP WEEKEND

## October 21 - 22 - 23, 2016

Attendees say this is the best folk dance weekend of the year

### TEACHERS:

<b>Beverly Barr</b>	<b>Lee Otterholt</b>	<b>Loui Tucker</b>	<b>Ira Weisburd</b>
Line Dances	Balkan & Beyond	Stockton Folk Dance Camp	International

THE WEEKEND INCLUDES; 2 nights lodging, 6 meals, snacks, teaching sessions, review sessions, evening dance parties, happy hour, ice cream social, and if you can find the time, hiking, beach strolling and other outdoor activities.

Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon in Malibu, one mile north of the Ventura County Line.

THERE ARE 4 LEVELS OF ACCOMMODATIONS FROM DORMITORIES

TO THE DELUXE ROOMS IN THE CONFERENCE CENTER

\$190    \$230    \$255    295

FOR INFORMATION CALL

Beverly or Irwin    310-202-6166    or    310-478-4659    or    dancingbarrs@yahoo.com

MAIL APPLICATION TO: Gerri Alexander 19137 Kenya St. Northridge Ca, 91326

*Registration on a first come first serve basis*

Please make check payable to **CAMP HESS KRAMER COMMITTEE**

Name _____	\$190 Per person .....\$ _____ Dorm: 2 to 5 persons - Bring bedding & towels
Address _____	\$230 Per person .....\$ _____ Room in Redwood Bldg., Semi-private bath, Sleeps 2 or 3, bring bedding & towels
City _____ State _____ Zip _____	\$255 Per person .....\$ _____ Room under dining hall, semi-private bath sleeps 2, with bedding, towels & maid service
Home # _____ Work # _____	\$295 Per person .....\$ _____ Deluxe room in the Conference Center, private bath, with bedding, towels, maid service
E Mail _____	SYLLABUS: \$4 each .....Total \$ _____
Roommate _____	<u>Single Supplement</u> \$40.00 Conf. Center. \$50.00
Smoker ___ Non Smoker ___ Vegetarian ___	
Emergency Contact _____ Phone # _____	

Another memorable weekend camp experience is planned

# ON THE SCENE

## WEST VALLEY FOLK DANCERS

The teaching for September will be: *Tou Paradeisou*, a Greek line dance taught by Maurits van Geel at Statewide 2016, and a review of *St. Gilgen Figurentanz* an Austrian couple mixer.

In October we will be having a guest teacher, Ira Weisburd. His dances have always been very popular, so we are looking forward to this session. Put Friday night, October 28, on your calendars.

We dance Friday nights from 7:15 until 10:00 at the Canoga Park Sr. Center, 7326 Jordan Ave., that's just north of Sherman Way, between Canoga and Topanga. The facility has a lovely wood floor and adjacent convenient parking. First night is always free. See you there. Info: JayMichtom@yahoo.com, 818.368.1957.

## CAMP HESS KRAMER WEEKEND

Don't miss Camp Hess Kramer this year, Oct. 21-22-23, 2016. There will be unexpected surprises, maybe more teachers. This will be an outstanding weekend. Don't miss it!

For information see full page ad in this issue of Folk Dance Scene. If you have more questions or would like to offer ideas, call Beverly or Irwin Barr at 310.202.6166 or 310.478.4659, cell phone 310.994.0304, e-mail dancingbarrs@yahoo.com.

Don't miss the fun and the surprises. Sign up now and be a part of the fun. We look forward to a lot of fun and to dancing with you.

*Beverly & Irwin Barr*

## PASADENA FOLK DANCE CO-OP

The Pasadena Folk Dance Co-op has decided the best way to follow a wonderful month of dancing in August is to have a wonderful month of dancing in September. And we will conclude the month with an all-request party (with no teaching) on September 30 with recorded music plus live music by the Fifth Friday Band. We meet every Friday from 7:45 to

11:00 at Throop Unitarian Church in Pasadena. To see our weekly programs, our special *And Now for Something Completely Different* activity, dances available for request (many with links to videos as reminders), and more, visit PasadenaFolkDanceCoop.org.

Marc Rayman

## INTERNATIONAL HARVEST FESTIVAL

This will be our 58th Annual Dance Festival! We were known as the Oktoberfest Dance Festival previous to this year. It will be held on September 24 and 25, 2016, from 12:30 to 4:45 at Balboa Park in San Diego. Here is the tentative schedule:

### Saturday 12:30 - 4:45

12:30 - 2:00 Teaching by Kin Ho

2:00 - 2:30 Performance

2:30 - 3:30 Teaching by TBD

3:30 - 4:45 Teaching by Chin Yu

### Sunday 12:30 - 4:45

12:30 - 1:00 Kolo dances with Juanita Lague

1:00 - 1:15 Welcome, National Anthem, and Grand March

1:15 - 2:15 Dance program with Kin Ho

2:15 - 2:30 Performance

2:30 - 3:30 Dance program with TBD

3:30 - 3:45 Performance

3:45 - 4:45 Dance program with Chin Yu

## NARODNI INTERNATIONAL FOLKDANCERS

Thursdays, 7:30 – 10:30 pm, Woman's Club of Bellflower 9402 Oak Street, Bellflower, CA 90706  
Teaching Program

Sept. 1 Dances taught this year: review by Diane Baker. If there is something special you want her to review, please let us know

Sept. 8 Dances taught this year: review by Mark Legg – get ready for an evening of Armenian dance

Sept. 15 Narodni's Homecoming Party. Welcome back from wherever you have traveled this summer. We have a special evening planned for you with live music by Miamon Miller and the Garlic Band. Donation is a \$5.00 minimum.

Sept. 22 Dances taught this year: review by John Matthews. We will revisit those German couple dances from last year's Stockton Camp

Sept. 29 Julith will review some Russian dances. Let's see if we can remember *OyTsvetyot Kalina*

Please note our special evening on September 15.

*Julith Neff*

## FOLK/ROOTS FESTIVAL

*Folkworks* presents an all-day festival on October 8, from 10 a.m. until 10 p.m., in Santa Monica. Events include workshops in instruments and singing, Cajun, square and Morris dancing, and an evening concert by many groups, including Nevenka. Workshops at 101 Wilshire Blvd. other events at 1210 4th St. Info and tickets: [Folkworks@folkworks.org](mailto:Folkworks@folkworks.org).

FolkWorks has the most extensive calendar of folk music events happening from Santa Barbara down to San Diego: [www.FolkWorks.org/calendar](http://www.FolkWorks.org/calendar) as well as folk dance events :[http://www.folkworks.org/folk-happenings/folkworks-dance- calendar](http://www.folkworks.org/folk-happenings/folkworks-dance-calendar). Check it out! Get your ticket for the FolkWorks Folk/Roots Festival, Santa Monica October 8th, [www.FWFolkRootsFestival.com](http://www.FWFolkRootsFestival.com)

## VESELO SCHEDULE

Sept. 3 Advanced teaching at 9:00 p.m. Henrietta Bemis and Kathy Draper teaching *Aghcheekneroo Par*.

Sept. 10 Dancing for all.

Sept. 17 Anthony Ivancich reviewing *Coastirl* and *Jambalaya*, also teaching Country-Western Two-step.

Sept. 24 Country Western party and dance contest with Anthony. Dress Western style... boots, hats, etc.

*Lu Perry*

## DANCE ON THE WATER TRIP

David and I are pleased to announce our folk dance cruise for 2017: Europe from A to Z, Amsterdam to Zurich, along the Rhine, July 3-17, 2017

We'll start with 5 days in Amsterdam, under the guidance of Dutch native and esteemed folk dancer Maurits van Geel, who will personally lead our non-cruise Amsterdam excursions.

Then for 8 days we're on the *M/S Bellejour* sailing up the Rhine with stops and tours at Germany's Cologne and Mainz, France's Strasbourg, including a visit to Switzerland's Lake Lucerne. Your last 3 days will be spent in a central 4-star hotel, exploring Zurich on your own. And, of course, dancing!

Costs for a double-occupancy cabin start at \$3,465 (plus air fare). But to sweeten the deal, there's a \$300 Early Bird discount for those registering by November 30, 2016. But you may not want to wait that long -- our last trip, along the Danube, sold out in just three months.

On our website, [www.folkdanceonthewater.org](http://www.folkdanceonthewater.org), you can find a detailed itinerary with pictures, a registration form, cabin details, and full pricing and travel insurance information. And don't miss the section "But My Partner Doesn't Dance!"

We hope you'll sail with us! What could be better than seeing the wonders of the world and dancing with friends?

Please call or email us if you have any questions about the trip, 510.549.0337, [folkdanceonthewater@gmail.com](mailto:folkdanceonthewater@gmail.com)

*Marija and David Hillis*

## WANT A MID-WEEK AFTERNOON BOOST?

Join the Mountain Dancers on the 1st and 3rd Tuesday of every month, starting Sept. 17 at the Woman's Club of South Pasadena; 1424 Fremont Ave. from 1:30 to 3:00. Enjoy dancing, learning new dances, and making friends. It is \$5.00 for the session, which is followed by free refreshments. Information: call Roz Witt, 626.797.4453

# BRAZILIAN FOOD

## CAFÉ BRASIL

Café Brasil at Villa Brasil Motel  
11736 W. Washington Blvd.  
Los Angeles, CA 90066

In keeping with our theme for the month, I decided it was finally time to try the restaurant I pass several times a week when walking my dog. She always sits down at the door, enjoying the wonderful aromas. So on Sunday evening, my son, visiting grandson and I walked to Café Brasil, near Culver City. A block away the mouth-watering scents of garlic were calling. There were few empty tables remaining inside but we did not wait long to place our orders at the counter before taking one. The restaurant is adorned in bold colors with two wide screen televisions quietly visible from the tables. The acoustics made it slightly hard to hear one another over the other customers.

The menu was too broad to make a representative sampling in one meal, but we did what we could. The Brazilian coffee was heavenly and the passion fruit "*maracujá*" juice refreshingly evoked the tropics. The mango juice was a nearly tasteless puree. Maybe just not the best mango! The spicy black bean soup was an extremely spicy and tasty puree. The delicious grilled chicken was served with lusciously grilled onions, black beans, fluffy rice, perfectly fried plantains, and a salsa redolent of cilantro. The tilapia sandwich was simple, light and tasty, served on crusty bread with fresh spinach on the side. The tropical shrimp plate was too spicy for me, but thoroughly enjoyed by my companions.

Outside seating is under a canopy of bougainvillea and has a border of potted herbs which are used in the kitchen. The chairs have comfy cushions and you don't feel like you are merely feet away from a busy Washington Blvd.

You can go on-line for more information and a look at the menu. We will definitely return and try some other dishes. And I will be tempted to pick up a cup of Brazilian coffee when dog walking!

*Sandy Helperin*

## DON'S FAROFA

This is a riff on Brazilian *farofa* recipes found on the internet which all use manioc flour. Don Krotser learned this modified recipe from a couple of

Brazilian hippies who were living in a little village up the coast from Rio. He cooks this vegetarian meal using whole wheat flour in place of manioc.

### Ingredients:

2-3 Tablespoons whole wheat flour

2-3 Tablespoons olive oil

A bunch of greens (possible choices: spinach, kale, turnip, chard)

1-2 eggs

Salt to taste

### Directions:

Toast the flour in a dry frying pan over medium-high heat, stirring constantly, being careful to not scorch it. When flour is a golden brown, add oil and mix. Add chopped greens, lower heat and stir until greens are almost cooked. Add eggs and incorporate into the mixture stirring constantly until done. Add salt and serve.



*Pat Cross*

## BRAZILIAN CHEESE BREAD (Gluten-Free)

### Ingredients

17.5 oz of sour starch or tapioca flour (equivalent to 2 cups) (*Polvilho azedo* or *sour manioc starch* is a key ingredient in Brazilian cheese bread. The *sour manioc starch* or *cassava starch* is made from pressing and juicing fresh cassava roots, which are fermented

*and then dried to form a very fine white flour. Available on-line.)*

- 1 cup vegetable oil
- 1 cup water
- 1 teaspoon salt
- 4 large eggs
- 4 cups shredded parmesan cheese
- 1 cup milk

### **Directions**

Preheat oven to 400°F. Prepare a greased baking tray or you can use foil.

In the bowl place the flour. Wet the flour with room temperature water. After adding the water, knead the dough until smooth.

In a medium saucepan, heat vegetable oil, milk and salt over moderate heat until it comes to a boil. Turn off the heat and let cool slightly.

Remove from heat and add it to the flour, mixing and kneading with your hands (just be careful because the mixture is still hot) until everything is well incorporated.

Knead it for a few more minutes and add the eggs one by one. Finally add the grated cheese and knead some more. The dough will be quite sticky. Put some

oil on your hands to keep the dough from sticking.

Shape dough into small balls and bake until golden on top - about 25-30 minutes.

Brazilian cheese bread is best when served warm from the oven.

## **CARAMELIZED BANANAS**

### **Ingredients**

- 2 tablespoons butter
- 2 tablespoons brown sugar
- 2 bananas, peeled
- cinnamon

### **Directions**

Place butter and sugar in a small sauté pan over medium heat to melt.

Cut each banana in half and place in sauté pan.

Cook bananas for approximately 7-8 minutes, turning occasionally until softened and golden brown.

Gently remove bananas from sauté pan.

Transfer to service plate and sprinkle with cinnamon.

*Sandy Helperin*

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*Teacher's Corner continued from page 3.*

Ethnic Melodic Percussion Ensemble; Body Expression teacher for actors (in which she assisted theater and TV professionals with breathing, visualization and bodywork); dance therapist for women's groups; and staff member of Angel Vianna Dance School in Rio de Janeiro.

Lúcia has performed and led workshops in Germany, Hawaii, Los Angeles, New York and all over South America. She makes her home in Rio de Janeiro. Lúcia is fluent in Portuguese, English, and Spanish. She also was a choreography winner in the Dance Contest in Salvador, Bahia, in 1979. Lucia is a member of CID-Internacional Dance Council/UNESCO since 2009. She also performed in the movie *The Amazon Wake* in 2010.

Lúcia was on the Stockton Folk Dance Camp faculty in 2012 as a one-day workshop teacher and was asked to return in 2013 as a full member of the faculty. The dances she taught there are:

1. Aquarela do Brasil (Samba)
2. Cirandas (Ciranda)
3. Circular (Ciranda, Afoxe and Samba de Roda)
4. E Vamos À Luta (Samba)
5. Festa do Interior (Frevo)
6. Flor Amorosa (Samba/chorinho)
7. Ilumina (Samba)
8. Maraca de Lele (Maracatu)
9. Morena do Mar (Afoxe)
10. O Xote das Meninas (Xote)
11. Rancheira de Carreirinha (Rancheira gaúcha)
12. Voce Endoideceu Meu Coração (Forró)

*Ed's Note: Much of this bio was taken from Dick Oakes' website: <http://www.phantomranch.net/folkdanc/folkdanc.htm>*



# SPECIAL EVENT

ANNUAL

## WALTZ AND HAMBO WORKSHOP

TAUGHT BY SKANDIA SOUTH TEACHING STAFF

FREE - NO CHARGE

MUSIC PROVIDED BY SKANDIA SOUTH DANCE CLUB MUSICIANS

SUNDAY SEPTEMBER 18, 2016 2 - 5 PM

WOMEN'S CLUB OF BELLFLOWER  
9402 OAK STREET, BELLFLOWER  
CORNER OF CLARK AND OAK

INFORMATION: Ted Martin (714) 893-8888

These dances work best if you wear smooth soled shoes



# POETRY CORNER

## JACOB'S LADDER

Dancing up a ladder???  
Dangerous!  
Unless...  
mystical music  
moves us with marvelous melodies  
upward,  
builds a platform on each rung  
for pas de basques and yemenites.

Slowly, caution becomes collaboration,  
"clumsy" cascades into cadence  
as we climb beyond  
manacles of misunderstanding...  
Emerge  
into communion of connection...  
Unite  
in endless choreography,  
dancing together,  
up and down the ladder...  
"...and the top of it  
reached to heaven."\*

\*Genesis 28:12

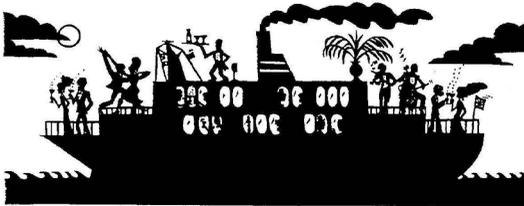
*Camille Dull*



## LIMERICK

A gift to the world from Japan!  
A dance for every woman and man!  
With steps fast and slow;  
It's Pokemon-go.  
Grab your phone, move your feet, and scan.

*Carl Pilsecker*



## DANCE ON THE WATER

*New for 2017!*

## *Europe from A to Z*

**(Amsterdam to Zurich!)**

**July 3 - 17, 2017**

Sail the Rhine from the Netherlands to Switzerland  
Stops include Cologne, Mannheim, Strasbourg and Lake Lucerne  
5 days in Amsterdam with tours selected and led by Maurits van Geel  
Prices start at \$3,465 (plus airfare; double occupancy)  
*\$300 Early Bird discount for registrations received by November 30!*

Complete information on our website [www.folkdanceonthewater.org](http://www.folkdanceonthewater.org)

Please write to get on our email list: [folkdanceonthewater@gmail.com](mailto:folkdanceonthewater@gmail.com)

Marija & David Hillis 2147 Parker Street, Berkeley CA 94704 (510) 549-0337

# DANCERS SPEAK

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## GET SCENE BY EMAIL

Have you considered getting your copy of Folk Dance Scene by Email? There are a number of advantages to you for doing so:

1. You will get your issue earlier, since there is no delay for printing and mailing; possibly as much as a week early!
2. The issue will be in color, so you will be able to enjoy pictures of costumes, faces, etc.
3. The cost per year is only \$10, instead of the mailed-copy cost of \$18.
4. You can still read it holding it in your hands if you just print it out at home.

If you would like to switch, even on a trial basis, please let me know.

*Jay Michtom, editor@FolkDanceScene.org*

## CAMP HESS KRAMER

Everyone who is anyone (and some others as well) will enjoy the many delights of the Camp Hess Kramer weekend, October 21, 22, 23. This year campers will be fortunate to have a terrific group of teachers: Beverly Barr teaching great line dances; Ira Weisburd presenting his choreography from around the world; Lee Otterholt taking us to the Balkans and beyond; Loui Tucker bringing back the best of Stockton Folk Dance Camp. But there's a lot more in store besides learning neat dances. Set in a beautiful wooded canyon in Malibu near the beach (and near the ocean as well, I believe), the weekend promises a group of very friendly people, dancing, a happy hour that is very happy and lots of fun.

A testament to this annual event is how many people come back, year after year after year. (I certainly plan to come this year, only partly because I lost a quarter there a couple of years ago and have not found it yet). There are four levels of accommodation, as you can see on the reservation form elsewhere in this issue. For information, contact Beverly or Irwin Barr at 310.202.6166 or 310.478.4659 or [dancingbarrs@yahoo.com](mailto:dancingbarrs@yahoo.com). I hope to see

you there, either on the dance floor, or at the lost and found department.

*Marc Rayman*

## DEAR FOLK DANCE LEADER:

One of the functions of *Folk Dance Scene* is to provide information to the Folk Dance Federation community about its member clubs. You may represent a club that regularly sends information about your club activities for inclusion in the pages we call On the Scene. We applaud you for that and hope it proves useful to your club.

On the other hand, your club may not be sending material to us, perhaps because the On the Scene format is not useful to you. We would still like to hear from you. Has your club had an interesting event lately? A celebration? An interaction with your community? Or is there an event coming that you would like to publicize? Has a club member visited a foreign country and seen/partaken in folk dancing there?

Perhaps you would be willing to send us a brief report once or twice a year (or more often) for publication in *Folk Dance Scene*. It will help the Southern California folk dance family recognize you as part of us. Material can be sent to Jay Michtom at [editor@FolkDanceScene.org](mailto:editor@FolkDanceScene.org).

We hope to hear from you.

*Carl Pilsecker, Folk Dance Scene Committee*



# CLUB DIRECTORY

## Federation Clubs

### BAY OSOS FOLK DANCERS

Tue 11:00-3:00  
LOS OSOS, South Bay Community  
Center, 2180 Palisades Ave,  
(805) 534-1501 Anne Tiber

### CABRILLO FOLK DANCERS

Tue 7:00-9:30  
(858) 459-1336 Georgina  
SAN DIEGO, Balboa Park, Balboa  
Park Club, 2144 Pan American

### CAFE ASTERIA

3rd Sat 7:30  
xorepse@gmail.com (310) 508-9676  
WEST LA, LA DanceFit Studio,  
10936 Santa Monica Blvd

### CERRITOS FOLK DANCERS

Tue 6:00 - 8:45  
(562) 865-8854 Wen Chiang  
CERRITOS, Cerritos Senior Center,  
12340 South St.

### CONEJO VALLEY FOLK DANCERS

Wed 7:30-9:30  
(206) 849-1190 Marie Montes  
THOUSAND OAKS, Hillcrest Center,  
403 W Hillcrest Dr

### FANTASY FOLK DANCE CLUB

Sun 3:00 - 6:30  
(626) 458-8851 Sophie Chen  
MONTEREY PARK, St Thomas  
Aquinas Church, 1501 S Atlantic Blvd  
*Fri 7:30-10:30*  
(626) 429-9008 Vincent Cheng  
ALHAMBRA, S. CA Chinese  
Broadcasting Inc, 3000 W Valley Blvd

### INT'L FOLK DANCE CLUB - LAGUNA WOODS

Tue 9:00am-11:00  
(949) 454-0837 Frieda Gorelick  
LAGUNA WOODS, Clubhouse 1,  
24232 Calle Aragon

### KYPSELI GREEK FOLK DANCING

Fri 8:30-11:30  
(310) 508-9676 Anne Sirota  
SHERMAN OAKS, The Tango Room,  
4346 Woodman Avenue

### LAGUNA INT'L DANCERS

Wed 6:00-8:30. Sun 7:00-10:00  
(949) 770-7026 Miriam Kahn  
LAGUNA WOODS, Call for location.

### MOUNTAIN DANCERS

1st & 3rd Tue 1:30-3:30  
(626) 355-9220 John Meursing  
S. PASADENA, Woman's Club,  
1424 Fremont Ave.

### NARODNI INT'L FOLK DANCERS

Thu 7:30  
(562) 404-4383 Julith Neff  
BELLFLOWER, Woman's Club of  
Bellflower, 9402 Oak St.

### PASADENA FOLK DANCE CO-OP

Fri 7:45-11:00  
(818) 790-8523 Marc Rayman  
PASADENA, Throop Mem. Church  
300 S. Los Robles (at Del Mar)

### PRESCOTT INT'L FOLK DANCERS

Sun 3:00 - 5:00  
(928) 925-8995 Dick Weston  
PRESCOTT: First Congregational  
Church, 216 E. Gurley St.

### RAINBOW SENIOR CLUB

Sun 2:30 - 6:30  
(626) 456-1900 Kevin Sun  
ALHAMBRA, Joslyn Senior Center  
210 N. Chapel Ave.

### SAN DIEGO

### VINTAGE DANCERS

(858) 622-9924 Mary Jennings  
SAN DIEGO, Dance Place, 2650  
Truxton Rd. Sun.

### SCANDINAVIAN DANCERS OF VENTURA & SANTA BARBARA

2nd & 4th Sat 2:00-5:00  
(805) 604-9608 Madeleine  
SANTA PAULA, Briggs Elementary  
School 14438 W. Telegraph  
*1st Sun 3:00*  
(805) 403-9862 Gene Lerner  
SANTA BARBARA, First Presbyterian  
Church, 21 E Constance Ave

### SKANDIA DANCE CLASSES

Mon 7:00-10:00 Wed 7:30-10:00;  
Sat 7:00 - 11:00 (once a month)  
(714) 893-8888 Ted Martin  
(310) 827-3618 Sparky Sotcher  
ANAHEIM, Downtown Community  
Center, 250 E Center (Mon)  
CULVER CITY, Lindberg Park,  
5041 Rhoda Way (Wed, some Sat.)

### SOLVANG VILLAGE FOLK DANCERS

Sat 6:30-8:30 except 3rd Sat 1:00-3  
(805) 688-3397 David Heald  
SOLVANG, Bethania Lutheran, 603  
Atterdag Rd.  
(3rd Sat) Corner Alisal & Copenhagen

### TUESDAY GYPSIES

Tue 7:30-10:30  
(310) 390-1069 Millicent Stein  
CULVER CITY, Masonic Lodge 9635  
Venice Blvd.

### VESELO SELO FOLK DANCERS

Sat 7:30-10:30  
(714) 828-2581 Lu Perry  
ANAHEIM, Unitarian Church, 511 S.  
Harbor.

### VINTAGE ISRAELI DANCING

One Sat per month 8:16 - 12:00  
(818) 881-7494 noon-midnight, Louis  
dovbyrd@aol.com  
SHERMAN OAKS, Anisa's School  
of Dance, 14252 Ventura Blvd.

**WEST LOS ANGELES  
FOLK DANCERS**

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

**WEST VALLEY  
FOLK DANCERS**

Fri 7:15-10:00  
(818) 348-6133 Lila Aurich  
CANOGA PARK, Senior Center  
7326 Jordan Ave

**WESTCHESTER LARIATS**

Mon 3:00-8:30  
(310) 641-0669 Carrie McClune  
LOS ANGELES, Westchester  
Methodist Church, 8065 Emerson

**WESTWOOD CO-OP**

Thu 7:30 - 10:00  
(310) 202-6166 Beverly Barr  
WEST L.A., F. Mahood Senior Center,  
11338 Santa Monica Blvd.

## Non-Federation Clubs

**BEVERLY BARR DAYTIME  
CLASSES**

(310) 202-6166 or (310) 478-4659  
SHERMAN OAKS, Senior Center,  
5056 Van Nuys Blvd. Mon 1:30-3:00  
*BEVERLY HILLS, Roxbury Park Rec.  
Center 471 So. Roxbury  
Tue 10:45am-12:30*  
CULVER CITY, Culver City Senior  
Center, northwest corner Culver &  
Overland, Wed 12:30-2:00

**CAFE AMAN**

2nd Sat 7:30-11:30. Teach 7:30-8:30  
madelyntaylor@hotmail.com  
ianprice@hotmail.com  
WEST LA, LA DanceFit Studio,  
10936 Santa Monica Blvd

**CAL TECH FOLKDANCERS**

Tue 7:30  
(626) 797-5157 Nancy Mulligan  
PASADENA, Cal Tech Campus,  
Dabney Hall, parking off Del Mar

**CLAREMONT ISRAELI DANCERS**

Mon 7:00-10:00 (909) 921-7115 Yael  
CLAREMONT, Masonic Lodge, 272  
W. 8th St.

**DESERT DANCERS**

Thu 7:30-9:30  
(760) 371-5669 Nora Nuckles  
RIDGECREST, Hi Desert Dance  
Center 725 S. Gateway St.

**DESERT INT'L FOLK DANCERS**

Tue 7:30-9:30 Oct.-May  
(760) 327-8684 Dwight Fine  
(760) 342-1297 Helen Smith  
PALM SPRINGS, Step By Step Dance  
Studio 316 N. Palm Canyon

**ETHNIC EXPRESS**

Wed 6:30-8:45 except holidays  
(702) 732-4871 Richard Killian  
LAS VEGAS, East Las Vegas  
Community Ctr, 250 N. Eastern Ave.

**FOLK DANCE CENTER**

Every Evening. For schedule: (619)  
466-4043, [www.folkdancecenter.org](http://www.folkdancecenter.org)  
SAN DIEGO, 4569 30th Street

**FOLK DANCE CLASS**

(310) 652-8706 Tikva Mason  
L.A., Pan Pacific Senior Center, 141 S.  
Gardner St, Thu 10:15-11:45am

**FRIDAY NIGHT L.I.F.E.**

Fri 8:00-11:00  
[www.lifebalkandancers.com](http://www.lifebalkandancers.com)  
worldance1@gmail.com Sherry  
WEST L.A., LA DanceFit Studio,  
10936 Santa Monica Blvd

**ISRAELI DANCING-James Zimmer**

Wed 7:30-12:00  
(310) 284-3638 James Zimmer  
Israelidance@yahoo.com  
L.A., Westside JCC, 5870 W Olympic

**ISRAELI DANCING-Natalie Stern**

(818) 343-8009 Natalie Stern  
L.A., American Jewish Univ Dance  
Studio, 15600 Mulholland Mon  
10:00am-11:45 & noon-1:00 Tue  
10:30am-noon Wed 7:00-9:30; Thu  
10:15am-1:05

**ISRAELI DANCING-Yoni Carr**

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

**KAYSO FOLK DANCERS**

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

**SAN DIEGO FOLK DANCERS**

Mon 7:30-9:30  
(858) 278-4619 Jeanne Cate  
SAN DIEGO, Balboa Park Club,  
Balboa Park

**SAN PEDRO KOLO DANCERS**

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

**SANTA BARBARA**

**BALKAN FOLK DANCERS**

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

**SANTA MONICA COLLEGE  
INT'L DANCE CLUB**

Tue, Thu 11:15am-12:35  
(310) 284-3638 James Zimmer  
SANTA MONICA, Santa Monica  
College Clock Tower or LS Bldg  
1900 Pico Blvd

**TOPANGA CANYON INT'L Fd**

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

**UCLA BALLROOM CLUB**

**UCLA INT'L FOLKDANCERS**  
Mon 7:00-9:00 (ballroom dance)  
Mon 9:00-11:00 (folk dance)  
(310) 284-3636 James Zimmer  
UniversityDanceClubs@yahoo.com  
WESTWOOD, UCLA Kerckhoff Hall

## Beginners' Classes

### CABRILLO FOLK DANCERS

Tue 7:00-8:00  
(858) 459-1336 Georgina  
SAN DIEGO, Balboa Park Club  
Balboa Park

### CONEJO VALLEY FD

Wed 7:30-9:30  
(206) 849-1190 Marie Montes  
THOUSAND OAKS, Hillcrest Center,  
403 W Hillcrest Dr

### ISRAELI DANCING-Natalie Stern

(818) 343-8009 Natalie Stern  
L.A., American Jewish Univ. Dance  
Studio, 15600 Mulholland. Mon noon-  
1:00 Wed 7:00-8:00 Thu 12:05-1:05

### KAYSO FOLK DANCERS

Fri 9:30am-10:30  
(619) 463-7529 Joe Sigona  
SAN DIEGO, Balboa Park,  
Casa del Prado room 206 St.

### LAGUNA INT'L DANCERS

Wed 5:30-6:00; Sun 7:00-7:30  
(949) 770-7026 Miriam Kahn  
LAGUNA WOODS, Call for location.

### PASADENA CO-OP

Fri 7:45-8:30 janrayman@charter.net  
(818) 790-8523 Marc Rayman  
PASADENA, Throop Mem. Church  
300 S. Los Robles (at Del Mar)

### SAN DIEGO INTL FD

Wed 7:15-8:30  
(858) 278-4619 Jeanne Cate  
SAN DIEGO, Balboa Park Club,  
Presidents Way off Park, Balboa Park

### SKANDIA FOLK DANCE

Mon 7:00-7:30 Wed 7:30  
(714) 893-8888 Ted Martin  
(310) 827-3618 Sparky Sotcher  
ANAHEIM, Community Ctr,  
250 E Center (Mon)  
CULVER CITY, Lindberg Park,  
5041 Rhoda Way (Wed)

### WEST L. A. FOLK DANCERS

Mon 7:30-8:30  
(310) 202-6166 Beverly Barr  
WEST L.A., Brockton School  
1309 Armacost Ave

## Exhibition Groups

### CLAN MACLEOD DANCERS

Mon 7:30-9:30  
(818) 761-4750 Deanna St Amand  
LOS ANGELES, St. Barnabas Church,  
2109 Chickasaw Ave.

### KARPATOK HUNGARIAN FOLK ENSEMBLE

Wed 8:00  
(310) 350-1135 Livia Schachinger  
LOS ANGELES, United Magyarhaz,  
1975 Washington

### KRAKUSY POLISH FOLK DANCE ENSEMBLE

Tue 7:00-9:30 Sat 2:15-4:15  
(626) 827-7338 Ela Romuzga  
LOS ANGELES, Polish  
Parish Hall, 3424 W Adams Blvd.

### SCANDIA DANCERS

(714) 840-8293 Stefanie Holzman  
BELLFLOWER, Woman's Club

### UCSB MIDDLE EAST ENSEMBLE

Tue 7:00 - 10:00  
(805) 893-3261 (805) 967-7125 Scott  
SANTA BARBARA, Gehringer  
Music Bldg., UCSB Campus



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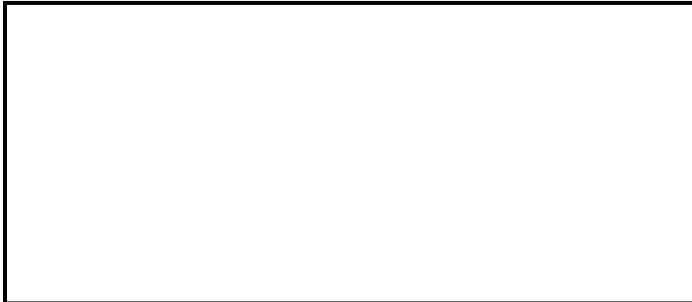
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