

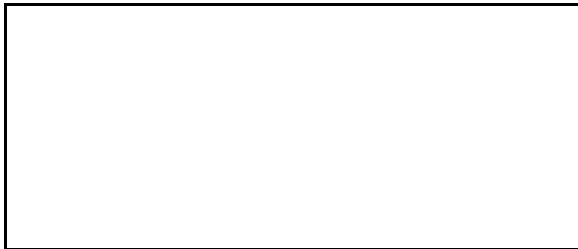
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Folk Dance Scene

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

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On the cover: Portraits of couples who met through folk dancing.

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

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Fri 7:30-9:45
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CANOGA PARK, Senior Center
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(310) 645-8316 Karen Ricks
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Methodist Church, 8065 Emerson

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Center, 11338 Santa Monica Blvd
Wed 10:45 am-12:30

CAFE AMAN

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

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(626) 797-5157 Nancy Mulligan
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PALM SPRINGS, Step By Step Dance
Studio 316 N. Palm Canyon

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(619) 281-5656
SAN DIEGO, 4569 30th Street

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W HOLLYWOOD West Hollywood
Park, San Vicente at Melrose

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Israelidance@yahoo.com
WEST HILLS, West Valley JCC,
22622 Vanowen ENCINO,
Community Ctr 4935 Balboa

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Studio, 15600 Mulholland Mon
10:00am-11:45 Tue 10:30am-noon
Wed 7:30-10:00; Thu 10:15am-1:05
L.A. Shaarei Tefila(women only), 7269
Beverly, Mon 6:30-8:00 Tue Wed
noon-1:30

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

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worldance1@aol.com Sherry
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Mihai; (818) 317-2200 Alexandru
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SAN DIEGO, Balboa Park Club,
Balboa Park

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SANTA BARBARA

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Union Room 2414

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LOS OSOS, South Bay Community Center, 2180 Palisades Ave,

CABRILLO FOLK DANCERS

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

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

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CERRITOS, Cerritos Senior Center, 12340 South St.

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PASADENA, Skandia Hall 2031 E. Villa

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LAGUNA BEACH, Susi Q Community Center, 380 3rd St.

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ALHAMBRA, Joslyn Senior Center 210 N. Chapel Ave.

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SAN DIEGO, Normal Heights Methodist Church 4650 Mansfield St.

SANTA BARBARA COUNTRY DANCE SOCIETY

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(805) 682-5523 Gary Shapiro
SANTA BARBARA, Westside Community Ctr, 423 W. Victoria St. (W); TBD (Sun)

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Mon 8:00 - 9:30
(626) 358-5942 Ann Armstrong
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(310) 390-1069 Millicent Stein
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ANAHEIM, Unitarian Church, 511 S. Harbor.

VINTAGE ISRAELI DANCING

1 Sat per month confirm 8:16 - 12:00
(818) 990-8925 Louis dovbyrd@aol.com
SHERMAN OAKS, Anisa's School of Dance, 14252 Ventura Blvd.



Folk Dance Scene

Volume 46, No. 1
February 2010

Editors' Corner

This month's issue has Valentine's Day as its theme. In keeping with that our heart-shaped collage on the cover shows some of the couples who met while folk dancing. Thanks to all the contributors. Photos were selected on the basis of timeliness and resolution. We tried to include a variety of clubs. We decided to not include names - take it as an opportunity to talk with friends or introduce yourself.

We have changed the font to separate 1, l, and I - especially important for E-mail addresses.

Richard Powers, featured in the teachers' corner, is teaching at the Laguna Festival this month as is Tom Bozigan, who will be featured next month.

Be of good cheer!

- Pat Cross and Don Krotser

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Teacher's Corner



Richard Powers is one of the country's foremost experts in the history of early American and European social dance. This type of dance has been called "Vintage Dance" since 1980, when Richard coined the term. He has been researching and reconstructing historic social dances for more than twenty-five years.

Richard's grandfather taught dance at Virginia Polytechnic Institute. His parents met at a swing dance, but his whole generation skipped couple dancing. He spent his undergraduate years at Purdue, where he earned a degree in engineering. At Stanford, he was a student in the early years of the product design program. He also was one of the first students to pursue an individually designed major. He graduated from Stanford in 1970 with a master's degree in design and creative process.

Richard moved to Cincinnati, Ohio, where he worked for a consulting firm and did freelance design work for other companies. He holds seven U.S. and international patents, including one for the spray-pump nozzle that screws onto bottles of window cleaner. While in Cincinnati, he founded an artists collective and studied calligraphy, then *tai chi* and *kendo*.

He taught at the School for Creative and Performing Arts at Xavier University, Northern Kentucky University, and Ohio University.

Richard became a full-time instructor at Stanford University's Dance Division, having joined the faculty in 1992. He was selected by the "Centennial Issue" of Stanford Magazine as one of Stanford University's most notable graduates of its first century and, in 1999, was given the Lloyd W. Dinkelspiel Award for distinctive and exceptional contributions to education at Stanford University. Richard directs the 70-member Stanford Vintage Dance Ensemble. He serves as the dance historian at Stanford University's Dance division and is the Stanford faculty liaison to Friends of Dance at Stanford.

During a typical academic quarter at Stanford, Richard teaches "Social Dances of North America I and II" and the "Vintage Dance Ensemble," which are part of the division's regular offerings. He also teaches three non-credit offerings sponsored by the Associated Students and three classes at the Palo Alto Women's Club, where the majority of students come from campus. (continued on page 9)

Valentine's Day

VALENTINE'S DAY CUSTOMS

Origins of Valentine's Day

There are several theories about how Valentine's Day started, and why it is celebrated on February 14; but no clear consensus. Numerous early Christian martyrs were named Valentine, but no romantic elements are present in the original early medieval biographies of any of them. Ancient lore has been embroidered in modern times to portray Valentine as a priest who refused an unattested law attributed to Roman Emperor Claudius II, allegedly ordering that young men remain single. The Emperor supposedly did this to grow his army, believing that married men did not make for good soldiers. The priest Valentine, however, secretly performed marriage ceremonies for young men. When Claudius found out about this, he had Valentine arrested and thrown in jail. In an embellishment widely repeated, on the evening before Valentine was to be executed, he wrote the first "valentine" himself, addressed to a young girl variously identified as his beloved, as the jailer's daughter whom he had befriended and healed, or both. It was a note that read "From your Valentine."

In ancient Rome, *Lupercalia*, observed February 13 through 15, was an archaic rite connected to fertility. It is a common opinion that the Christian church may have decided to celebrate Valentine's feast day in the middle of February in an effort to Christianize celebrations of the pagan *Lupercalia*.

Customs associated with Valentine's Day had their origin in the popular, but questionable, belief held by people in Great Britain and France during 14th and 15th century that birds begin to mate on February 14, halfway through the month of February. Lovers therefore found St. Valentine's Day an appropriate time to send love letters and gifts to their beloved. The romantic image of the festival was further established by English and French poets and litterateurs who drew a parallel between mating of birds and St. Valentine's Day.

While some claim the first recorded association of Valentine's Day with romantic love is in *Parlement of Foules* (1382) by Geoffrey Chaucer this may be the result of misinterpretation. Chaucer wrote:

*For this was on seynt Volantynys day
Whan euery bryd comyth there to chese his make.*

Readers have uncritically assumed that Chaucer was referring to February 14 as Valentine's Day; however, mid-February is an unlikely time for birds to be mating in England.

Early Valentine's Day Traditions in Britain

Unmarried girls in Britain and Italy used to wake up before sunrise on Valentine's Day. They believed that the first man they see on Valentine's Day or someone who looks like him, would marry them within a year. Girls, therefore, used to wake up early to stand by their window and wait for the man to pass. William Shakespeare mentions this belief in Hamlet (1603). Ophelia, a woman in the play, sings:

Good morrow! 'Tis St. Valentine's Day
All in the morning betime,
And I a maid at your window,
To be your valentine!

Another popular belief held by people of Great Britain made women pin four bay leaves to the corners of their pillow and eat eggs with salt replacing the removed yolks on Valentine's Day eve. Unmarried girls dreaming of their future husband followed the custom. Unmarried ladies also used to write their lover's names on paper and put them on clay balls that they would drop into the water. It was believed that whichever paper came up first, that man would be their future husband!

In Norfolk, a character called 'Jack' Valentine knocks on the rear door of houses leaving sweets and presents for children. Although he was leaving treats, many children were scared of this mystical person. In Wales, many people celebrate *Dydd Santes Dwynwen* (St. Dwynwen's Day) on January 25 instead of, or as well as, St. Valentine's Day. The day commemorates St. Dwynwen, the patron saint of Welsh lovers.

Valentine's Day in Japan

Valentine's Day is celebrated in an interesting manner on two different dates in Japan. On February 14, females present gifts to their boyfriends or any man close to them. The present custom is that only women may give chocolates to men. In particular, office ladies will give chocolate to their co-workers. One month later, on March 14, there is the White Day, a "reply day", where men are expected to return the favor to those who gave them chocolates on

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REAL Folk Dances

and Transylvanian dances in the lounge at a place called *Gödör* (*Gödör* means "ditch". For several years the site was just a huge pit while the city decided what to do with the place.). Friday and Saturday nights there are always two to four folk music and dance events to choose from. Last Friday we danced to the *Magyarpalatka* band (from Mezőség). It was well attended, but would have been packed if there weren't two competing events the same night.

Amazing isn't it? Dancing 4-5 nights a week for over a month and not a single choreographed or made up dance. Dances that are interesting enough that the advanced dancers keep coming, plus a welcoming support structure for beginners. Several of the dance houses, including Saturday night at Aránytíz, have instructors running teaching circles at the back of the room. The experienced dancers dance in front of the band, while the beginners form a circle at the back (for some dances the teaching circle takes up the entire room) and the instructors lead them through the basic steps. Whoever is next to you becomes your partner.

I would like to make a few more observations about responses to my earlier article. Most of the guys I heard from agreed with me, while women were more circumspect. The ladies' responses were more in line with Loui's. I think a lot of this is because "real" dances tend to be guy friendly. Guys have no problem doing a dance done by Greek men for decades. Some of the made up dances have a "girlie" feel to them that makes guys uncomfortable. I suspect that there are not a lot of guys in jazzercise classes. You can't have it both ways, ladies. If you want more guys in folkdancing then you have to do more guy friendly dances.

One interesting demographic was women who have children or grandchildren that dance. They were delighted to have an activity to share with the kids and were not the least bit concerned about the origins of the dances. Actually, there are a huge number of traditional dances and dance games ("Let's do more real children's folkdances..."). Here in Hungary many of the events start with a children's *táncház* where the same musicians play while the kids sing, dance, and play games. Both Hungarian dance camps in the US feature a children's program!

Finally, I want to point out that I do not wish to rain on anybody's parade. I want a bigger parade. Are we really giving people what they want, or have we reduced our ranks to only the people who want what we are giving them?

– Todd Wagner

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Valentine's Day

Valentine's Day. Unlike western countries, gifts such as candies, flowers, or dinner dates are uncommon. A man's popularity can be measured by how many chocolates he receives on that day. The amount of chocolate received is a touchy issue for men, and they will only comment on it after getting assurances that the amount will not be made public.

Two types of chocolates are popular for Valentine's Day. One type of chocolate called *giri-choco* is bought for friends, bosses, colleagues and close male friends. *Giri* in Japan means 'obligation' hence these types of chocolates have no romantic association. *Giri* chocolates are mostly bought from the store. Ladies make sure they pass on *giri-choco* to please all men close to them as it is seen that men who do not receive any chocolate feel embarrassed.

Chocolates for boyfriends, lovers or husbands are special ones and are called *hon-mei*. Many Japanese girls think that it is not true love if they buy Valentine's Day chocolates for their boyfriend and hence *honmei-choco* is usually prepared by girls themselves. Men feel lucky if they receive *honmei* (prospective winner)-*choco* on Valentine's Day.

As chocolate is the most popular gift for the occasion, days before the festival department and grocery stores stock themselves with chocolates in large variety to lure customers. It is estimated that more than half the chocolate sold in a year is sold around Valentine's Day in Japan.

White Day celebration in Japan is said to have been initiated as a marketing tool by a marshmallow chocolate company in the 1960s. On March 14, or White Day, men are supposed to give return gifts of chocolates to women who gifted them chocolates on February 14. The color of the chocolate is generally white because of the name of the day. These days, men also gift flowers, candies and other gifts along with the chocolates.

Valentine's Day in South Korea

In South Korea, as in Japan, women give chocolate to men on February 14, but men give non-chocolate candy to women on March 14 (White Day). On April 14 (Black Day), those who did not receive anything on the 14th of February or March go to a Chinese restaurant to eat black noodles and "mourn" their single life.

Koreans also celebrate Pepero Day on November 11, when young couples give each other Pepero cookies.

The date '11/11' is intended to resemble the long shape of the cookie. The 14th of every month marks a love-related day in Korea, although most of them are obscure. From January to December: Candle Day, Valentine's Day, White Day, Black Day, Rose Day, Kiss Day, Silver Day, Green Day, Music Day, Wine Day, Movie Day, and Hug Day.

Valentine's Day Custom in France

People in France once followed a peculiar Valentine's Day custom called "drawing for". Unmarried young and old people would go into houses facing each other and begin calling out across from one window to another and pair off with their chosen partner. If the young man failed to be particularly enthralled with his valentine, he would desert her. A bonfire would be lit later where ladies would burn images of their ungrateful lovers and hurl abuses at them. The ritual was eventually abandoned as it left much room for nastiness and ridicule. The French government handed-down a decree which officially banned the custom.

History of Valentine's Day in Italy

Valentine's Day was initially celebrated as a Spring Festival in Italy. Celebration for the day was held in the open air. Young people would gather in tree arbors or ornamental gardens and enjoy listening to music and poetry. Later they would stroll off with their valentine into the gardens. The custom steadily decreased over the course of years and has not been celebrated for centuries.

Valentine's Tradition in South Africa

Most commonly observed tradition includes going out on a romantic date with one's valentine. Young couples make it traditional to celebrate the day at a very romantic place. Also, young girls celebrate the occasion by following an age-old Roman festival of *Lupercalia*. According to this traditional festival, young girls pin their lovers name on their sleeves. At some places, men also follow this custom.

People of South Africa like to visit wildlife parks and sanctuaries with their friends and families. Many other events like river rafting, mountaineering amidst the exotic islands of Cape Town and Johannesburg are main attractions of the day. Luxurious resorts give the most enthralling view and are rated as one of the best places to spend a romantic evening.

Valentine's Day

RELATED ROMANTIC FESTIVALS

Brazil

In Brazil, the *Dia dos Namorados* ("Day of the Enamored", or "Boyfriends/Girlfriends' Day") is celebrated on June 12, when couples exchange gifts, chocolates, cards and flower bouquets. This day was chosen probably because it is the day before the *Festa Junina's* (Saint Anthony's) day, known there as the marriage saint. On that day traditionally many single women perform popular rituals, called *simpatias*, in order to find a good husband or boyfriend. The February 14th Valentine's Day is not celebrated at all, mainly for cultural and commercial reasons, since it usually falls too little before or after Carnival, a major floating holiday in Brazil - long regarded as a holiday of sex and debauchery by many in the country - that can fall anywhere from early February to early March.

China

People in China too have a day devoted to love, but it is quite different from Valentine's Day as seen in other parts of the world. Chinese Valentine's Day falls on the 7th day of the 7th lunar month in the Chinese calendar. Hence the day is also called as 'Festival of the Double Sevens' or *Qi Xi* - 'The Night of Sevens'. The other popular name for the Chinese Valentine's Day is 'Seven Sister's Festival' and 'Daughter's Festival'.

Following the tradition, lovers visit the Temple of Matchmaker on the Chinese Valentine's Day and pray for their love and happiness and their possible marriage. Singles too visit the temple on the day and ask for their luck in love.

The Chinese Valentine's Day is also known as the Daughter's Festival. Chinese girls always wished to learn a good handcrafting skill like the weaving maid. On the night of the Chinese Valentine's Day, unmarried girls offer prayers to the Weaving Maid star and seek blessings to become smarter. When the star Vega is high up in the sky, girls perform a test by putting a needle on the water's surface. If the needle doesn't sink, it's a sign of a girl's maturity and cleverness indicating she is eligible to find a husband. A girl who passes the test may ask for any one wish. It is also traditional for young girls in China to demonstrate their domestic arts, especially melon carving, on this day. Chinese Valentine's Day is therefore also known as The

Festival to Plead for Skills, The Seventh Sister's Birthday and The Night of Skills.

Israel

According to Jewish tradition the 15th day of the month of *Av - Tu B'Av* (usually late August) is the festival of love. In ancient times girls would wear white dresses and dance in the vineyards, where the boys would be waiting for them (*Mishna Taanith* end of Chapter 4). In modern Israeli culture this is a popular day to pronounce love, propose marriage and give gifts like cards or flowers.

Information for the above was obtained from wikipedia.org, and St.Valentine'sDay.org websites.

THE HEART SYMBOL FOR LOVE AND VALENTINE

Since the heart is a usual symbol of love, and is widely used on Valentine's Day, here is some information about the symbol and why it is associated with love.

The heart has long been used as a symbol to refer to the spiritual, emotional, moral, and in the past also, intellectual core of a human being. As the heart was once widely believed to be the seat of the human mind, the word heart continues to be used poetically to refer to the soul, and stylized depictions of hearts are extremely prevalent symbols representing love.

Many classical philosophers and scientists, including Aristotle, considered the heart the seat of thought, reason or emotion, often rejecting the value of the brain. The Stoics taught that the heart was the seat of the soul. The Roman physician Galen located the seat of the passions in the liver, the seat of reason in the brain, and considered the heart to be the seat of the emotions. While Galen's identification of the heart with emotion was proposed as a part of his theory of the circulatory system, the heart has continued to be used as a symbolic source of human emotions even after the rejection of such beliefs.

In European traditional art and folklore, the heart symbol is drawn in a stylized shape. This shape is typically colored red, suggesting both blood and, in many cultures, passion and strong emotion. The hearts have constituted, since the 15th century, one of the red suits in most playing card decks. The shape is

REAL Folk Dances

Still others have come over to us from the square dance community (although not many in recent years). At one time, there were dozens of new round dances coming out every year and written up in the square dance magazines. Most didn't survive but some did. They are fun dances and have been accepted by folk dancers. When I started square dancing, they called the couple dances done between squares "round dances". They don't do as many now as then and now they actually "call" some of the round dances!

I may or may not attend the choreography dance classes at camp, depending on mood. Several of my friends are very enamored of a couple of the teachers and I know they will bring back any of the dances they like. I'll learn them then or not. I often use the time to re-take one of the classes of the folk dance teachers (or take a nap).

One of the things that does bother me about the choreography teachers (and some of the folk dance teachers also) is the tendency to use the names of established folk dances for their new dances, causing confusion when people request dances. Do you want *Ani More Nuse* original or *Ani More Nuse* new? Which *Tropanka* do you mean? And on and on. I know, there are already different dances in existence under similar names, but that isn't any reason to add to the confusion. If you are going to make up a new dance, make up a new name to go with it!

Our Balkan Dancers of Marin attracts 100 or so dancers to our Balkan Plus party in March each year and one of the main comments we receive is: "It is great to do the wonderful old dances!" Yes, we do a few of the more recent dances but we know people come for the real thing and we give them a good dose of folk dancing.

Let us know what you think of all this. Keep dancing,
- Gary Anderson

LET'S DO MORE REAL FOLKDANCES (PART 2)

In my article on 'Real Folk Dances' I was hoping to start a discussion about "real" versus made up folkdances. I was not disappointed! Whether people agreed or disagreed I sincerely appreciate hearing their opinions. In particular I enjoyed a long email debate with **Loui Tucker**.

To begin with, I have no desire to exclude anyone because of their tastes in dance. My complaint is about camps and workshops that increasingly cater to

choreographer's whims when the same time and effort could just as easily be directed to authentic material. Several people have pointed out that Hungarian (my specialty) is a special case. Maybe so, but the Scandinavian and Greek enthusiasts have also embraced authentic dances with no ill effects. One of my goals as a dance teacher is to make it possible for my students to dance if they travel overseas or to attend events sponsored by ethnic communities here in the US. (Here's a novel idea - ask **Cristian** to teach dances from Bihar, a Romanian minority area just inside the eastern border of Hungary. He's from there.)

Loui points out that some dances are centuries old while others are very recent. Absolutely correct! However, I suspect that a dance that has been done for centuries will probably be around for at least a few more years. I've learned hundreds of dances that are no longer done (at 30-40 dances per year for over 60 years I estimate that Stockton has introduced more than 2,000 dances). I'd rather spend my time learning something with better odds of survival.

I'm writing this response here in Budapest and the folk-dance scene is great. Tuesday night we have a class on *Kalotaszegi* Romanian dances at a place called Fonó (www.fono.hu). Fonó is a club run by a bunch of ethnomusicologists who also get some government money to collect, transcribe and archive traditional Hungarian music. (In a Hungarian village the fonó was the spinning room where many of the girls worked. In the evening the boys would come by, sometimes with musicians, to sing, dance and socialize, I think.) This dance class is 3 hours long, starting with a men's dance class for the first half hour. The ratio is nearly even and they rotate partners every few minutes so no one is left out.

On Wednesday night Fonó has a táncház (dance house) with live music, preceded by a 2 ½ hour dance class. They've just started a 16 week teaching of *Kalotaszegi* Hungarian dances (Kalotaszegi material is very popular) with a beginning class in one room and a "continuing" class (an intimate group of 120 people) in another room. Once again the first 30 minutes are men's dances, the ratio is nearly even, and they rotate partners. On the last Wednesday of the month, which is free, they bring in musicians (and sometimes singers and dancers) from the region where the dance they are currently teaching originated.

Every other Thursday night there is an event with Moldvai dances (typically 300 teenagers!) in one room

REAL Folk Dances

In the November issue of Folk Dance Scene **Todd Wagner** wrote an article entitled 'Let's Do More Real Folkdances'. The gist of it was that many of the dances that are currently being taught are ones that have been choreographed now, some by teachers who are not from the ethnic area of the dance. His feeling is that there are lots of dances that were created by the people of the area, that are good to do, and he would like to see them being presented instead.

His article evoked a lot of responses, some of which are below, along with the second part of his article. All of these appeared in the December 2009 issue of Let's Dance, and are re-printed with permission.

MORE REAL FOLK DANCES

Todd Wagner's article "Let's Do More Real Folkdances" was a breath of fresh air on the subject of folk dance nomenclature, or taxonomy, or what the h-- to call a lot of the new dances we do in international folkdance. People who make a career of teaching at folk dance camps and festivals are under pressure to come up with new dances each year. But there are no new European dances to collect -- all the real folk dances were collected a generation or two ago and we either know them or they were lost and forgotten. So the teachers do a little stitching and sewing and put together a couple of pieces of choreography containing some elements of folk dance and present them as new dances they have discovered.

There are two problems here. The first is one of dishonesty. Unlike in Israeli dance, which is all choreography and the artists who produce new Israeli dances are called choreographers, the specialists in the ethnic dances of various countries sort of pretend that they are presenting something authentic, even though they cobbled the dance up after their last trip to the dance festival in (name country). And new folk dancers grow up being told that they are learning a folk dance from (name country). Which is living a kind of lie.

The second problem is that most choreographed ethnic dances stink. Real folk dances have evolved over hundreds of years through a process of natural selection. They fit the music. The movements are not forced and awkward. They are beautiful and deserve the love they get.

To return to the analogy of Israeli dance, at Israeli camps and festivals new dances are introduced by the choreographers and most of them also stink. The

difference is that most of the stinkers are quickly forgotten, while a small number of good ones enter the repertoire and are taught and danced. But each year in international folkdance flashy, difficult, awkward, complicated, weird new faux folk dances are introduced and danced for a year or two, or forever. Even though many of us soon come to loathe them.

I'd like to see international dance camps or festivals change their contracts for teachers as follows: All choreography must be called choreography and no choreography can be given an ethnic or national label. We would need some new names for this category of dances, such as Balkan Choreography or Ethnic Choreography. As new generations become folk dancers, isn't there a duty to preserve what is genuine and graceful in folk traditions, instead of passing on this hodge-podge of real and fake ethnic folk dances?

— Mike Lipsey

REAL FOLK DANCES?

I have been enjoying the discussions, both in and out of the magazine, about the dances that are being taught in the camps. Some of the more critical comments have come to me on a personal level from dance teachers and leaders who have expressed their distress at the number of choreographed dances that are being taught.

I asked one of my friends who is an excellent dancer and teacher why she taught so many made-up dances and she replied that these were the ones she had been learning at camp and didn't know the old dances. Is this a problem? Do some of our dance teachers simply not know the older authentic folk dances? Authentic? There's another can of worms. Let's open it and go fishing.

Several of my favorite dances are obviously not authentic folk dances, but they do have dance step patterns that are rooted in history. Some were designed for dance exhibition troupes from the countries of origin, demonstrating the various dance steps that are/were done in that country and were subsequently described, written up and accepted into the dance community here. Others were assembled in this country, made up of authentic steps, and arranged into a doable dance pattern. These have the feel of being folk dances and have maintained popularity, at least in some venues.

Valentine's Day

particularly associated with romantic love; it is often seen on St. Valentine's Day cards, candy boxes, and similar popular culture artifacts as a symbol of romantic love.

What the traditional "heart shape" actually depicts is a matter of some controversy. It only vaguely resembles the human heart. Some people claim that it actually depicts the heart of a cow, a more readily available sight to most people in past centuries than an actual human heart. However, while bovine hearts are more similar to the iconic heart shape, the resemblance is still slight.

The heart shape is also formed by the back and wings of a dove, which was associated with Aphrodite, the ancient Greek goddess of love.

Another possible origin can be seen on the coins of the ancient city of Cyrene, some of which depict the seeds or fruit of the now-extinct silphium plant. The seeds are distinctly heart-shaped. Since this plant was widely used as an herbal contraceptive, the shape may have come to be associated with sexuality and love, and may have been the source of the heart symbol.



A coin from Cyrene, depicting a silphium pod.

The above material was obtained from the website: [Wikipedia.org/wiki/Heart_\(Symbol\)](http://Wikipedia.org/wiki/Heart_(Symbol))

CHICAGO SPRING FESTIVAL



March 19- 21, 2010

International House,
1414 E 59th St, Chicago, IL 60637
(Hyde Park/ University of Chicago)

Dance and Music of Eastern
Europe and Mediterranean

Featuring:

Atanas Kolarovski, Macedonian dance
Ahmet Lüleci, Turkish dance
Šani Rifati, Rrom dance
Ventzi Sotirov, Bulgarian dance
Chris Bajmakovich, Accordion
Ljupčo Milenkovski, gajda & kaval
James Stoyanoff, Clarinet

Ethnic dance/musical performances

FRIDAY, 8pm- midnight,

SATURDAY, 6pm- 1 am,

TRADITIONAL DINNER,

CONCERT, & DANCE PARTY

SAT. & SUN., 9am- 5pm

Dance and Music Workshops

Discount price for early registration:

\$110 / \$120 / \$130

student-senior / FDCC / general

Or pay per event on site

Stay at UofC's International House

Info/ Reservations: John Kuo

773/ 324- 1247 or 847/ 331- 7842

balkanske_igre@yahoo.com

Balkanske Igre, PO Box 1157, Chicago,
IL 60690

Cosponsored by CEERES, the International House, and
Ensemble Balkanske Igre

Calendar

Note: Federation Dance Events are in Bold.

CALL TO CONFIRM ALL EVENTS

FEBRUARY

5,6,7 Laguna Folkdancers Festival. At Ensign School, 2000 Cliff Dr., Newport Beach. Teachers: Tom Bozigan, Richard Powers. See ad. Info: (714) 893-8888, or info@LagunaFolkdancers.org

11 Valentine Day Party, Narodni Int'l Folkdancers, at Woman's Club of Bellflower, 9402 Oak St. Info: (714) 932-2513.

12 Valentine's Day Party, West L.A. Folk Dancers, Friday 7:30 at Brockton School, 1309 Armacost Ave., West L.A. See OTS. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com.

12-15 *Camp Yona 13th Anniversary* at Highland Springs Resort. Teachers: Dudu Barzilay & Avi Perez. Info: Yoni Carr (619) 227-0110, yonic@cox.net or israelidancing.com.

14 *Valentine's Day Dance*, Culver City English Country Dance, Sunday 4:00-7:00 at Lindberg Stone House, Lindberg Park, 5041 Rhoda Way, Culver City. Info: Annie Laskey (310) 837-3427 or caldancecoop.org.

MARCH

15 St. Patrick's Day Party, West L.A. Folk Dancers, Monday, 7:30 at Brockton School, 1309 Armacost Ave., West L.A.. See OTS. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com.

27 Party for Dick Oakes, Veselo Selo Folk Dancers, Sat. 7:30-11:00 at Anaheim Unitarian Church, 511 S. Harbor Blvd. Music: Veselba. Info: Nancy Atwood (562) 941-0069.

APRIL

11 Westwood Co-op's Spring Festival, 1:30-5:30 at Veterans Memorial Auditorium, Culver City. See OTS and ad. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com

16-18 Westwood Co-op's Hess Kramer Weekend, Malibu. See OTS and ad. Info: Sandy Helperin at (310) 391-7382.

NORTHERN CALIFORNIA

San Francisco Tam Fest- 11th Annual

2/13 *Welcome Dance*, Ashkenaz, 1317 San Pablo, Berkeley. Info: croatianamericanweb.org.

2/14 *Concert, Dancing, Sing-a-Long*, 1:00-8:00 at Croatian American Cultural Center, 60 Onondaga Ave., San Francisco. Info: croatianamericanweb.org.

2/20 *Festival of the Oaks*, 1:30-5:30 at Live Oak Park, 1301 Shattuck, Berkeley. Info: meldancing@aol.com.

3/7 *Children's Celebration of Ethnic Dance*. Info: croatianamericanweb.org.

3/13-14 ***NOTE CHANGE OF DATE*** *54th Annual Camellia Int'l Folk Dance Festival*, at CSUS Ballroom, 6000 J. St., Sacramento, CA. Info: Toba Goddard (916) 371-4441 or folkdancesac.org.

3/27 *Balkan Dancers of Marin Balkan Plus Party* at Masonic Hall in San Rafael.

4/2 *Int'l Roma Day Celebration*. Info: croatianamericanweb.org.

4/10 *Annual Folk Dance Party*, 8:00-11:00 at Herman Sons Hall, 860 Western Ave. Petaluma. Info: cjay@horizoncable.com.

4/9-11 *Arcata Int'l Folkdance Festival*, Arcata, CA. Info: Craig (707) 822-8045 or humboldtfolkdancers.org.

4/11 *Festival of the Mandolins*. Info: croatianamericanweb.org.

6/4-6 *Statewide 2010, Dancing in the Valley of the Moon*, at Sonoma Veteran's Memorial Hall, 126 First St. West, Sonoma. Teachers: Zeljko Jergan & Erik Bendix. Music: Chubritza. See ad. Info: Gary (415) 488-9197.

6/19-26 *Mendocino Folklore Camp* at Mendocino Woodlands. See OTS. Info: (415) 225-9956 or mendocinofolkloreecamp.com.

6/26-7/3 *Mendocino Woodlands Balkan Music & Dance Workshops* (West Coast), Mendocino. Info: (510) 547-1118 or office@eefc.org.

OUT OF STATE

CHICAGO

3/19-21 *Chicago Spring Festival*. Workshops in Macedonian, Turkish, Rom, & Bulgarian Dances with Atanas Kolarovski, Ahmet Lüleci, Sani Rifati, Ventzi Sotirov. See OTS and ad. Info/ Reservations: (773) 324- 1247 or (847) 331- 7842, balkanske_igre@yahoo.com.

Westwood Co-Operative Folk Dancers
presents

Sunday, April 11, 2010

Spring Festival

1:30 - 5:30 pm

A Festival of International Dances

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

Costumes Welcome

Free Admission

Lots of Free Parking

Veterans' Memorial Auditorium

(Culver Blvd. at Overland in Culver City)

Westwood Co-op Folk Dancers, Members
of the Folk Dance Federation of California, South

for info about the festival

co-sponsored by:

call Beverly Barr (310) 202-6166

The Culver City Department of Parks, Recreation and Community Services

Afterparty - Dinner and Dancing

immediately following the festival at 6:00 pm

Felicia Mahood Senior Center

SW corner of Santa Monica Blvd. at Corinth (entrance in the back on Corinth)

free parking in well lit, large lot end of block south on Corinth

Everyone must reserve in advance

Dinner and price to be announced

for info & reservations call Beverly or Irwin (310) 202-6166

Valentine's Day Sweets

The Tuesday Gypsies celebrate dancers' birthdays each month. Since we wanted to have some Valentine's Day recipes in the February Scene, the Gypsies were good enough to test these recipes for me. I tried a recipe for chocolate covered cherries that I have not included. Making them was reminiscent of that wonderful episode of "I Love Lucy". It was messy to the extreme. These recipes turned out well:

Jamborees



These cookies have been in my family for a very long time. They are reliable (unlike the chocolate covered cherries) and pretty as well. For Valentine's Day, just use red preserves.

- 3 cups flour
- 1/2 teaspoon salt
- 1 1/4 cups butter
- 1 cup sugar
- 2 eggs
- 2 teaspoons vanilla or almond extract
- preserves of your choice
- nuts of your choice (optional)

Sift flour with salt. Cream butter with sugar and then blend in the eggs and vanilla. Beat well and then add the dry ingredients. Mix to combine. Drop by teaspoons onto an ungreased, parchment paper lined cookie sheet. Make an indentation in the center of each cookie and fill the indentation with preserves. Do not overfill. Sprinkle finely chopped nuts on top and bake at 375 degrees for 10 to 12 minutes.

Individual Cheesecakes

- 12 vanilla wafers
- 1 8-oz package of cream cheese, softened
- 1/2 cup sugar
- 2 tablespoons each sour cream and lemon juice
- 2 dozen blueberries, raspberries or maraschino cherries

Crumb the wafers in a food processor. Spoon into the bottoms of mini cupcake papers. Beat the cream cheese and sugar until smooth. Gently beat in the sour cream and lemon juice. Spoon over the cookie crumbs and refrigerate until set (a few hours to overnight). Top with fruit just before serving.

Makes 24 mini cheesecakes

These would probably work just as well if you placed a whole wafer in the cupcake papers rather than making the wafers into crumbs. They would be much easier to pick up.

— Sandy Helperin

REMEMBERING WES AND GLORIA



Wes Perkins and Gloria Harris met at the Monday West L.A. Folk Dancers. During their long courtship and almost 30 year marriage, they danced on Mondays and Fridays, and were active at Westwood Co-op. They were very special hard workers on both Camp Hess Kramer weekends, the workshop weekend in October and Westwood's in April. They were close friends, and we miss them very much.

— Beverly Barr

Calendar

MASSACHUSETTS

3/6 *Boston Playford Ball*, 8:00-12:00 at Perkins School for the Blind, 175 No. Beacon St., Watertown, MA. Info: Deb Karl (617) 721-0600, registrar@cds-boston.org or cds-boston.org.

NEW YORK

2/12-14 *23rd Annual Dance Flurry Festival*. Yves and France Moreau plus many other teachers, 600 performers and musicians. Saratoga. Info: danceflurry.org.

5/28-31 *World Music & Dance Camp*, 90 miles outside New York City. Info: ahmet@rcn.com.

8/7-14 *Iroquois Springs Balkan Music & Dance Workshops*, (East Coast) Rock Hill, New York. Info: eefc.org.

OREGON

4/8-11 *Kyklos Spring Festival* with NFO Conference, Fulton Park Community Center, 68 SW Miles St., Portland, OR. Teacher: Richard Schmidt. Info: Ros Bell (503) 730-5135 or rosaling.bell@comcast.net.

TEXAS

3/12-14 *Nelda Guerrero Drury's 52nd San Antonio Folk Dance Festival*, with Sonia Dion & Cristian Florescu, Andy Taylor, George Fogg & Sandy Starkman. Info: safdf.org.

WASHINGTON

5/28-31 *Folklife Festival*, Seattle Center.

FOREIGN

ARMENIA

4/29-5/10 *Dance Tour of Armenia* with Tineke van Geel & 2 guest teachers. Info: tinekevangeel.nl.

BULGARIA

7/31- 8/12 *Bulgarian Tour*, led by Nina Kavardjikova. See OTS. Info: ninelk20@hotmail.com.

8/2-15 *Koprivshitsa Festival Tour!* led by Jim Gold. Festival held every 5 years - register early! Info: jimgold.com.

CHINA

6/10 -26 *Yangtze River Cruise & Custom China Tour*, dancing led by Sandy Starkman. Organized by Mel Mann. Info: (510) 526-4033, meldancing@aol.com, www.folkdanceonthewater.org.

GREECE

7/17-25 *Greek Traditional Dancing Seminar* on island of Kalymnos. Info: iannismaris@orange.fr.

HUNGARY

3/26-4/5 *Budapest! Spring Festival Tour*. Led by Adam Molnar. See ad. Info: jimgold.com.

ISRAEL

3/7-19 *Israel!* led by Jim Gold & Joe Freedman. See ad. Info: jimgold.com.

3/19-22 *Jordan Extension*. See ad. Info: jimgold.com.

ITALY

9/17-28 *Folk Dance Cruise to Italy & Western Mediterranean* with Yves & France Moreau & Roberto Bagnoli. Info: (450) 659-9271 or Info@bourque-moreau.com.

MACEDONIA

7/24-8/03 *Traditional Folkdance From Macedonia*. Info: anastasovs@yahoo.com.

MEXICO

4/24-5/4 *Cruise & Dance*, Sea of Cortez & Mexico with Beverly & Irwin Barr. See OTS and ad. Info: (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com.

NORWAY

6/12-22 *Midsummer in Norway!* led by Lee Otterholt. See ad. Info: jimgold.com.

cont. from page 3...

Richard is noted for founding historic dance groups, his choreography of dozens of stage productions and films, and for his workshops across the U.S., France, Czechoslovakia, Italy, Japan, Russia, Switzerland, and the United Kingdom. He also has led a Waltz Weekend workshop in northwest Georgia. He has taught at numerous dance camps throughout the United States, Europe, and Japan. In California, he has taught at the Stockton Folk Dance Camp, Idyllwild Folk Dance Camp, Laguna Institute, North-South Teacher's Seminar and Mendocino Folklore Camp.

In 1981, Richard founded the Flying Cloud Academy of Vintage Dance and a year later the Flying Cloud Troupe, a 30-member performing company. He also co-founded the supporting Fleeting Moments Waltz and Quickstep Orchestra. His other credits include training dancers for the 1989 film *Glory* and choreography for ABC's *North and South* in 1985 and PBS' *Mrs. Perkins' Ball* in 1986.

The above was taken from Dick Oakes' website: www.phantomranch.net/folkdanc/teachers.

On the Scene

WESTWOOD CO-OP FOLK DANCERS ANNUAL SPRING FESTIVAL, APRIL 11, 2010 / 1:30 - 5:30

Don't miss one of the best festivals of the year, Westwood Co-op's annual Spring Festival, Sunday, April 11, 1:30 - 5:30 in Culver City. It is like a big reunion every year, dancing and meeting up with old friends and new friends. The Culver City Veterans Memorial Auditorium is located at the corner of Overland Ave. and Culver Blvd. The festival is free and the parking is free and even the fun is free.

Bring new potential folk dancers with you so they can enjoy watching and can witness the enjoyment of folk dancing. A couple of very easy fun dances will be taught during the afternoon.

An after-festival dinner and dance will be held for those wishing to attend. See contact number below for information and reservations for the after-festival dinner. Advanced reservations are a must.

See the festival flyer in this issue of Scene. For more information, please call Beverly Barr at (310) 202-6166 or (310) 478-4659, dancingbarrs@yahoo.com

DANCE WITH ISRAEL YAKOVEE

Attention: Dancers from the 70s, 80s and 90s

Introducing - "Classics" Dance Night with Israel Yakovee. Come back and enjoy the top dances from your era... the best years of dancing.

Please mark your calendar! Every Tuesday night. Opening night: Feb. 2, 2010

Location: Anise's School of Dance 14252 Ventura Blvd., Sherman Oaks. (1 mile east of Van Nays Blvd. & 405), general admission \$10. Students are free.

We will start open dancing promptly at 8 p.m. and continue until midnight. I will teach one "classic" dance during the evening according to your requests.

Info: iyakovee@yahoo. or call (818) 389-1955.

— Israel Yakovee

CRUISING & DANCING ON THE SEA OF CORTEZ April 24 to May 4, 2010

We are very excited to be able to announce our next cruise to the Sea of Cortez with some ports that are new for cruise ships and Mexico. The 11 day, 10 night trip will leave from and return to San Diego. The Sea of Cortez ports of call are Loreto, Topolobampo (where Copper Canyon is), and La Paz. The ports of call in

Mexico are Puerto Vallarta, Mazatlan, and Cabo San Lucas.

We have had many years of exceptional trips at great prices and look forward to this one being another winner. We do lots of research before we choose what we feel is the best cruise for the best price. Remember, cruising includes all your meals on board plus food available 24 hours a day, excellent Broadway-type entertainment, dance bands, movies, deck sports, gym, spa, casino, captain's cocktail party, our own private cocktail dance party, and, of course folk dancing in our own room.

Eleven day, 10 night cruise prices include all taxes and fees. (See ad in this issue of Scene). We were lucky to get space on this very popular new itinerary, but we do not have a lot of time to get our money in, because the cruising date is close.

Please send your deposit now to reserve your cabin. Your deposit will guarantee your cabin and is fully refundable until Feb. 5, 2010, when the balance of money is due.

For more information or to reserve a cabin, please call Beverly & Irwin Barr (310) 202-6166 or (310) 478-4659. dancingbarrs@yahoo.com.

VESELO SELO BULLETIN FEBRUARY

Feb. 6 Dark for Laguna Festival.

Feb. 13 Valentine's Day Party. Bring those hearts and flowers and goodies to share! Programmers: **Lu Perry** and **Phyllis Paver**

Feb. 20 Laguna Festival reviews. Programmers: **Pauline & Ed Klak**

Feb. 27 Laguna Festival reviews.

Mar. 6 Reviews of recently taught dances.

Mar. 13 St. Patrick's Day party.

Mar. 20 Spring Fling... all requests

Mar. 27 **Dick Oakes** birthday bash with music by **Veselba**. This special event is \$8.
www.veseloselofolkdancers.org

LAGUNA FESTIVAL REMINDER.

Veselo Selo is in charge of the Saturday night party.

We need door-sitters starting at 6:00. Please see **Ted Singer** to offer your services for a half-hour to schedule a time to welcome people in to the party.



Travel
broadens
one!

Jim Gold International Folk Tours: 2010

www.jimgold.com

ISRAEL/JORDAN ! BULGARIA! GREECE and the GREEK ISLANDS ! HUNGARY! NORWAY! POLAND!

Travel with international folklore and folk dance experts:
Jim Gold, Lee Otterholt, Adam Molnar

Tours in 2010

ISRAEL and JORDAN! . . . March 7-19, 19-23. Led by Jim Gold and Joe Freedman.

Meet the people of Israel, learn their songs and dances, visit historic sites. Meet and dance with Israeli, Arab, Druze, Balkan, Yemenite, Bedouin, and Kurdish cultural groups. **Jerusalem, Tel Aviv, Galilee. Jordan extension: March 19-23. Petra, Amman, Wadi Rum, Jerash!**

BUDAPEST! . . . March 26-April 5. Led by Adam Molnar. Spring Festival Tour!

Gypsy music, csardas, and folk dance in the fiery Land of the Magyars.

NORWAY ! . . . June 12-22. Led by Lee Otterholt.

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

HUNGARY ! . . . July 27-August 4. Led by Adam Molnar. Magyar adventures in Budapest, Eger, Jaszbereny Folk Dance Camp! (Can be combined with Bulgarian tour!)

BULGARIA ! . . . August 3-15. Koprivshitsa Festival Tour! Led by Jim Gold.

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

POLAND ! . . . September 3-17. Warsaw, Krakow, Zakopane, Wroclaw, Torun, Malbork, Gdansk.

GREECE, Crete, and the GREEK ISLANDS! . . . October 9-24.

Led by Jim Gold and Lee Otterholt.

Dance hasapicos, syrtos, and more! Mountains, markets, archeological wonders, and sun-kissed islands! Classical tour of Mycenae, Sparta, Byzantine Mystra, Olympia, Delphi, Meteora. **Four glorious days on Crete! Greek cruise extension to Mykonos, Crete, Rhodes, Patmos, Ephesus, Santorini. Oct. 24-29. Santorini extension includes Ochi Day!: Oct. 28-31.**

For itineraries and details: Visit www.jimgold.com

TOUR REGISTRATION: I can't wait to go! Sign me up. Enclosed is my \$200 per person deposit.

Tour(s) desired _____
Name _____ Address _____
No. of people _____ Phone (____) _____ Email _____

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



February 5-7, 2010
Ensign Intermediate School Gym
2000 Cliff Dr. Newport Beach CA.92663

For more information:
 info@LagunaFolkdancers.org
 www.LagunaFolkdancers.org
 (949) 586-2044, (949) 646-7082,
 (714) 893-8888

Presenting Master Teachers
Tom Bozigian & **Richard Powers**
 Dances of Armenia Vintage Dances

Live Music

Zimzala, Veselba, Dromia
 Friday evening

Eastern Exposure
 Saturday evening

Madison Avenue Folk
 Sunday afternoon

Schedule of Events
FRIDAY EVENING

Dance Party with live music,
 a bit of teaching, and
 "all request" afterparty..... 7:30-12:00 **\$12.-**

SATURDAY

Morning workshop..... 9:30- 11:30 **\$10.-**
 Afternoon workshop 1:30- 4:30 **\$13.-**

Kolo Hour(6:30), Concert(7:30),
 Valentine Dance & Afterparty(8:15).....6:30- 1:00 **\$17.-**

SUNDAY

(all dance events) **\$12.-**
 Reviews.....10:00-11:30

Classic Dances(12:30), Concert(1:30)
 & Dance Party(2:15)..... 12:30- 4:30

Optional Sunday lunch 11:30-12:30 **\$12.-**

Passport for all events \$55.

Under 18 admitted free. Under 14 must be accompanied by an adult.

syllabus: \$5.- at the door

Valentine Dance - hosted by Veselo Selo

Saturday evening 8:15

Two Dance Concerts!

Saturday evening 7:30 & Sunday afternoon 1:30

Kolo Hour

Saturday evening 6:30-7:30

Classic Dances (aka Old favorites)

Sunday afternoon 12:30-1:30

optional: Greek lunch in the Gym on Sunday
 must be ordered by noon Saturday **\$12**
 Choice of chicken kabob plate or vegetarian plate

Motel info:

Travelodge, 1951 Newport Blvd., Costa Mesa
 \$61.06 or \$65.83 incl. tax, per night
 (949) 650-2999 mention Laguna Folkdancers

**For request-time you may bring your
 favorite MP3,CD, cassette or mini disc**

On the Scene

Henrietta Bemis is in charge of the food table.

Veselo members are asked to bring in some goodies to compliment our turkey wraps tray. Healthy foods are most welcome but we all like the sweets, too.

- *Ralph Kuttner and Lu Perry*

HOTEL FOR LAGUNA FESTIVAL

The same wonderful hotel which we have used for all the years that the Laguna Festival has been held in Newport Beach, has reduced its room rate for our group reservation this year.

Join us for a great hotel at a great price, including a complimentary full hot breakfast, pool, indoor spa, sauna/exercise facility, inside corridors, underground parking and more. Room and price available by contacting Beverly Barr at (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com

NEWS FROM STOCKTON FOLK DANCE CAMP

We have had a change in teachers. **Denes Dreisziger** will replace **Zoltan Farkas** as our Hungarian dance teacher. Denes (pronounced Danish) will be new to our camp. I knew he was going to fit right in after I read in one of his web postings "My name is Denes Dreisziger and I have a dancing addiction".

Linnea Mandell has agreed to teach our singing class again this year. She did such a wonderful job last year, teaching us songs to accompany the dances. If you love to sing and want to expand your repertoire of songs to accompany dancing, you'll want to be part of the singing class.

- *Karen Wilson-Bell*

For the Stockton Folk Dance Camp Committee

BEVERLY BARR'S DAYTIME CLASSES

Tuesdays at Roxbury Recreation Center - 10:45 a.m. to 12:30 p.m. You will find us in the auditorium, 471 So. Roxbury Dr. in Beverly Hills, about one-half block south of Olympic Blvd.

Wednesdays at Felicia Mahood - 10:45 a.m. to 12:30 p.m. You will find us in the auditorium, 11338 Santa Monica Blvd. in West L.A. (2 blocks west of the 405 freeway at Corinth).

If you are coming to either class for the first time, or want information, contact Beverly at (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com.

WESTWOOD CO-OP'S CAMP HESS KRAMER

The date for this annual spring get-away is April 16, 17 and 18, 2010. We spend a relaxing weekend in Malibu each year. This year there will be a wide variety of activities available, with lots of dancing. Besides classes on Saturday, we will have all-request evening parties on Friday and Saturday. If you choose to skip some of the non-dance activities, we will have audio equipment set up so that you can dance instead.

Bring cd's, ipods, etc. with your favorite dances.

Some of the things we have planned so far include a slide show by Gerda Ben-Zeev of her trip to Norway with Lee Otterholt, bird watching walks each morning with Paul Cooley and Lee Freehling, a book recommendation session and more. If you would like to join us, see the advertisement in this issue of Scene, or call me, Sandy, at (310) 391-7382.

- *Sandy Helperin*

MENDOCINO FOLKLORE CAMP!

We are delighted to announce the full lineup of teachers and workshops for Mendocino Folklore Camp 2010, encompassing music and dance from Bulgaria, the Caribbean Islands, Croatia, Cuba, Greece, Hawaii, India, Israel, Macedonia, the Phillipines, Romania, Serbia and Sweden. Wow.

Dance teachers: **Britt-Mari Westholm** and **Bengt Mård** - Swedish, **Ana Maria Alvarez** and **Cesar Garfiaz** - Cuban (Salsa Rueda), **Michael Ginsburg** - Macedonian

Instrumental music: **Ross Campbell** - Swedish Fiddle and Cowhorn, **Bill Cope** and **Miamon Miller** - Balkan Workshop, **Roberto Miranda** - Afro-Caribbean Drumming, **John Morovich** - Tamburitza Orchestra

Vocal music: **Michele Simon** - Macedonian/Balkan Vocal Technique, **John Morovich** - Slavic Vocal Workshop

We invite you to check us out on our Facebook page "Mendocino Folklore Camp" and become a "friend" to camp. Posted on this page are numerous new photos from the 2009 camp. You can call, email, or snailmail for questions, registrations, and more information:

6 Grove Street, Mill Valley, CA, 94941-2005, (415) 225-9956, rucenica@sbcglobal.net

- *Russell Linscott*

On the Scene

SUNDAY EVENING DANCING IN LAGUNA BEACH

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

February 7 Festival - See ad
February 14 All request
February 21 Festival reviews
February 28 Festival reviews

Info: (714) 893-8888, www.LagunaFolkDancers.org

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

Teacher: Beverly Barr

Valentine's Day Party, Friday, Feb. 12. - 2 days before Valentine's Day

St. Patrick's Day Party, Monday, Mar. 15. - 2 days before St Patrick's Day

Our parties are all-request programs, played by Beverly and Irwin Barr. Bring snacks or desserts for the pot-luck table. All parties begin at 7:30 and end when you get too tired to dance.

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

Do you want to learn the new dances taught at the October Camp Hess Kramer Workshop Weekend? Do you want to keep up with the dances that are done at festivals and also still get to dance the great oldies? On Mondays and Fridays we introduce some new dances and keep the favorite oldies alive. Scottish and English set dances are also taught (mostly on Fridays). We also do a variety of international dances and individual line dances. Come visit our group and enjoy the teaching, the dancing, and the dancers.

We meet every Monday; from 7:30 - 8:00 re-teaching old dances, and from 8:00 - 10:30 we have regular intermediate dancing with intermittent teaching and reviewing as needed during the evening. Friday evening: intermediate dancing with intermittent teaching and re-teaching from 7:45 - 10:30.

Our beautiful wooden floor is at Brockton School, 1309 Armacost, W.L.A. (Between Barrington & Bundy,

1 1/2 blocks north of Santa Monica Blvd.). Free and easy parking off the street in the school parking lot.

We look forward to seeing you on Mondays and Fridays.

Dark Fridays will be Feb. 5 and Feb. 26

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

– Beverly & Irwin Barr

SHEET MUSIC COLLECTIONS

Over the years I have transcribed hundreds of folkdance tunes and songs which I have sold to interested people and which the band I play in has made much use of. The tunes are in score form, not just melodies with chords and there is a lot of helpful info on playing them with diverse instruments such as you find in a folk band.

I have put them into geographical collections, and they sure cover a lot of territory. They are:

The Yugoslav Collection, Bulgarian Collection, Balkanalia and, recently two new ones, The Europe Collection and The British Isles & Scandinavian Collection.

Some of you might like to see the listings in these, so email me, and I'll email you back with Word attachments of contents of the ones you ask about.

Grass Valley, Calif. richgeis@oro.net

– Richard Geisler

BULGARIAN TOUR 2010: REVISED DATES

Dear All,

As you might know, the Koprivshitsa Municipality and Bulgarian Ministry of Culture have formally announced the Koprivshitsa Festival 2010 dates: August 6-8, 2010.

I have revised the dates of my tour accordingly. The new (and final) dates are July 31 (SA) - August 12 (FR), 2010. The tour program remains the same.

Feel free to contact me for sign-up information at ninalk20@hotmail.com. Sign-ups will be accepted on a first come-first serve basis.

Wishing you all good health, much love, happy dancing and a wonderful holiday season!

– Nina Kavardjikova

Dancers Speak

into two hunters with hunting rifles and dogs. He swiftly drops his fancy clothes, and runs into the bushes yelling: "Hey, I'm not a bridegroom!"

This song reminded me of another well known fable about the race between the tortoise and the hare. What was the reason they had the race after all? A little known fact is that they two were actually very close folk dance friends. The hare, with his nimble legs was a hot shot dancer and very proud of his dancing abilities while the tortoise struggled even in the simplest of dances. The hare, in order to help the tortoise, took it upon himself to teach the slow and clumsy tortoise to dance. It was very hard for the tortoise to learn the steps and move his feet to some of the faster dances. But the tortoise persevered and remembered the dances. All the other dancers made a big fuss and praised him over his progress and applauded him even whenever he led some of the dances.

The hare became very jealous of all the attention that his friend the tortoise was getting and decided to challenge the tortoise to the now famous race. You all know the results of the race, but might be wondering why the fast and nimble hare lost the race.

The real reason was that in each village they passed, the local villagers were celebrating with music and folk dancing. The hare could not resist joining them and the villagers marveled at the dancing hare who knew and could do all of the local dances. Such attention was what the hare craved and he continued dancing in each village late into the night, until the last reveler went to bed.

The tortoise, on the other hand, stayed focused on the race and in the end, to the applause of all the folk dancing community, crossed the finish line first.

And the real moral of the story is that if you persevere you will not only become a great dancer, but might even get to lead the line.

– Lou Pechi

KUDOS TO THE HESS KRAMER COMMITTEE

Kudos to the Camp Hess Kramer Committee for delivering an outstanding 25th Anniversary Weekend. The whole weekend was jam packed with lots of good food, good dances, and good friends.

Although all the meals are great, I think the kitchen staff really outdoes itself with the happy hour goodies. You can almost make a meal out of them alone.

What fun it was to have so many (10) of our favorite teachers back for this anniversary. My head is still spinning from all the new dances.

Of course Saturday night is always a highlight for me. This year, since it fell on Halloween, it was especially fun to see all the creative costuming. The dominos had their own song (lyrics by Emily), and the California Raisins celebrated their own 25th anniversary by dancing in to "I Heard It Through The Grapevine".

I would like to give a special thanks to the committee that makes this event happen every year. This year was especially challenging for them. They had to schedule ten teachers instead of the normal three, the attendance was up over 100, and the person who, for the past 25 years, has been in charge of handling all registrations, assigning lodging, and manning the check-in desk was out of action. **Wes Perkins**, we all missed tremendously this year. **Bob** and **Gerri Alexander** and **Beverly** and **Irwin Barr** did an excellent job keeping things going, (and this being the "folk dance community" lots of other dancers jumped in to help) but it just isn't the same without Wes.

– Marsha Fenner

THE CURATIVE POWERS OF DANCE

There was a recent article in the New York Times about a young man, Gregg Mozgala, who has cerebral palsy. His life was dramatically changed when he began working with choreographer Tamar Rogoff. One of the methods Ms. Rogoff used was a "shaking technique" to release tight muscles (sounds like Croatian dancing!). The article emphasized the amount of change in Mr. Mozgala's body and his ability to move in a more normal manner. The chief of rheumatology at the Hospital for Special Surgery in Manhattan said that this shows the neurological system "has this ability to change itself and constantly grow." Although he knows he is not cured, he no longer feels enslaved by cerebral palsy. Told from early childhood that there was nothing he could do about his condition, Mr. Mozgala was finally given an option, through dance.

To read the entire article, go to: http://www.nytimes.com/2009/11/25/arts/dance/25palsy.html?pagewanted=1&_r=1&partner=rss&emc=rss.

Thank you, **Rita Sklar**, for bringing this article to our attention.

– Sandy Helperin

Quote of the Month

There's nothing I like more than being on a dance floor with a thousand people feeling love for humanity.
 – Chris Lowe

There are more than a couple of Chris Lowes, but when I looked the name up online, this is the one who seemed most likely to have made this statement.

Christopher Sean Lowe was born in 1959, in Blackpool. In 1976, because of an interest in dance music, he began a band called West End; later the group came up with the name Pet Shop Boys, a name derived from some friends who worked in a pet shop in Ealing. After the Pet Shop Boys began touring on a regular basis, Lowe became known for his behavior of standing still while playing keyboards on stage.

Question of the Month

Well, we don't usually find a thousand people doing international folk dance in one place anymore, but I know that I get that feeling of love for all of the other dancers on the floor, when I am in a place where there is great energy and a kind of cohesiveness. I experienced this most recently when I attended the Hess Kramer Weekend in October. It is what brought me to folkdance in the first place, and as much as the wonderful music, movement, and cultural learning, - it's that feeling of connectedness and closeness with the other dancers, that keeps me hooked.

Where have you danced lately where you experienced this phenomenon?

– Sandy Helperin

Send responses to DS@FolkDanceScene.org.

RESPONSE TO LAST MONTH'S QUESTION

The December/January question of the month asked what constitutes a folk dance. While at Kolo Festival in San Francisco Thanksgiving Weekend, Yves Moreau was teaching and he paused to answer exactly our question. He has graciously written his answer for me, so here is the opinion of an expert!

"Folk Dance, literally means "Dance of the people" and in that sense and spirit, a "popular" dance. Village life has changed drastically in recent years, especially in Eastern Europe and the Balkans with people moving out of the village to bigger towns and cities and the advent of mass communication and technology. We are now seeing "newer" songs and dances appearing in the popular repertoire which people quickly adopt.

Some of these songs and dances are "fad" and "trendy" products which come and go but some of them reach a high level of popularity and thus get "adopted" and remain in the repertoire of the community. This is especially true of "composed" pieces which keep traditional flavor in form and style. A good example is the Macedonian song "Nakedness Devojce" which was composed in the early sixties by Jonce Hristovski and which Macedonians and Bulgarians certainly consider one of their popular "folk songs," perhaps even thinking it has been around for over 100 years....

In Bulgaria, a few "modern folk" dances have appeared in recent years such as *Cicovoto Horo* which used elements of the traditional North Bulgarian *Dajcovo Horo* danced to a *Kjucek (Cocek)* version of a Rom/Macedonian song (*Davaj Cico*). The dance is now widespread in the country and a favorite among young Bulgarians who also probably think it's an "old" folk dance.

Another Bulgarian dance also popular among young Bulgarians is a newly composed song called *Bjala Roza* (the white rose), to which a modified *Devetorka/Povarnato* dance is being done. The point I wish to make is that "Folk" does not necessarily mean "Old" as was the case not that long ago.

If a dance becomes a symbol of identity and community expression and survives for more than a year or two, then, it is truly a "folk dance."

Is it really tasteful? Well, that's another question..."

– Yves Moreau

DANCING WITH TWO LEFT FEET. (52)



The reason people are afraid to dance is that they never really tried.

Over the years many of us have danced the *Arap*, both the slow version and the faster one. What always fascinated me about this

dance was the delightfully whimsical story of the song; *Zajko Kokorajko* or "The Pop-eyed Hare", who one day decides to marry the Widow Fox. Dressed in his finery he goes to court her, only to find an old hen with many little chicks. He quickly changes his mind and on the way back runs

THE GRANDMOTHER OF BALKAN DANCE AND MUSIC FESTIVALS

The Chicago Spring Festival can rightly be called the Grandmother of Balkan Dance and Music Festivals in the west. Currently in its 45th year, it is the largest such organized weekend festival in the USA which brings together Balkan émigrés from Bulgaria, Macedonia, Bosnia, Serbia, Croatia, and Turkey, with American lovers of Balkan music and dance. It is one of the few opportunities that American dancers still have to study with master teacher and living legend of Macedonian dance, **Atanas Kolarovski**. I have been to this festival several times, both as a visitor from California, and as a local, living in Chicagoland and dancing with Ensemble **Balkanske Igre**. I say to fellow Folkdance Scene readers: Beg, borrow, or use mileage to get there; crash 6 people in a dorm room, but go! You will have the time of your life! Nowhere else will you find all this in one weekend: amazing teachers, great dancing, awesome musicians, delicious, authentic, home-cooked Macedonian dinner made by the women of the community, and fascinating cultural discussions! See you in Chicago! See ad in this issue - flyers will be available at Laguna Festival!

– Jatila van der Veen-Davis

LODGINGS FOR STATEWIDE IN SONOMA,

Hotels for 'Dancing in the Valley of the Moon', are going to be pricey. Please try to secure lodgings early! Consider finding a few dancer friends to share a cottage or vacation rental where you may even score a kitchen!

Conduct your own search by typing in things like "wine country lodgings" and "Sonoma cottages," or use these links:

- <http://www.sonoma.com/lodging/>
- <http://www.lespetitesmaisons.com/index.html>
- <http://www.sonoma.com/lodging/rental.html>
- <http://www.winecountrygetaways.com/sonomalodging.html>
- <http://sonomaonthecheap.com/2009/03/sonoma-county-lodging-deals/>
- http://www.sonoma.com/lodging/sonoma_valley.html
- <http://www.vrbo.com/vacation-rentals/usa/california/wine-country/sonoma-county/sonoma>

February 2010

- <http://www.vacationrentals.com/vacation-rentals/Wine-Country.html>
- <http://www.cyberrentals.com/sonoma/s/6124/fa/find.squery>
- <http://www.a1vacations.com/sonoma/s/6124/fa/find.squery>
- <http://www.perfectplaces.com/vacation-rentals/11439.htm>
- <http://www.beautiful-places.com>

– Valerie Daley

Ed.Note: You might also want to try America's Best Value Inn in Petaluma, about 20 min. from Sonoma. We have stayed in others of this chain, and found them quite satisfactory. We got a rate of \$60 per night through hotels.com, or you could call them at (707) 795-9000.

– Jill and Jay Michtom

NEWS FROM JIM GOLD

Dear Shining Travelers and Folk Dancers,

A Happy New Year to all of you! May beauty, grace, fulfillment, and terpsichorean happiness shine upon you this year!

I hope to see you on one of our exciting 2010 tours: Israel, Jordan, Hungary, Bulgaria, Greece and Crete, and Norway. These tours are simply too much fun to describe in words but their itineraries can be found on our website: www.jimgold.com

As you may know, last year I published 50 Folk Dances Choreographed by Jim Gold: A Step-by-Step Guide. Along with this book came 3 CDs of the music. These can be downloaded from the website: www.jimgold.com. (Click on "books, music...")

This summer I decided to learn how to make videos and Davits (of the dances) so now it's easier than ever to learn these dances. The results, along with videos from our October 2009 tour of Turkey, can be seen on the new Jim Gold Youtube channel: <http://www.youtube.com/user/jimgold1>

It's a new venture for me. I hope you enjoy them. I also will appreciate any feedback or ideas you might have.

Best of dancing and travel,

– Jim Gold

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Folk Dance Scene



Statewide 2010

"Dancing in the Valley of the Moon"

June 4, 5 & 6, 2010

**It's a vintage year for fine dancing—
Excellent facilities, outstanding teachers**

**Zeljko Jergan, Croatian ~
Erik Bendix, Balkan & Klezmer!**

Friday party and Kafana with local bands (two halls)!
Saturday morning and afternoon dance classes
Saturday night party with music by Chubritza!
Sunday morning dance classes/reviews

Sunday afternoon winery tour and tasting at Gundlach

Bundschu Winery with dancing! Extra charge, paid in advance

(See pre-registration form, downloadable from statewide2010.com for costs)

Accommodations:

Lodging in Sonoma and the immediate area is expensive. One alternative is to share a house rental with friends. Here is a link for the Visitors Bureau in Sonoma, with alphabetical listings for lodging in or immediately near Sonoma: <http://www.sonomavalley.com/index.php/Table/lodging/>

Less expensive alternatives:

Our "host" hotel is the **Sandman Inn/Motel** at 3421 Cleveland Avenue, Santa Rosa. The Inn is located just off Highway 101, not far from the exit for Highway 12, which leads to Sonoma. Sonoma is approximately 30 minutes away. Their telephone number is (707) 293-2100. The cost of a room in this facility is \$95.50, plus tax, totaling \$103.01 per night. Breakfast is included. There are two queen sized beds per room. Mention the code "FOLK" to get this special rate. **The Inn will be holding the rooms for our group until May 14**, when any unused rooms will be released to the general public. Here's a link to their website: www.sandmansantarosa.com

Also, there are reviews you can read about this facility at Trip Advisor: http://www.tripadvisor.com/Hotel_Review-g33055-d577309-Reviews-Sandman_Motel-Santa_Rosa_Sonoma_County_California.html

There is a **Motel 6** near the Sandman at 3145 Cleveland Avenue. The cost is around \$70.00. We have no reviews of this unit. Phone 707-525-9010

The Sonoma Veteran's Memorial Hall, 126 First Street West, Sonoma
Sponsored by the Folk Dance Federation of California, Inc. (North)

Information: garychair@statewide2010.com Phone: 415-488-9197 Website: Statewide2010.com

Statewide 2010 "Dancing in the Valley of the Moon"

Friday, Saturday & Sunday—June 4, 5 & 6

Pre-register and Save Time and Money!

Name(s): _____

Address: _____

Telephone: _____

Email: _____

How do you wish acknowledgement of registration? () email, () phone, () mail

Event costs

Under 18 are admitted free—pre-high school must be accompanied by an adult

Package for all events (paid by May 10): \$75.00 x _____ = \$ _____

(Does not include Winery tour or installation lunch—includes syllabus)

Per event pricing:

Friday night party, dancing in two rooms, 7:30 to 11:30 pm

light teaching by Erik and Zeljko \$20.00 x _____ = \$ _____

plus Kafana with local bands in the dining room

Saturday, all events: \$45.00 x _____ = \$ _____

Saturday, Institutes only: 9:00 am to 12:00 \$15.00 x _____ = \$ _____

Afternoon 2:30 to 5:00 pm \$15.00 x _____ = \$ _____

Saturday night party with Chubritza: \$20.00 X _____ = \$ _____

7:30 to 11:30 pm (Institute dances will be done during the evening)

Sunday morning, Institute and

reviews: 9:30 am to 12:00 noon \$15.00 x _____ = \$ _____

Syllabus (included in the package price) \$5.00 = \$ _____

Installation Lunch—details and cost to come

**Sunday afternoon Winery Tour and Dancing, 2:00 to 5:00 pm,
at the Gundlach Bundschu Winery**

One hour tour and tasting followed by request folk dancing.

\$20.00 per person (**must be pre-paid**) \$20.00 x _____ = \$ _____

TOTAL: \$ _____

Mail form and check made out to Folk Dance Federation to:

Sabine Zappe
Treasurer, Statewide 2010
153 Race Street,
San Jose, CA 95126