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Published by the Folk Dance Federation of California, South
Volume 39, No. 8
October 2003

Club Directory

Beginner's Classes (cont.)

Club	Time	Contact	Location
CONEJO VALLEY FOLK DANCERS	Wed 7:30	(805) 497-1957 Jill Lungren	THOUSAND OAKS, Hillcrest Center, 403 W Hillcrest Dr
ETHNIC EXPRESS INT'L FOLK DANCERS	1st Sun 2:00-4:00	(702) 732-4871 Richard Killian	LAS VEGAS, Charleston Heights Art Center, 800 S. Brush St.
HAVERIM FOLK DANCERS OF VENTURA	Sun 7-9	(805) 647-4181 Nancy Benz	VENTURA, Temple Beth Torah 760 Foothill Rd (corner Kimball)
ISRAELI DANCE WITH NATALIE STERN	Tue 7:30-8:30 Wed 7:30-8:30 Fri 10:00-11:00am	(818) 343-8009 Natalie Stern	VALLEY VILLAGE, Shaarei Zedek, 12800 Chandler (Tu), L.A., Univ of Judaism Dance Studio 5600 Mulholland (W), THOUSAND OAKS, Temple Etz Chaim, 1080 Janss (F).
KAYSO FOLK DANCERS	Fri 10:00-noon	(619) 469-7133 Evelyn George	SAN DIEGO, Balboa Park, Casa del Prado room 206 St
OJAI FOLK DANCERS	Wed 7:30-9:30	(805) 646-0865	OJAI, Ojai Art Center
PASADENA CO-OP BEGINNER'S CLASS	Fri 7:45-8:30	(626)446-5160 Marsha Fenner	PASADENA, Throop Memorial Church, 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-9:30	(619) 276-1765 Bob or Virginia Bigelow	SAN DIEGO, Balboa Park Club, Presidents Way off Park, Balboa Park
SKANDIA FOLK DANCE CLASSES	Mon 7:00-10:00 Wed 7:00-10:00	(714) 893-8888 Ted Martin (310) 827-3618 Sparky Sotcher	ANAHEIM, Community Ctr, 250 E Center CULVER CITY, Lindberg Park, 5401 Rhoda Way
SOUTH BAY FOLK DANCERS	2nd Fri 7:45-8:15	(310) 377-6393 Bea Rasoff	TORRANCE, Cultural Arts Center 3330 Civic Center Dr. (310) 781-7150
WEST LOS ANGELES FOLK DANCERS	Mon 7:30-8:30	(310) 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Armacost Ave
WESTWOOD CO-OP FOLK DANCERS	Thu 7:30-8:00	(310) 202-6166 Beverly (310) 657-6877 Rita	WEST L.A., F. Mahood Senior Center, 11338 Santa Monica Blvd.

Exhibition Groups

Club	Time	Contact	Location
AVAZ INTERNATIONAL DANCE THEATRE	Wed 7-10	(323) 663-2829 Jamal	L.A. Church of Guardian Angel, 1118 N. Commonwealth Ave.
BALLET FOLKLORICO XIUXTLA	Fri 4:00	(760) 414-9245 Jose Lucero	CARLSBAD
CLAN MACLEOD DANCERS	Mon 7:30-9:30	(818) 761-4750 Deanna St Amand	EAGLE ROCK, Women's 20th Century Club, 5105 Hermosa Ave.
DUNAJ INTERNATIONAL FOLK ENSEMBLE	Wed 7:00-10	(714) 641-7450 Richard Duree	COSTA MESA, contact: 2332 Minuteman Way
INT'L ACADEMY OF MIDDLE EASTERN DANCE		(818) 343-4410 Suzy Evans	VAN NUYS, Dars Art Center, 7412 Balboa Blvd
NAMAH ENSEMBLE	Sun 6:00 - 9:00	(310) 592-7348 Bana Sayyad	SHERMAN OAKS
SCANDIA DANCERS		(714) 533-3886 Donna Tripp	LONG BEACH, Roosevelt School
UCSB MIDDLE EAST ENSEMBLE	Tue 7:00 - 10:00	(805) 967-7125 Scott (805) 687-8823 Alexandra	SANTA BARBARA, Gehringer Music Bldg., UCSB Campus
WEST VALLEY FOLK DANCERS	Sun 1:00 - 4:00	(818) 346-5152 Joan Waller	WEST HILLS



Folk Dance Scene

Volume 39, No. 8
October 2003

Editor's Corner

This month's cover story features a fascinating article which traces the history of American Dance from the 18th century import of dances from Europe to the Rock and Roll phenomena of the 20th century, with a few conjectures about dancing in the future. Many thanks to our Contributing Editor Richard Duree.

This issue also features Marvin Smith in a new column called Dancer's's Corner, which from time to time will feature biographies of Southern California folk dancers. Marvin has danced in Southern California for over 30 years and has a long and interesting collection of dance experiences.

We acknowledge the passing of two very close members of our dance community in recent months - Leon Goldenblank and Pat Peterson. We celebrate their lives with wonderful memories on page 14.

The long-awaited Intersection Reunion is planned for Jan. 24, 2004. See On the Scene for more info.

Don't forget that the Folk Dance Scene Committee is sponsoring a day long workshop with Zeljko Jerjan on November 22. See page 23 for information and forms.

— Steve Davis

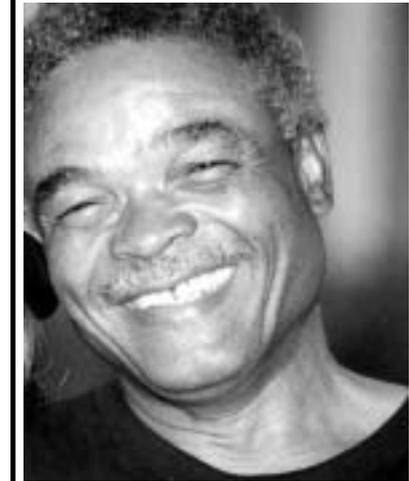
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Federation South Officers

President	Sylvia Stachura	(626) 300-8138
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Secretary	Lynn Bingle	(626) 914-4006
Membership	Rick Bingle	(626) 914-4006
Historian	Julith Neff	(562) 867-4495
Publicity	open	

Dancer's Corner



What do Café Danssa, the Gypsy Café, Horo, the Intersection, the Folk Dance Federation, Aman, Finjan, the Open Circle, Polski Iskry and the Folk Dance Scene all have in common? You got it... Marvin Smith! Marvin has been interwoven into

the fabric of Southern California folk dance, an integral part of the folk dance world, for well over 30 years.

But he didn't start his dance odyssey with folk dance. His first dance love blossomed in New York City at the Latin American dance clubs that proliferated there in the '50s. Just after finishing his stint with the US Army, Marvin moved to New York to attend photography school. When not in school, he hung out at the dance clubs, made friends with a lot of the Puerto Rican 'hot shots', and absorbed the rhythms and moves of the Mambo, the Cha Cha Cha, and the Merengue. He got so good at it that he won several of the local dance contests, and eventually placed second at the city-wide contest at the Palladium!

After graduating photo school, he moved back to California where a new chapter began in his dance life. One evening, he saw a flyer at the Unitarian Church on 8th Street advertising folk dancing at the Westside Jewish Community Center on Olympic. He and his wife, along with another couple, went to check it all out. Pretty soon, they were all hooked, partly because of **Ruth** and **Jessie Oser's** teaching, and partly because of the excitement and high energy they found there.

Before long they were all going every Wednesday night, making lots of friends, and of course learning about many of the other dance groups that met all over L.A. and 'The Valley'. Marvin danced at one or more clubs every night of the week (sound familiar?), and went to every festival and Statewide he could find. During this 'chapter', he fell in love with Israeli dancing, and wound up 'spot hitting' with **Dani Dassa's** group on

Marvin Smith



Rosina Cretney and Marvin with Polski Iskry

occasion, and danced for a while with Finjan. He also became a member of Westwind for a short time, and danced with the Middle Eastern section of Aman.

At about the same time, the Intersection opened on Alvarado Street in Los Angeles. Marvin says he "lived" there. At minimum, he at least stopped by every evening to see what was going on, often it was late in the evening since the charge was only 35¢ after 11 p.m. His love affair with the Intersection continued when it moved to Temple St. years later, and even when he moved to Long Beach for a new job. He still drove to L.A. when he could to dance at his favorite haunt.

The first thing Marvin did after moving was to find all the dance clubs in Long Beach and Orange County. Though he danced regularly, he sorely missed having a coffee house close by with the atmosphere of the Intersection. As a result, he and **Paul Gayle** (former 'owner of the "Museum" in Pasadena) hatched the idea of opening a coffee house in Long Beach. They worked together planning and building their club, and started "The Open Circle" on Anaheim St. in Long Beach in 1975. The grand opening Halloween party drew a crowd of over 100. Costumes abounded, people danced and ate and socialized. Even though the new polyurethane coating on the dance floor hadn't quite dried yet, and the downstairs toilet broke, everybody had a great time! The Open Circle grew, partly due to the many good teachers that came on a regular basis, and partly due to a loyal core group that worked hard to keep the place going. But, as they say, "All good things



Marvin and Teri Hoffman at Mendocino Folklore must end", and so did "The Open Circle". The doors were closed in 1977.

In 1978, Marvin moved back to Los Angeles, where he was found once more at the Intersection, and at numerous Federation club activities. Not long after Marvin returned to the area, **Gene Ciejka**, decided to open a 'northern' section of Polski Iskry (his Polish dance group), which would meet and rehearse at the Intersection. After a close friend joined the group and related all the fun she had at rehearsal, Marvin went to see what it was all about. His first rehearsal was full of fun and laughter, so he came back for the next one. And the next. And the next. As the official "Southern Pollack", he stayed with the group until it ended in the late 1990's. The good memories of the group and the friendships created have lasted to this day.

In 1979 Marvin, along with Teri Hoffman, embarked on yet another adventure. The two of them took on the job of editing and producing the **Folk Dance Scene**. For the next 14 years, they had the opportunity to explore and learn about multiple facets of many of the world's cultures and to meet and talk with many people from these cultures. They shared the knowledge they found with the Scene readers. Producing the Scene was a labor of love for both of them.

And so, nearly anyone who has folk danced in the L.A. area has probably danced with Marvin, caught his enthusiasm and energy, seen him perform, or benefited from his work on the Scene.

— Teri Hoffman

Club Directory

Federation Clubs (cont.)

Club	Time	Contact	Location
WEST LOS ANGELES FOLK DANCERS	Mon 7:30-10:30 Fri 7:45-10:45	(310) 202-6166 Beverly Barr	WEST L.A., Brockton School 1309 Armacost Ave
WEST VALLEY FOLK DANCERS	Fri 7:30-10:15	(818) 348-6133 Wally Aurich	CANOGA PARK, Senior Center 7326 Jordan Ave
WESTCHESTER LARIATS	Mon 3:30-9:00	(310) 645-5078 Ann Stenglein	LOS ANGELES, Westchester Methodist Church, 8065 Emerson
WESTWOOD CO-OP FOLK DANCERS	Thu 7:30-10:20	(310) 452-0991 Forrest	WEST L.A., F. Mahood Senior Center, 11338 Santa Monica Blvd.

Non-Federation Clubs

Club	Time	Contact	Location
ANAHEIM INT'L FOLK DANCERS	Wed 7:30-9:30	(714) 893-8127 Carol Maybrier	ANAHEIM, Unitarian Church, 511 S Harbor
CAFE DANSSA BALKAN DANCERS	Wed 7:30-10:30	(310) 474-1232 Gerda Worldance1@aol.com Sherry	WEST L.A., Cafe Danssa 11533 W. Pico Blvd.
CAL TECH INT'L FOLK DANCERS	Tue 7:30	(626) 797-5157 Nancy Mulligan	PASADENA, Throop Mem. Church 300 S. Los Robles
FOLK DANCE CLASS	Mon 10-11:30am Wed 10:15-11:45am	(310) 652-8706 Tikva Mason	L.A. Robertson Rec Ctr. 1641 Preuss W HOLLYWOOD West Hollywood Park, San Vicente at Melrose
ISRAELI DANCING WITH JAMES ZIMMER	Tues 8:00-11:00 Thu 8:00-9:30	(310) 284-3638 James Zimmer Israelidance@yahoo.com	WEST HILLS, West Valley JCC, 22622 Vanowen ENCINO, Community Ctr 4935 Balboa
ISRAELI FOLK DANCING WITH YONI	Wed 7:00-11:30 Thu 7:00-11:30	(760) 631-0802 Yoni	COSTA MESA, JCC, 250 Baker St LA JOLLA, Beth El, 8660 Gilman Dr
ISRAELI DANCE WITH NATALIE STERN	Mon 10:00a-1:00 Wed 7:30-10:00 Tue 7:30-9:00 Thu 10:15-noon Fri 10:15-11:30a Mon 6:15-8:45, Tue 10:15a-noon	(818) 343-8009 Natalie Stern call for information	L.A., Univ of Judaism 5600 Mulholland (M,W); VALLEY VILLAGE, Shaarei Zedek, 12800 Chandler (Tu); SHERMAN OAKS, Valley JCC 13164 Burbank (Th); THOUSAND OAKS, 1080 E. Janss Rd (F) L.A., Shaarei Tefila, 7269 Beverly Blvd
OJAI FOLK DANCERS	Wed 7:30-9:30	(805) 646-0865 Carol Smith	OJAI Art Center 113 S. Montgomery
SAN DIEGO FOLK DANCE CENTER	Every Evening Call for Schedule.	(619) 281-5656	SAN DIEGO, 4569 30th Street
SAN DIEGO FOLK DANCERS	Mon 7:30-9:30	(858) 571-2730 Kin Ho	SAN DIEGO, Balboa Park Club, Balboa Park
S.M.C INTERNATIONAL DANCE CLUB	Tue, Thu 11:15am-12:35	(310) 284-3637 James Zimmer	SANTA MONICA, Santa Monica College Clock Tower or LS bldg 1900 Pico Blvd
UCLA INT'L F.D. CLUB BALLROOM DANCE CLUB	Mon 9:00-11:00 Mon 7:00-9:00	(310) 284-3636 James Zimmer ballroom@ucla.edu	WESTWOOD, UCLA Ackeman Union Room 2414
UCSB MERHABA FOLK DANCE CLUB	Fri 8:00-10:00	(805) 964-3591 Jatila van der Veen	SANTA BARBARA, UCSB Robertson Gym, Upstairs Left Gym.

Beginner's Classes

Club	Time	Contact	Location
CABRILLO INT'L FOLK DANCERS	Tue 7:00-8:00	(858) 459-1336 Georgina	SAN DIEGO, Balboa Park Club Balboa Park

Club Directory

Federation Clubs

Club	Time	Contact	Location
CABRILLO INT'L FOLK DANCERS	Tue 7:00-10:00	(858) 459-1336 Georgina	SAN DIEGO, Balboa Park, Balboa Park Club
CONEJO VALLEY FOLK DANCERS	Wed 7:30-9:30	(805) 497-1957 Jill Lungren	THOUSAND OAKS, Hillcrest Center, 403 W Hillcrest Dr
CULVER CITY HOLLYWOOD PEASANTS	Wed 7:30-10:00	(310) 398-8187 Al Drutz	CULVER CITY, Culver West Park, 4162 Wade St. (park on Moore St.)
ETHNIC EXPRESS INT'L FOLK DANCERS	Wed 6:30	(702) 732-4871 Richard Killian	LAS VEGAS, Charleston Heights Art Center, 800 S. Brush St.
HAVIRIM INT'L FOLK DANCERS	Sun 7-9	(805) 647-4181 Nancy Benz	VENTURA, Temple Beth Torah 7620 Foothill Rd (corner Kimball)
KERN INT'L FOLK DANCERS	Wed 7:00-9:00	(661) 831-5007 Delphine Szczepkowski	BAKERSFIELD, Wayne Van Horn School, 5501 Kleinpell Ave.
KRAKUSY POLISH FOLK DANCE ENSEMBLE	Tu, W, F 7:15-9:30 Sat 2:00-4:30	(626) 286-6779 Steve Perzyna	LOS ANGELES, Polish Parish Hall, 3424 W Adams Blvd.
KYPSELI GREEK FOLK DANCING	Fri 8:00	(818) 990-5542 Dalia Miller	PASADENA, Skandia Hall 2031 E. Villa
LAGUNA FOLK DANCERS	Sun 7:00-10:00 Wed 8:00-10:00	(714) 893-8888 Ted Martin	LAGUNA BEACH, Community Ctr 384 Legion Ave
LEISURE WORLD INT'L FOLK DANCE CLUB	Tue 8:30am-11:00 Sat 9:00am-11:00	(949) 768-6039 Florence Tabor	LAGUNA WOODS, Club House 1, Leisure World
MOUNTAIN DANCERS	Thu 7:00-9:30	(626) 794-8889 Vicki Davis	S. PASADENA, Woman's Club, 1424 Fremont Ave.
MULTICULTURAL ARTS CLUB	Wed 5:00-7:30	(949) 770-7026 Miriam Kahn	LAGUNA WOODS, Leisure World Club House 1 Gym, 24232 Calle Aragon
NARODNI INT'L FOLK DANCERS	Thu 7:30-10:30	(562) 862-0521 Carol Wall	DOWNEY, Dance America, 12405 Woodruff Ave.
PASADENA FOLK DANCE CO-OP	Fri 7:45-11:00	(626) 446-5160 Marsha Fenner	PASADENA, Throop Mem. Church 300 S. Los Robles
SAN DIEGO INT'L FOLK DANCE CLUB	Wed 7:00-9:30	(619) 276-1765 Bob or Virginia Bigelow	SAN DIEGO, Balboa Park Club, Presidents Way off Park, Balboa Park
SAN DIEGO VINTAGE DANCERS	Thu 8:30 - 9:30	(858) 622-9924 Marry Jennings	SAN DIEGO, Normal Heights Methodist Church 4650 Mansfield St.
SAN PEDRO KOLO DANCERS	Mon 7:30-9:30	(562) 924-4922 Dorothy Daw	SAN PEDRO, Dalmatian-American Club, 1639 S Palos Verdes St.
SANTA BARBARA COUNTRY DANCE SOCIETY	Sun 5:30-10:00 Tue 7:00-9:00	(805) 682-1877 Elliott Karpeles (805) 682-5523 Gary Shapiro	SANTA BARBARA Carrillo Rec Center 100 E. Carrillo St. (Sun) Westside Cmnty Ctr, 423 W Victoria (Tue)
SANTA MARIA FOLK DANCERS	Mon 7:00-9:00	(805) 528-0568 Jean Wheeler	SANTA MARIA, Veterans Memorial Ctr, Pine & Tunnell Sts
SKANDIA DANCE CLASSES	Mon 7:00-10:00 Wed 7:00-10:00 Call for others	(714) 893-8888 Ted Martin (714) 533-3886 Donna Tripp (310) 827-3618 Sparky Sotcher	ANAHEIM, Downtown Community Center, 250 E Center CULVER CITY, Lindberg Park, 5401 Rhoda Way
SOLVANG VILLAGE FOLK DANCERS	Sat 7:00-10:00	(805) 688-2382 Jean Menzies	SOLVANG, Santa Ynez School 3325 Pine St
SOUTH BAY FOLK DANCERS	2nd Fri 7:45-9:45	(310) 377-6393 Bea Rasoff	TORRANCE, Torrance Cultural Ctr, 3330 Civic Center Dr.
TUESDAY GYPSIES	Tue 7:30-10:30	(310) 390-1069 Millicent Stein	CULVER CITY, Masonic Lodge 9635 Venice Blvd.
VESELO SELO FOLK DANCERS	Fri 7:30-10:30 Sat 8:00-11:00	(714) 680-4356 Lorraine Rothman	FULLERTON, Hillcrest Recreation Ctr, 1155 N. Lemon
VINTAGE ISRAELI DANCING	4th or 5th Sat confirm	(818) 990-8925 Louis dovbyrd@aol.com	SHERMAN OAKS, Anisa's School of Dance, 14252 Ventura Blvd.

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sleeps 2, with bedding, towels & maid service
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American

American Social Dance, The Dance is Us.

Why do we dance the way we do? How do we tell the difference between the *flamenco* of the Spanish Gypsies and the Lindy? Or the Ukrainian *Hopak*? Why, indeed, do those people dance the way they do?

Why, indeed. Why do we dance at all? And what is dance anyway? Hmm? Isn't it? If we give it some thought, dance, and how we perform it, tells us a lot about ourselves. And not just ourselves - we can see into the intimate values of anyone who dances. And that includes almost everyone. Serious studies are made on lesser questions.

Dance ethnology is that unique science that relates dance to the personality and aesthetics of the ethnic group to which it belongs and identifies the social, geographical and historical factors which effect the dance's form and character. It seeks to understand not only how, but why one culture's dance differs from another's and what the dance tells us.

The theory is that dance will survive as long as it satisfies a contemporary social need and aesthetic; if it does not, it will not survive and will pass into history or, at best, be preserved only artificially. But its movements and relationships will tell us much, if we only observe.

For centuries, dance served as the social center of polite society and the artistic release for the peasantry. Dance historians and ethnologists have an almost limitless supply of dance history upon which to ponder.

America's own two-hundred year-old folk / social dance traditions are entirely worthy of such ethnological examination as both the product of a rapidly changing society and a clear record of the evolution of contemporary social values and attitudes.

Our social dance tradition goes back well into the 18th Century with the importation of country dances from England, Ireland, Scotland and France, Germany and Scandinavia. Even the *fandangos* of Early California are important, but we will attend to the East Coast here.

George Washington loved to dance. His favorite, "Sir Roger de Coverly", is now known as "Virginia Reel". It was the time of the minuet, dancers standing apart from partners, gentlemen supporting heavily-gowned ladies through the latest complex figures created by touring dance masters.



New England Quadrille (men in military uniform)

The formal polka and waltz from Europe became the popular ballroom dances of the 19th Century, delayed at first by the reluctance of 18th Century minds to accept the dangerous new closed dance position. They swept European society by storm, although the peasants had been dancing it for a couple of generations before. In America, the waltz and polka were a strong tie to the Old Country and were cherished as a reminder of a heritage left in the bitter-sweet emigration to America and on to the frontier. America still looked to Europe for cultural inspiration. There is even record of the polka being danced in the California gold camps seventeen years after it was first recorded in Bohemia in 1834!

West Point cadets were expected to be proficient in dance as part of being an officer and a gentleman. Many an elegant waltz in the finest Viennese style was seen at military balls throughout the Civil War and subsequent Indian Wars on the frontier right up to the time it disappeared.

Not all American ballroom dance was of the waltz / polka variety. New Englanders danced barely-changed English country dances, performed in long-ways sets, called "contras", or in square formations, "quadrilles", clearly descended from the previous century's minuet. Each dance had a set sequence of well-known figures and the dances were well and eagerly attended in the many small villages. A person's reputation and standing in the community was frequently enhanced or diminished on attendance and skill at the dance.

DANCE ON THE WATER

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Ethnic Music

Tino Mori (Macedonia)

Tino, Come

Tino is on the way to her wedding with her friends.

What she does not know is that her groom is, even in the moment, upon his death bed with three priests around him. And so it is, off we go to the joyous wedding of our life... and it is always death who is the soon-to-be groom.

The rhythm is in 7/8; The count is 1-2-3---1-2---1-2 or long-short-short.

Words in English

God bless you, Tino,
Your old mother and your old father.
Tino is betrothed to someone
Far away, in Gevgelija.
In Gevgelija
To Deljo Turundzula.
Deljo is sick
And is going to die.
At his side
There are three priests.

Words in Native Tongue

Bog da bie, Tino mori
Tino mori, tvojíta stara majka.
Tino mori, Tino mori,
Tvojot stari tatko de.
Što mi - te armasaja, Tino,
Tino mori mnogo na daleku.
Tino mori, Tino mori,
Dur na Gevgelija de.
Dur na Gevgelija, Tino,
Tino mori za Deljot Turundzula.
Tino mori, Tino mori,
za Deljot Turundzula de.
Deljo bolen lezi, Tino
Tino mori, Deljo ke da umri,
Tino mori, Tino mori,
Deljo ke da umri de.
Nad glava mu stoji, Tino,
Tino mori, troika ikimdžiji,
Tino mori, Tino mori,
Troika ikimdžiji de.



Erev Shel Shoshanim (Israel) Evening of Roses

The images used in this song are classic images used by the mystics of the East for centuries when singing of the longing of the soul towards the divine.

Words in English

Evening of roses,
let us go out to the garden.
Myrrh, spices, and incense
are a carpet for your feet.

Chorus:

Night comes upon us slowly
and a breeze of roses is blowing.
Let me whisper a song to you quietly,
a song of love.
It is dawn, a dove is cooing.
Your hair is filled with dew.
Your lips are like a rose to the morning.
I'll pick it for myself.

Chorus:

Words in Native Tongue

Erev shel shoshanim
netze na el habustan
Mor b'samim ulvona
l'raglech miftan
Laila yored l'at
vruach shoshan noshva
Hava elchash lach shir balat
zemer shel ahavah
Shachar homah yonah
roshech maleh tlalim
Peich el haboker shoshana
ektefenu li

Words from the Touchstone Dance Library: www.sacredcircles.com/THEDANCE/HTML/LISTENTC.HTM

Dance



Shredded Feet Appalachian Dancers

From Tennessee to Georgia, Irish and English settlers brought their dances to their isolated Appalachian Mountains; an interesting merge of styles. The Irish "jig" took on a different flavor, influenced not only by the wearing of heavy work boots, but by the freely expressive dance movements of African slaves - we know it now as the clog and it is a truly American folk dance, registering perfectly the origins and aesthetics of the Appalachian people.

To this mix of Appalachian aesthetics, add the country dances of the English. The evolution of the Big Circle Dance is an adaptation of one or more English dances, with the added element of called figures and clogging, danced in isolated hamlets in wooded hills and valleys for generations.

Following the Civil War, New England farmers began to abandon their rocky farms and Southerners left destroyed plantations to seek new land out west. Expansion into the Indian lands of the Great Plains from Montana to Texas began in earnest in a period of American history familiar to us all - the Old West. And the dance went with it. Like the people who went West, the dance took on new forms and new roles in the new society about to be born.

Imagine the scene: widely scattered small towns and ranches, populated with a mix of people from not only the North and South, but by newly-arrived immigrants from Europe - Czechs, Poles, Irish, Germans, even French. In this vast land with few amenities, dances were eagerly anticipated and well attended by people from vastly different backgrounds who barely knew each other. The New England contras and quadrilles would not work here - no one knew the sequence of the

figures. High-topped riding boots and lack of a wood floor made clogging impractical. Necessity created the quadrille with called figures and our national square dance was born, its complex figures requiring attentive teamwork from everyone, perfectly reflecting the social climate and aesthetics of American culture which are still with us - we hope.

To Americans of the emerging 20th Century things needed to change - and things were indeed changing. The frontier was gone, the Industrial Age was upon us, a new middle class was emerging and great social and technological innovations were on the horizon. The 19th Century - and Europe - were in the past, old fashioned and out of step with the modern new times. The waltz and polka and even the square dance must step aside for something different and new, just as the minuet had a century earlier.

To social historians, the most significant socio-economic event of the new century was the "trust-busting" campaign of Teddy Roosevelt and William Howard Taft, relieving the huge business conglomerates of their strangle hold on the American society and economy. Child labor was common, as were ten and twelve-hour work days, six-day work weeks, sweat shops and subsistence wages. A merchant class was almost nonexistent and an enormous void separated the upper and lower classes - a void soon to be filled.

The nation's industrial base had become well-established. Everyone was fascinated with the new mechanical gadgets - from washing machines to apple peelers were being produced and consumed in a frenzy of mechanical technology. Consumerism was a new part of social life and the economy as more and more new products came on the market.

Labor unions became a part of American society, wages began to rise and working hours to lessen. It was also the time of the powerful and emotional cause of women's suffrage. With the vote, women moved ever closer to legal and social equality with men and a major shift in the social order was underway.

This volatile mixture of changes in power, the increase in competition, the growing purchasing power of the people, and rapidly evolving social and economic values led to the single most important social development in modern American history - the emergence of the American middle class. It happened in less than a generation.

American



This newly affluent middle class exhilarated in its sudden wealth and, free of the feudal business practices of the "Gay 90's", sought desperately to distance themselves from the lower classes of which they had so recently been a part. In searching for their new identity, elegance and newness became highly prized symbols of success - new fashions,

new music, new machines - new anything. And they began to look for new means of expression of their new status - something fresh and new and - American!

Ragtime music was fresh and new; its syncopated sounds quickly became popular in spite of its disreputable origins as entertainment in the finer "sporting houses." The combination of African rhythms and syncopations produced a sound very different from the 19th Century ballroom music of Strauss and others.

One of those African-American brothel pianists, namely Scott Joplin, was contracted to write new songs in his Ragtime style. Maple Leaf Rag was published in 1898 and the rest is wonderful Ragtime history. For two decades, Ragtime was almost the only new music composed in America.

The "nouveau riche" at first disdained the "vulgar" new music as more suitable for the lower classes, but its lively, infectious new sound eventually won out and Ragtime music was "in".

But those awful dances!

To "high society", the black community's dance was vulgar and unsophisticated - the "Grizzly Bear" and the "Bunny Hug" and the "Cake Walk" and "Turkey Trot." These weren't dances! Nobody would be caught dead dancing them, especially when one was striving to identify with "polite" society. Remember, this was generations before modern "political correctness". So the middle class waited, and waited, for something new and elegant, more suited to their new status in life.

It came in the form of Vernon and Irene Castle (above), a young couple who, while seeking their place in the Paris spotlight, had created and performed a

new form of ballroom dance - elegant, smooth and sophisticated. An instant hit in Europe, they were just what the folks at home wanted: fashionable, handsome, young, fresh, suave, wholesome - and married! Their new style of dance was perfect for Ragtime music and a perfect match with the expectations of the new America. The Castles launched a dance craze which has not been equaled in this country before or since.

The "One-Step", "Castle Walk", "Tango", "Maxixe", even the Polka seem quaint and archaic to us now, simplistic in their approach to the dance, but they are symbolic of the American personality of the first twenty years of the 20th Century. They were danceable, fun and elegant and everyone could dance them. It was democracy in dance and America wanted all it could get. The Castles became fabulously wealthy, giving performances across the country and giving dance lessons to the wealthy at prices that are unheard of even today.

Alas, it could not last. World War I changed the world, abruptly tearing America from its innocent past and Europe from its feudal one. Vernon Castle's death in 1918 was painful for his millions of fans, dampening the Ragtime fever, and America was left seeking something to fill the sudden void. After only twenty years, the 20th Century needed to be reborn.

Suddenly America realized something! We were a world power! We had conquered a mighty foe and brought American thought and values to the rest of the world! We were young and powerful and we could do anything we wanted. We had natural resources beyond imagining and we could build anything. The energy of it all was ready to explode into the "Roaring 20's".

Suddenly Jazz appeared and became the new craze of American society. Jazz had experienced a parallel development to Ragtime, primarily in New Orleans, out of the mainstream of East Coast and Mid-Western society. Like Ragtime, jazz pianists had entertained customers in the brothels of Storeyville, New Orleans' 28-block long red light district. Storeyville was shut down in 1917; the brothels were closed, the gambling halls were locked up and all those wonderful musicians were suddenly out of work. Their exodus from New Orleans must have been a difficult one as they migrated to the big Eastern cities of New York and Chicago and Philadelphia and elsewhere.

Recent Events



And they came from far away.----- to the Conejo Valley Folk Dance Picnic

We were greatly honored to have **Beverly and Irwin Barr**, and **Jay Michtom** join us on a lovely Saturday afternoon August 16th at our annual picnic in Thousand Oaks.

Besides the great dancing on the grass, we enjoyed munching on all the goodies everyone brought. Great Greek salads, olives, hummus and freshly baked bread were a great complement to the *Syrtos*, *Hasapikos* and *Kalamatianos*.

To top it all off, we also celebrated **Yngve Naerheim's**, **Ron Ladd's** and **Lou Pechi's** birthdays. They entertained us with a chorus line and a great variation of the Munchkin song from the "Wizard of OZ: "We are the birthday boys, the birthday boys, the birthday boys...."

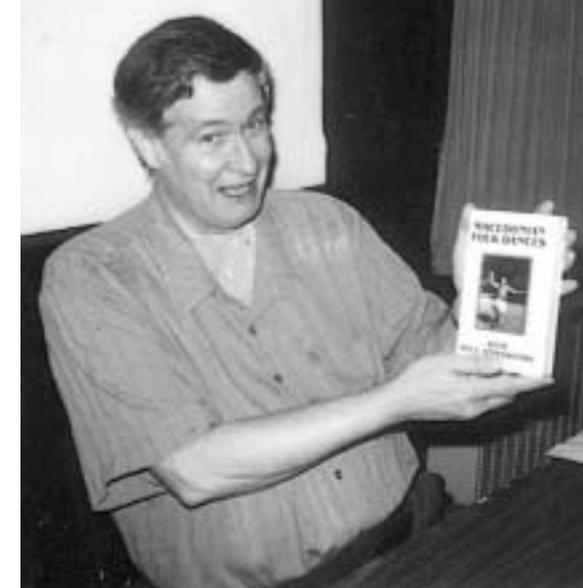
After we blew out the candles and ate the cake, dancing resumed until everyone finally pooped out.

What fun!

— *Lou Pechi*

CAL TECH'S SPECIAL GUESTS

Recently CalTech Folkdancers had **Dennis Boxell** (right, above) teaching. Having Mr. Boxell is always enjoyable, for his teaching is unlike others. He gives folklore background on each dance which tells why, sometimes how, the dance is done, along with his teaching basic movements.



This time we did more of the 'strolling dances' type. They can at first be hard because of the easy, but different, count from what most dances have. This challenge is fun and refreshing. We also did some work on basic *Triti Puti* with a gaida player, challenging us to do what the villagers, not a stage group, do. We will work more on this the next time he is here, hopefully in early October.

The next week we had the **Yeseta Brothers Tamburitza Band**. This was really a great night. Some people came in costumes of their region or family. Every one came to dance and have fun. **John Filcich** did a quick teaching of *Bunjacko Memocko Kolo* and *Veliko Kolo*. An amazing thing happened! I had two guys for *Bunjacko Memocko*, one of whom was John Filcich, who had to figure out how to really do the ladies part, as he was one of the 'ladies'.

Licko Kolo was interesting. **Tom Yeseta** started verses 1 and 2 with John Filcich as leader of the line. **Anthony Ivancich** was number 3 in line. I heard variations, slight though they were, from all three singers. The fun was very spontaneous. Don't miss their next playing with us, hopefully in January.

Next events include visiting Bulgarian musicians, Dennis Boxell, and **Miamon Miller**.

— *Nancy Milligan*

Celebration of Life

Pat was known as a lover of dance and dancers, and a supporter of students. She came to UCSB as often as she could, and was always willing to help out teaching the kids. She gave me a costume this past spring, just a few months ago, as she said to me - she wanted me to have it "before anything...<pause> happened". It is an authentic Shupe costume that I treasure.

— *Jatila van der Veen*

In awe I watch as she gracefully moves
in synch with the ebb and flow of exotic music
as if they were one
music with sounds and difficult rhythms
of a not so familiar heartbeat that somehow
reaches

our innermost places and validates
the existence of universality

In awe I watch the effortless flow of her movements
so very uniquely natural to her

In awe I see during the moment of the dance
her joyful exuberance

that radiates to all of us who surround her

In awe I see her inner strength facing her dark time
of suffering and struggle for life

In awe I watch how her love of music and dance
transcends her

into the light of a more joyous plane.

In awe I see her grace, her inner beauty
her warmth, her cheerfulness

her laughter, her dedication

In awe I feel privileged to have had the experience
of her sharing these things
with me.

— *Emily Winters*

The Tuesday Night Gypsies were always delighted when Pat made the long drive to Los Angeles to dance with us. Her presence always stimulated our group, and her smile added to the joy of the evening.

Any dance that Pat led was done with style and elegance. One dance in particular stands out in my memory. When I first saw Pat lead Lesi, the dance was immediately transformed for me. Her perfect steps, grace, and the glowing expression on her face are visible to me whenever I dance Lesi, and I continue to see her at the head of the line.

— *Sandy Helperin*

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Dance



Jazz took up where Ragtime left off and the Roaring 20's were underway! The economy soared, Prohibition added its contribution to the mix and Americans began the great experiment of redefining America. Many of those still alive recall dancing the "naughty" Charleston in defiance of our parents' disapproval (left). The Charleston actually began with the African-American community over a decade

earlier. It became popular with the general population in the mid-1920's as an ideal expression of the exuberance in America's new power and wealth. For the first time, women took an equal and energetic part in the dance, celebrating suffrage as the law of the land. Mothers were aghast at their young daughters' short skirts and shameless antics, unthinkable under the 19th century standards of the dour Queen Victoria.

Interestingly, the Fox Trot was the most popular dance of the 1920's, in spite of the Charleston's notoriety. The Fox Trot evolved from the One-Step - smooth, graceful and sophisticated. Etiquette books of the day plainly state that this is the dance for those who would appear elegant. It is still the dance of sophisticated society and has been with us longer than the waltz and polka had been at the turn of the century.

The Great Depression of the 1930's needs no description. We know about the dance marathons, where dance emulated the grim, dogged struggle to survive. The carefree, sassy Charleston became the heavy, deliberate Shag, again adapted from the black community's prolific repertoire, because it satisfied the incessant urge to express the human condition in movement. Jazz and the blues became the voice of American music and we cherish it still as a major part of our traditional repertoire.

World War II, for all its horror and sacrifice, revitalized America. Thrust abruptly into a conflict of monumental proportions, Americans found new pride and energy in their ability to respond to the greatest threat ever to our values and way of life. Factories sprang to life, everyone worked for a common goal and the nation focused on one thing - victory.

And there, in the midst of it all, Benny Goodman's bubbling, energetic, optimistic Swing appeared, perfectly defining America's mood. The dance which accompanied it, an evolution from the Shag, still rates as one of America's greatest folk / social dances, strongly affecting American popular dance to this day. Women were free to express sexuality and strength and femininity, an equal partner in the dance as they had been in the war effort. The Swing would have been sorely out of place in the Ragtime years.

Many of us remember the music of the 1950's and what Rock and Roll did to it. The evolution of Rock and Roll - and the countless dances created for it - has been a mirror of rapidly changing social values and economic conditions, varying from gentle to frantic and beyond. Dancers abandoned the embrace and support of a partner, preferring to display their art from a viewable distance. Music and dance alike appear, flare brightly and disappear, to be replaced by something else. Disco appeared in the mid-1970s, emulating the 1960's fascination with newfound sexuality and gender competition, just as the Charleston did 50 years earlier.

Love it or hate it, Rock and Roll now has a 40-plus year history which must be recognized.

An interesting phenomenon awaits us in the not-too-distant future. Looking back over several hundred years of Western history, the beginning of every century has been marked by great social evolutions. The Baroque Period emerged in the early 18th Century and gave us the stately, proper minuet. The waltz and polka, with the embarrassing embrace, pushed their way inevitably into a reluctant 19th Century. We have just witnessed Ragtime's role in our current century.

We've arrived at a new century. A new millennium! What forces, what needs, what new aesthetic will emerge to shake off the hoary old 20th Century and create new ideas and behavior standards. Dance will invariably be a visual expression of that change.

What kind of dance and music do you suppose the people born in the early and mid 1990's, will adopt as the expression of their new world and new century? Might they discard their parents' sixty year-old Rock and Roll and start something yet unimaginable? What can they do to shock and scandalize a generation raised on rap music and MTV?

Wouldn't it be interesting to be around to see it!

— *by Richard Durce*

Calendar

Note: Federation Events are in Bold.

CALL TO CONFIRM ALL EVENTS.

OCTOBER

3 Joe Graziosi teaching at Kypseli. At Skandia Hall, 2031 Villa St., Pasadena. Info: (626) 796-8191, www.kypseli.org.

4 *Calabasas Cultural Festival*, 9:00 a.m. – 5:00 at Leonis Adobe. Music, dance, arts and crafts, tour of Old Town. Free. Info: (818) 878-4242, X270.

4 *Playford Ball*, Throop Church, Pasadena. Live music. Info: www.geocities.com/sbecd.

4 *Oktoberfest*, noon – 11:00, Honolulu Ave. Montrose. German food, music, show. Free. Info: (818) 249-7171, www.montrosechamber.org.

4 Dunaj ragtime dance performance, 7:30 at Fullerton College Recital Hall. Part of Orange County RagFest. See OTS for details. Info: Rich, (714) 641-7450.

4, 5 *Greek Festival*, at St. Spyridon Church, 1391 Chaffee, Upland. Dancing, music, food, crafts. Info: (909) 985-4411.

4, 5 *Lithuanian Fair*, 11:00 a.m. – 6:00 at 2718 S. George St. L. A. Folk dancing and singing, food, crafts. Info: (818) 701-7977, lithuanianfair.com.

11 *Scottish Ceilidh Dance*. Saturday 7:00–10:00. At Clocktower Inn, 181 E. Santa Clara St., Ventura.

11 *Terribly Tango Ragtime Ball*, 7:30 at Normal Heights Methodist Church; San Diego. Information: www.lahacal.org/sandiego/tango.htm.

11, 12 *Seaside Highland Games*, Seaside Park, Ventura. Info: John at (818) 886-4968.

11, 12 *Cajun Zydeco Music and Food Festival*. Live music, dance classes. Info: (619) 234-8612.

12 *Taste of Encino*, int'l folk dancing, live music performances, food vendors from local restaurants. All events free. Encino Park. Info: (818) 817-7756.

12 Dunaj performance, 3:00 & 5:00. At Alpine Village Oktoberfest, Torrance. Info: (714) 641-7450.

17–19 International Folk Dance Workshop Weekend, at Camp Hess Kramer, Malibu. Sponsored by Folk Dance Federation. Info: Beverly (310) 202-6166. See OTS and ad.

18 *Baksheesh Boys Band* play for dancing at Folk Dance Center, San Diego. Info: vmaheu@cox.net.

25 *La Guelaguetza*, Mexican festival with music, folk dancing from Oaxaca. Olvera St., Los Angeles. Free. Info: (213) 624-3660.

25, 26 *International Festival of Masks*. Dance, theatre, storytelling from various world cultures. Wilshire Blvd. at Craft & Folk Arts Museum. Free. Info: (323) 937-4230, www.culturela.org.

25 *Old West Fest*, celebration of Old West history; exhibits, demonstrations, music, dancing, roping, re-enactments and more. Autry Museum, Los Angeles. Information: www.autry-museum.org.

26 *Autumn in the Japanese Garden*, Japanese dance, origami, ikebana, brush painting. 10:30 a.m. – 3:30 at Woodley Ave., Van Nuys. Info: (818) 756-8000, www.thejapanesegarden.com.

28 *Miamon Miller & Pals* playing at Cal Tech Folk Dancers. 7:30 at Throop Church, Pasadena. Costumes encouraged. Info: (626) 797-5157.

30 Halloween party 7:30 at Narodni. Costumes, potluck. See OTS for details.

31 *Swedish Fiddlers concert* 8:00 at Boulevard Music, 4316 Sepulveda Blvd (at Culver Blvd), Culver City. Tickets at (310) 398-2583.

31 Halloween Party with the West L.A. Folk Dancers (Friday). 7:30. See OTS for details. Info: call Beverly (310) 202-6166.

NOVEMBER

1 *Ahmet Luleci* teaching Turkish dances at Folk Dance Center, San Diego. Info: vmaheu@cox.net.

1 *Swedish Fiddlers concert* with a dance to follow. 7:30 at Scandia Hall, 2031 E. Villa St., Pasadena. Info: (562) 884-5763.

7 *Day of the Dead Celebration*, Mexican music, dance, comedy, magic, art. 7:30 at John Anson Ford Theatre, Hollywood. Info: (323) GO 1-FORD, www.fordamphitheatre.org.

7–9 *Julian Scottish Weekend*, Camp Stevens. Info: Janet at (760) 929-0103.

15 *Shangri-La Chinese Acrobats*, 8:00 at Beckman Auditorium, Cal Tech, Pasadena. Info: (888) 2CALTECH, www.events.caltech.edu.

16 *Los Angeles Mariachi Festival*. Mexican music, folklorico, food. At Mariachi Plaza, East L. A. 11:00 a.m. – 5:00. Free. Info: (323) 466-1156. These occasions made life ever so much better

Celebration of Life

Holidays and celebrations, we did them all. Dancing and traveling, we had a ball.

Leon & Sybil's shared passion for folk dancing Was not an experiment. They met at a folk dance camp and made their life together permanent. Leon's smile, his laugh, oh so comfortable. Known for his super hugs, oh so memorable.

Leon and his sweetheart often went to see all parts of the world where they were meant to be. Away on these adventures many times a year. Thanks to folk dancing, they remained near and dear

Leon gave of his time and talent so readily. He enthusiastically shared his talent so steadily. Leon, you were way too young to be taken away. You will live on in our hearts and in our dance circle, day after day.

— Beverly and Irwin Barr

Pat Peterson

Pat Peterson's long struggle with cancer ended on the morning of August 23, 2003. She had known for some time that her case was terminal. Nevertheless, she continued to dance whenever and wherever she could do so. She customarily drove approximately 200 miles round trip to join us at Café Danssa on Wednesday evenings, and she did so, even on days when she had just received a chemotherapy treatment. Pat was determined to enjoy life for all the time available to her, and she was still dancing up to the week of her death.

We at Café Danssa loved and admired her for many reasons, but three things are especially memorable: her matter-of-fact acceptance of her condition, her infectious laugh, and her extraordinary gallantry in continuing to live as full a life as possible, even as her condition worsened. Pat was a young woman. We wish we could have had her with us for much longer. We will miss her. We will never forget her.

— Balkan Dancers at Café Danssa

Losing a friend is a hard thing to do, remembering Pat is easy. I will miss her visits at my house before we went dancing but will remember them fondly. I will remember her smile as she danced. I know all her friends will also. Sincerely

— Gabrielle Bresnik



Pat, dear, Pat, what a sweetheart. You got under our skin from the start. We didn't know where you were from. All of a sudden we saw you dancing here, there, and everywhere until dawn.

Pat, dear Pat, the thought of you makes us smile bright. Your smile lit up a room like a neon light. You always greeted us like we were your best friends. Your friendship grew strong and stayed till the end.

Dancing was your passion, but so were people. Your love for both was higher than a steeple. Your absence on the dance floor leaves us with a big void. But we know you're dancing with us, just join the circle and enjoy.

We don't have to say good-bye. With so many wonderful memories and pictures we can always say "hi" Wonderful memories of dancing and laughing so hard. Will live forever along with the love in our heart.

— Beverly & Irwin Barr



Leon Goldenblank

If one word could capture the unique personality of Leon Goldenblank, that word might be "generous". Leon was generous of spirit, always ready to greet his friends with a most heartfelt embrace. He was generous with his time, always ready to join another committee, take on another job.

He was generous with his sense of humor, always ready with a smile and his wonderful laughter. He was generous with his support, always there to boost your spirits, to help anyone in need. However, one word cannot possibly describe this dear friend. Leon was gentle, considerate, sincere, affectionate, intelligent, spontaneous, enthusiastic...

Cetvorno Horo stands out in my mind as Leon's dance. "4 more" Leon, we will remember you with love "4-ever more".

— *Sandy Helperin*

'Celebration' (on the occasion of a folk dance group birthday party.) in memory of Leon Goldenblank

seventy smiling faces
and many of us are at least seventy
every inch alive with music

and twinges of regret and circumstance
vibrancy within each worn and weathered guest
dances and dances in celebration
while seventy colored lights twinkle
in the fading reality of twilight

our star-studded future is all too uncertain
within encircling arms, songs and dancing
and the temptations of a bountiful table
we cannot always see the smiles or hear the laughter
they flow like vintage wine
over the cobblestones of our history

seventy smiling faces smoothed over
in a misty evening's balm
and sometimes all the voices are one
feet shuffle into quick steps
and race into an early dawn

seventy golden rings intertwine
and glint bravely in the dew-filled night
with a pulse yearning for the broken links
remembering each embrace and steaming dish
remembering foot steps and dance steps
and darkened corridors of grief

still this night bursts with energy and resolve
with nostalgia by design
its patter defined by necklaces of jingling coins
as optimistic as seventy smiles

— *Lillian Rodich*

Leon enjoyed life, dancing, Sybil, and friendship. He also enjoyed my beer. As some of you know, I have been doing home-brew for years, and Leon was always my best 'customer'. He also enjoyed collecting beer mugs ('mugs' doesn't sound like an elegant - enough term for the beautiful objects they are), and used them with the above-mentioned liquid (but never to excess).

— *Jay Michtom*

The leon we knew

Leon was loved by all who knew him.
A real treasure, a gem.

With Sybil by his side, they made a great team.
He adored every inch of her, her presence made him
beam.

At our house or their's, we shared many good times
together.

22 **Zeljko Jergan Institute and dance, presented by Folk Dance Scene. Culture corner, exhibitions, live music, food. Westchester Senior Center. See ad. Info: (310) 474-1232.**

22 *St. Andrews Ball*, presented by Los Angeles chapter RSCDS. Live music.

28 **Day After Thanksgiving Party at the West L.A. Folk Dancers (FRIDAY). 7:30 at Brockton School, 1309 Armacost in W.L.A. See OTS for details or call Beverly or Irwin at (310) 202-6166.**

DECEMBER

1-5 **Cruise and dance with Beverly & Irwin Barr and the West. L.A. Folk Dancers. See ad in this issue of Scene for details. Call (310) 202-6166.**

6 *Jaap Leegwater* teaching at Folk Dance Center, San Diego. Info: ymaheu@cox.net.

28-1/1/2004 **New Year's trip, including a New Year's Eve Party, with Beverly & Irwin Barr and the West L.A. Folk Dancers. A 5 day trip with motorcoach transportation. Info: (310) 202-6166.**

31 **Pasadena Co-Op New Year's Eve Party -- Location TBA.**

2004

JANUARY

18 **Pasadena Co-Op Winter Festival at the Scottish Rite Cathedral, 150 N. Madison, Pasadena. Info: (626) 446-5160**

24 *Intersection Re-union*, 5:00 – midnight at Elysian Masonic Lodge, Franklin & Vermont Avenues, Hollywood. Dinner and dancing. Info and registration: www.lifestival.com.

FEBRUARY

3 *New Shanghai Circus*, Chinese acrobats. 8:00 at Pepperdine Univ., Malibu. Info: (310) 506-4522.

6-8 **Laguna Folk Dance Festival. Teachers are Joe Graziosi and Marilyn Smith. Ensign School, Newport Beach. Info: (949) 646-7082.**

NORTHERN CALIFORNIA

10/17-19 *Harvest Folk Dance*, Fresno. Friday 8:00 at LaFayette Social Hall, Sat. at Fresno State, 1:00 Institute, 7:00 dancing, exhibitions; Sun. 11:45 mtg. followed by dancing, exhibitions, 6:00 after-party.

18 *Mostly-Balkan Party*, with Fusae Senzaki teaching. 8:00 -11:00 at YLI Hall, Sacto. Info: Barbara, (916) 923-1555.

10/31-11/2 *Asilomar Workshop*, Scottish dancing. Monterey. Info: Julee at (650) 364-4642.

11/21-23 *West Coast Ragtime Festival*. Ragtime music and dance with a large dance floor. Terrific weekend. Check out West Coast Ragtime Festival web site for information. Red Lion Inn, Sacramento.

11/27-30 *Kolo Festival*, Russian Center, SF.

1/9-10/04 *Heritage Festival*, at Community United Church, San Carlos. Party Friday night, Institute Saturday afternoon, dancing and exhibitions Saturday night.

OUT OF STATE

HAWAII

12/8-22 *Dance on the Water Cruise*. Sandy Starkman teaching. Depart from L.A., or San Diego. Info: Mel at (510) 526-4033, meldancing@aol.com.

MASSACHUSETTS

10/10-13 *World Camp*, with Joe Graziosi, Zeljko Jergan, Steve Kotansky, Ahmet Luleci, Yves Moreau. Plymouth. Info: (417) 232-4140.

10/18 *George Fogg's 75th birthday celebration*. At Church of our Savior, Brookline. If you can't go, you can send him good wishes at gafogg@juno.com.

OREGON

10/31-11/2 *Portland English Country Dance Ball Weekend*. Info: Paula, (503) 691-1758.

PENNSYLVANIA

11/7-9 *Head for the Hills*, Princeton Country Dancers' weekend in the Poconos. English, Scottish, Cajun, contra, swing dancing, music and crafts. Info: www.princetonol.com/groups/pcd.

WASHINGTON

10/10-12 *Greek Symposium*, hosted by St. Demetrios of Seattle. Live bands from Greece, performances, seminar.

WEST VIRGINIA

12/26-30 *Contradancers Delight*, at Lakeview Resort, Morgantown. Info: wdoyle@mountain.org.

WISCONSIN

10/24-27 *Chagigah 2003*, weekend of Israeli fd. Oconomoc. Info: Lisa (847) 509-0990, X12.

FOREIGN

TURKEY

8/24-11/3 *Tours of Turkey* by Bora Ozkok. Info: (800) 935-8875, tourinfo@boraozkok.com.

INTERSECTION REUNION JANUARY 24, 2004

Please visit our website at www.lifefestival.com for registration information for the Intersection Reunion.

Happy Dancing. Hope to see you there.

— *Sherry, Athan, Mady and the Reunion Committee*

CRUISE DEC. 1-5, 2003 WITH Beverly & Irwin BARR

Who can resist this fabulous bargain? (See the ad in this issue of Scene for more details). A non-stop party on the beautiful Ecstasy Cruise Ship. Leave from Long Beach. Ports of call are Catalina Island and Ensenada. We'll have a fun-filled time on board the ship including lots of entertainment and, of course, folk dancing.

There are only a few days left to join in on this cruise. Don't wait. Call Beverly for information and or to reserve space.

— *Beverly & Irwin Barr*

DAYTIME CLASSES WITH Beverly or Irwin BARR

Beverly teaches folk dance classes and line dance classes during the daytime. Irwin also teaches one daytime folk dance class. New semester starts in early October for some of Beverly's classes.

Call for days and times of classes, (310) 202-6166

— *Beverly & Irwin Barr*

DUNAJ'S ACTIVITIES

Dunaj Int'l Dance Ensemble is having a very busy Fall. We've already missed several of their performances in September, including one at the Bowers Museum in Santa Ana. But you can catch them at the Ragfest in Fullerton on October 4th where they will be doing, of course, a ragtime performance. For a change of pace, on October 12th, they'll be at the Alpine Village Oktoberfest in Torrance. Then up to Sacramento for the West Coast Ragtime festival where **Rich Duree** and **Ruth Levin** will be teaching.

NEW CD'S BY BORIS KARLOV

This 2-CD set features 40 exciting folk melodies by the legendary accordionist, **Boris Karlov**. This was compiled by **Yves Moreau** from the Archives of the Bulgarian National Radio, Balkanton records, and rare old 78's. Descriptive notes by Prof. **Manol Todorov** and Yves Moreau. Info and orders: (450) 659-9271, info@bourque-moreau.com.

RAGFEST IN FULLERTON

Traditional Ragtime music by some of the best Ragtime pianists in the country. Saturday October 4 (11:30 a.m. to 5) and Sunday, October 5 (noon to 5:00) at Steamers Jazz Club, 138 W. Commonwealth Ave. in Fullerton (\$15 each day per person).

Saturday evening (8 p.m.) concert and dance at Fullerton College Recital Hall, Lemon and Chapman in Fullerton (\$20). A wide selection of superb Ragtime pianists will play their favorite selections and compositions, including *one-steps, two-steps, tangos, waltzes* and more. The **Dunaj** troupe will perform a selection of dances from its Ragtime Dance Suite.

For information: (800) 690-6684 or (714) 680-6684. For tickets: Send check or money order, payable to Friends of Jazz, to: P O Box 5671, Fullerton, CA 92838-0671. Indicate number of tickets, name(s) and which performance. Website: www.ragfest.com.

— *Eric Marchese*

CAMP HESS KRAMER "CAMPS REVIEW" WEEKEND - OCT. 17-18-19, 2003

Last chance! Are you a last minute person? Do you still want to attend Camp Hess Kramer? Call now! You will thank yourself for attending this weekend.

The entire weekend is filled with fun, laughter, good food, good friends (old and new), a beautiful setting in Malibu, and lots of dancing. The friendly atmosphere makes this weekend so special, it will bring you back every year. The dancers go home with lots of new dances, new friends, and an overwhelmingly happy feeling. The teachers that you will have the pleasure of learning from are **Beverly Barr**, **Lu Sham**, and **Loui Tucker**, each one different and with an outstanding reputation.

See the flyer in this issue for details. Call or send in your reservations right now. The weekend is almost here. Accommodations are on a first to register, first choice basis. For information and answers to your questions, call Irwin at (310) 202-6166 or the Folk Dance Federation at (310) 478-6600.

— *Camp Hess Kramer Committee*

HALLOWEEN HAUNTS AT NARODNI ON OCT. 30

You are invited to join us for international folk dancing for Halloween Haunts, Thursday, October 30, 7:30-10:30. Wear a costume, \$4 per person, bring your

favorite treat to share, and wear your special dance shoes for dancing on a springy wooden floor.

The haunting place is Dance America Dance Studio in the ballroom, 12405 Woodruff Ave., Downey. Contact Carol for more info. (562) 862-0521, or g_cwall@earthlink.net.

— *Carol Wall*

WEST L.A. FOLK DANCERS (Mondays & Fridays)

Our Labor Day Party was a huge success. It was so great seeing such a big crowd of people, some from as far away as Arizona. The spirit was high and the evening was exciting.

Halloween Party - Friday, Oct. 31 - 7:30 Our next party is for Halloween. The actual Halloween date is on Friday this year and that makes our Halloween Party a special event. Add to our excitement by celebrating Halloween with us, dancing and partying. Join us for another opportunity to have a wonderful evening with the West L.A. Folk Dancers.

Day After Thanksgiving Party - Friday, Nov. 28

Another of our annual parties that we all look forward to is the "Day After Thanksgiving Party". This year it will be Friday, Nov. 28. Again, we will do our best to make a high spirited enjoyable party. Come join us.

Our parties are "All Request Dance Programs" played by Irwin & Beverly Barr. Bring pot-luck snacks and desserts for our pot luck table. See you there!

The West L.A. Folk Dancers meet on Monday and Friday evenings in W.L.A. Oct. 17 will be a dark night. We will be at the Camp Hess Kramer Weekend.

For information call (310) 202-6166

— *Beverly & Irwin Barr*

SWEDISH FIDDLERS ANDERS BJERNULF AND PERS HANS OLSSON TOUR IN SOUTHERN CALIFORNIA OCTOBER 31 TO NOVEMBER 4

Pers Hans traces his tradition directly within his family to his father Pers Erik and his grandfather Pers Olov, both famous fiddlers. He has thus a direct personal link to the music of the late 1800's. Yet he is known too as the creator of many original tunes that fit solidly in that tradition. The music of Rättvik, Hans's home district, has the strongest of continuous living traditions and Pers Hans personifies that tradition.

Anders Bjernulf came to his major tradition differently: He chose to immerse himself in the music of Bingsjö, a town that, like Rättvik, lies in Dalarna, a

October 2003

province central to both Sweden and its fiddling traditions.

Skandia of Southern California invites you to hear these great fiddlers in concerts that will be scheduled the first weekend of November 2003. Both Anders and Pers Hans have played extensively in the United States for tours, camps, workshops, and well-attended concerts. Even though they have played together for several decades-first as teacher and student and then as peers-this is their first tour together and they are excited at the prospect.

Tour Southern California, October 31 to November 4, 2003. Further info, contact: Chris Gruber-cpgruber@aol.com or (562) 884-5763.

UPCOMING TRIPS WITH BEVERLY & IRWIN BARR New Year's Trip -- Dec. 28, 2003 / Jan. 1, 2004

A New Year's trip is planned with a motorcoach to transport us to our destinations while we relax and enjoy. On the 5-day trip our days will be filled with many interesting sights and activities and dancing with friendly folk dance groups. A New Year's Eve Party will be celebrated with folk dancing (of course).

Cruise In Spring 2004

A Cruise with Beverly & Irwin Barr and the West L.A. Folk Dancers is planned for Spring, 2004. Detailed information is available.

Call (310) 202-6166 for trip information.

— *Beverly & Irwin Barr*

HAPPENINGS AT VESELO SELO

Much thanks to **Gordon Wall** and **Ted Martin** for helping us move into the 21st century with great sounding music and a very big selection of dances.

Saturday Nights:

4th: How about a traditional Mongolian dance--no partners. **Henrietta Bemis** will show us how. Rest of evening: all request.

11th: Quick review from Mongolia by Henrietta, then an all request.

18th: All request. Come dance to **Lucille Vestal's** great programming.

25th: Halloween Party! **Madison Avenue FolkBand** is returning which always makes for a lively evening. Prizes for costume displays. Bring your favorite noshes/goodies to share.

— *Lu Perry*

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Folk Dance Scene