



Folk Dance Scene



Published by the Folkdance Federation of California, South

Volume 48, No. 8

October 2012

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

SUBMISSIONS: Information to be included in the *Scene* should reach the editor by the 10th of the month preceding publication. We reserve the right to edit all submissions for space considerations. Electronic submission (including all photos) is required. Views expressed in *Scene* are solely the opinions of the authors. Neither *Scene* nor the Federation assumes responsibility for the accuracy of the information sent in.

SUBSCRIPTIONS: Subscription orders and renewals should be addressed to Gerda Ben-Zeev. The subscription rate is \$15 per year, USA, \$20 for Canada or Mexico, \$25 for other foreign countries. Change of address or circulation problems should be addressed to Gerda Ben-Zeev; see table above.

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On the cover: For an explanation of Hallingdancers, please see the cover story, p. 4. Photo courtesy of Google.



Folk Dance Scene

Volume 48, No. 8
October 2012

Federation Corner

Editors' Corner

It's hard to tell from the temperature outside as we write this, but autumn has arrived. We turn our attention to the northern climes with a cover story about Scandinavia. Thanks again to Richard Duree for his enlightening article. Thanks also to Chris Gruber for his article on Swedish dance. He graciously rewrote his Wikipedia article for inclusion in Scene.

We hope you enjoy this month's poetry and second-hand visit to New Mexico camp. Then take a try at some of the recipes in Ethnic Food.

Be of good cheer!

Pat Cross and Don Krotser

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The Folk Dance Federation believes in recycling! A few decades ago I served as Federation Secretary for three years (after two years as historian). Presently, I am the new secretary. My introduction to folk dancing had occurred back in the mists of time on a visit to Enumclaw, Washington, when the "Glacier Gliders" held their annual festival. Watching a weekend of dancing (the Hambo looked easy) lit the spark. But it was years later before life made dancing possible. When Long Beach hosted Statewide (1967?), Mary and I attended and were hooked. We took our three daughters along weekly to Silverado where Dorothy Daw was Dancer-in-Chief. When Silverado faded out, I shifted to Narodni and helped it stay alive during a few lean years. Mary - who had been unable to dance for several years - left us in January, 2004. Not even dancing was fun for a while. Then, at the Pasadena Festival in 2005, Doudlebska Polka introduced me to Camille Dull. The name is familiar to you as the author of many lovely poems in Scene. A former Scottish dancer, she was then dancing regularly at the Pasadena Co-op. We wound up forming our own two-person co-op as dancing and life partners. For three years we danced at Pasadena. Now we're regulars at close-to-home Narodni. Using our folk dance experience, for several years we choreographed dances which we performed for the Bellflower Civic Chorus' tri-annual concerts. It adds up to lots of dancing, lots of teaching, lots of festivals, lots of reward.

Carl Pilsecker



Scandinavia

Sweden and Norway



Norway and Sweden occupy opposite sides of the large Scandinavian Peninsula that extends southwest from the northern edge of the European continent. Though the two appear to be wed by geography, each has its own language, culture, folklore, music and dance. There is a particular fascination with the similarities and differences between them. Norway occupies the western half of the peninsula and extends

across the northern end, surrounding Sweden on both west and north.

Scandinavian dances are characterized by close turning figures with a bewildering array of variations in step sequences, as well as a rich repertoire of complex set dances.

To the casual observer - indeed many seasoned observers - the differences between Norwegian and Swedish dance are obscure. Norwegians and Swedes have every wish not to be confused with each other; a more-or-less friendly rivalry and slightly veiled derisive attitudes toward each other are integral parts of their folklore. In any event, they are very different from each other and it is only paying each their due to be able to identify their dance and related culture and not casually lump them into one.

The music gives some indication, though at first it all sounds alike with fiddles playing a bewildering array of lovely melodies, one lulling one into a contented dream world, the next blowing wind through deep canyons, yet another as playful and lighthearted as eternal youth.

The dance displays a variety of movement styles; the Scandinavians seem to have invented every possible way for a couple to turn in a dance. Some flow smoothly and effortlessly, while others are full of bounce and energy. Which is which? How to develop a sense of which is Norwegian and which is Swedish?

A look at the physical topography of the two countries lends a clue. Though geographically located side-by-side, they have very different landscapes. Sweden has by far the richer soil and thus more wealth and industry. Her broad countryside lies in gentle, rolling hills heavily cultivated by farmers living in small villages.

In Norway, rugged mountains, deep fjords and long, narrow glaciated valleys carved deeply into the land present unequalled scenery, but result in poorer soils, more restricted overland travel, a more rural isolated population and a more localized view of the world.

That view of the world is the underlying theory in the study of choreogeography. When the people form their culture, they utilize what is available and what feels right and comfortable, what satisfies and blends with that view. Listen to the music. Listen to the sounds of echoes and rushing water, of wind in the trees and mountains and canyons. Feel the gentle flow of the spirit over a gently rolling landscape, treasured and caressed with the love of generations of people who draw their livelihood from the soil.

Sense the smoothly turning dance of one whose world rises and falls gently for as far as one might travel in a lifetime. Then, feel the bouncy energy of a people who must spend their lifetimes coping with the demands of steep hillsides, yet do it with subdued glee. Take a look at the countless regional variations of the hambo, danced throughout Sweden with many local variations and styles, yet there is only one Tele-springar; danced only in one small valley; the next valley's dance is different and likely unknown in Telemark. A closer examination of these Scandinavian treasures will reveal much about the lives and character of their people.

Being the more industrialized region, Sweden's dance includes perhaps the broader blend of dance forms. In addition to the ever-present turning couple dances, we find a number of complex set dances not unlike the English country-dances, frequently depicting various daily tasks, such as weaving. In others seemingly created for the sheer fun of the challenge, we see evidence of the famed Swedish talent for precision and quality in industry. Frequently developed for performance, they are called *turdans* and are not considered to be *gammaldans* (old dance). In all of the many dance forms the strong sense of community is evident as couples mix with each other and with the

entire set in an easy, graceful, relaxed and confident character.

One of folk dance's most interesting events is the Halsingehambon, the annual hambo contest. Hundreds of couples, many composed of two women, perform an endless hambo across meadows and streets, up hill and down, all under the watchful eyes of judges who will select one couple as the best dancers. Many of Southern California's Scandinavian dancers have actually participated in that competition.

Though most recreational folk dancers are familiar with the "hambopolska", it is only one of hundreds of "polskas" dances by the Swedes. An endless variety of step patterns in different regional polskas both challenge and satisfy the creative urges of Scandinavian folk dancers everywhere. The "hambo" is one of the least challenging. Polska is almost always danced in $\frac{3}{4}$ meter; partners are held closely, legs seemingly intertwined as couples turn effortlessly to the lovely, soothing strains of the Swedish fiddlers.

As an aside, the term "polska" has a historical link to Sweden's one-time occupation of Poland, an interesting subject for future exploration.

Norway's dance repertoire appears to be somewhat different in that set dances are rare, though group dances are found frequently. As noted, Norway's landscape creates many isolated regions with very localized folklore, leading to very localized dance forms (*bygdadans*). In the late 19th century, though the traditional folk music was popular, traditional dance had been replaced by the European waltz and polka. Historically, dance had been performed to songs and had diminished with the introduction of modern musical instruments. It was at the urging of one Hulda Garborg, who in the 1880s began to explore and recreate some of the old dances, that an interest in Norwegian folk dance was revived and has been going strong ever since. The character of Norwegian dance is energetic, frequently including sharp accents and dips in the turns.

Interestingly, Norwegian folk dress, called *bunad*, are frequently embellished with elegant hand embroidery, a folk art frequently found among rural folk everywhere. Such display is not that common in Sweden, where the presence of expensive fabric is more popular.

Rørosplis is perhaps one dance most well known to recreational folk dancers. Its four variations are notated in tapestries that are hundreds of years old. In its village setting, couples stand in a circle around the dance floor. As the music begins, the circle begins

moving as couples execute the figures, each couple maintaining its place in the circle. Twice through the cycle, the music stops, couples exchange partners and the dance repeats. In between dances, there is light conversation as dancers politely and patiently wait for the next tune.

The height of athleticism in dance is seen in "hallingdans", where the male dancer must execute a seemingly impossible movement to kick a hat off a pole held about seven feet in the air by a woman standing on a chair. His approach to the hat must include a variety of gymnastic tricks not unlike those of the Ukrainian Cossacks before launching a high sweeping kick to dislodge the hat. It is considered proper form to land on the kicking foot.

Telespringar is a wonderful and unique example of the "springar", a dance form that moves freely around the dance floor in a series of complex figures, couples occasionally separating to dance alone before rejoining, to reunite. It is one of the most intimate of dances, with a constant and intense contact between partners, soft, subtle, responsive. Telespringar's rhythm has been jokingly called "two and a half four"; a step followed by a second heavier step with a soft knee, followed immediately by a third step on the ball of the foot: "one - two - ah". The man leads the woman through a complex series of turns with interlinked arms, many of the spins requiring considerable strength of both partners. For those who dance it, Telespringar is one of those ultimate dances.

Scandinavian dance provides a wonderful variety of dance for anyone, set dances from simple to complex, turning dances from gentle to challenging enough for the most dedicated problem solver. It is an ultimate experience to sit in the midst of a group of Scandinavian fiddlers and simply absorb the music. For those who do not join in the dances of Scandinavia, their misfortune is to miss out on one of the most satisfying of all dances, wrapped in the arms of a strong, sharing partner.

Most of us fondly remember Marvin Smith, who edited Folk Dance Scene with Teri Hoffman for many years. At a dance workshop many years ago, he wanted to learn the woman's step to the hambo. So I taught it to him.

"OK, let's dance it," he said. So we did. After about two turns he stopped. His face showed astonishment.

"Wow," he said. "No wonder women like to do this."

Richard Duree

Swedish Dance

Polska, Not to be confused with polka

The polska is a family of music and dance forms shared by the Nordic countries: called polsk in Denmark, polska in Sweden and Finland and by several names in Norway. The polska is almost always seen as a partner dance in 3/4-beat, although variants in 2/4 time and for two or more couples exist.

As suggested by the name, the roots of the polska are often traced back to the influence of the Polish court throughout the northern countries during the early 17th century. (Polska also means Polish in Swedish) This view is sometimes challenged by those who see earlier evidence of the musical tradition in Nordic *visor* or songs, that may have become grafted onto the newer foreign influences when the court dances began to filter out into the middle class and rural communities.

The polska dances likely evolved from court dances such as the polonaise or the 2/4 time minuet involving larger sets of people. Some see traces of the evolution from set dances to couple dances and from double time to triple time in the minuets, still danced in some communities of Finland and Denmark. In these, the dance starts with a large set of dancers dancing a slower formal section and ends with couples or four-somes dancing a faster, more energetic polska section. In the late 1600's it was common in northern Europe that only the slower 4/4 section of the music was written down on paper, as paper was expensive. The musicians were expected to be able to improvise a dance in 3/4 which was based on the same motivic material as the previous dance. The parts played in 3/4 were the ones evolving to the modern polska.

In the prevalent 3/4 time form, polska dances were most common in Norway, Sweden and Swedish-speaking Finland, but with versions seen in Finnish-speaking Finland and in Denmark. It is best to discuss these dances by country as their regional histories, while contemporaneous, were quite varied and the dances known today differ significantly from one country to the next.

In Sweden, the polska music tradition is continuous, with tunes and styles passed down through families, relatives and neighbors. While styles have certainly evolved over time, the traditions and the roots can be

traced back hundreds of years. In addition, through the 19th century a series of professional and semi-professional archivists travelled the land transcribing and annotating tunes. In contrast, however, polska dance traditions came under severe pressure during the industrialization of Sweden and, with few exceptions, succumbed entirely during the early 20th century. Most of what is known about Swedish polska dance comes from research conducted during the 1940s, 1950s and 1960s. While some early films were located, researchers for the most part collected descriptions from older dancers—in some cases quite elderly ones—who had learned the dances in tradition from close relatives or others in an older generation.

On the other hand, what is known about Swedish polska dancing indicates a rich tradition with perhaps several hundred unique variations of the triple time dances and, frequently, a parallel music tradition of uniquely styled tunes. Broadly, there are three styles of music for Swedish polska:

The semiquaver or sixteenth-note polska, typically played and danced in a smooth character and even rhythm - This style was characteristic of the music and dance in southern Sweden and up the eastern Baltic coast. Dances in Småland and other provinces of southern Sweden were typically slängpolskas with the couple dancing on a spot, often involving intricate patterns of holds and underarm turns similar to those seen in Norwegian springar. Farther up the coast the dances tended to become danced with couples moving counterclockwise around the periphery of the room (perhaps influenced by the introduction of the waltz) and devoting most of the dance to the clockwise couple turn where the couples face each other and make a full rotation with each measure (e.g., the village of Bingsjö in Dalarna and villages in the provinces of Hälsingland and Medelpad).

The quaver or eighth-note polska - This pervasive style may be found throughout Sweden, but perhaps reaching its apotheosis in the folk district of Dalarna, where uniquely styled versions can be distinguished in communities only a few kilometers separated from one another or the next municipality (e.g., Boda, Rät-*t*vik, and Orsa). The accompanying dance styles tend to emphasize a clockwise couple turn alternating with

a resting step in which couples walk – typically stepping on only the first and third beat. Rhythms can also become asymmetrical, as for example, the early two seen in polska dances from western Dalarna danced in Älvdalen and Transtrand or the late third in the south of Dalarna. The wide variation in the placement of the second beat perhaps explains why Swedish fiddlers typically tap their feet on only the first and third beat.

The tuplet polska - This style is most commonly seen in the mountainous western sections of the provinces bordering Norway: Värmland, western Dalarna, Jämtland and Härjedalen. The dance traditions show strong cross-border influences with many dances that combine phrase-matching sequences of elaborated promenading, bakmes (slower counterclockwise turning) and polska (faster clockwise turning) that are similar to those seen with Norwegian pols. This dance style is also seen with eighth note polska in the border areas.

Gammaldans

In Sweden, the most popular folkdances occur in the gammaldans (old-time dance) tradition which, despite the name, arose fairly recently around the beginning of the 20th century. With industrialization and the movement to cities, there was less interest in unique local polskas and more interest in a few dances that became more universally known and popular. The dances included in this tradition are the waltz, shottis, snoa, mazurka and the hambo. Dances events and groups devoted to this tradition occur widely in Sweden. The dances were also danced in North America in the social clubs formed by immigrant Swedes. More recently the hambo has been danced during breaks at contradance venues and by social waltz groups.

The hambo is unique to Sweden and considered to be the national dance. Given this status and the wide interest even today in the United States, it is worth focusing some additional attention on this dance.

One of the potential origins of hambo is the polka-mazurka, a dance with many turns that was popular in Europe during the second half of the 19th century. The term polska-mazurka can also be found in notebooks from the beginning of the 20th century used by Swedish farmer folk-musicians. Mazurka is however today, in northern Europe, the name of a different

dance than hambo; mazurka is played faster with a fast and short jump on the third beat.

Early on the turns in the dance developed in about 1900 to a free-standing dance danced using older polska music, for example slängpolska, or other variants of polska, but with stronger emphasis on the first beat. In the early 20th century, an easier variant of hambo existed with a short forward step per beat for the first two measures before the turns began. The variants of hambo that are danced today, with so-called *dalsteg* ("valley step," a term emphasizing the characteristic dip or *svikt*) on the first two measures, was probably spread in the 1910s and 1920s.

During the late 19th and early 20th centuries, when the hambo was introduced, the eight bar pattern with the slower dalsteg and faster turns was carried back to the Swedish country villages where it influenced and in turn was influenced by the pre-existing, older polska dances. Consequently, scores of variations were created, some of which are still known and danced today thanks to the research of folklorists. Apart from such historical versions, differences exist in versions danced widely today—for example, the version danced in the Swedish Hälsingehambo competition tends to be slow and elegant with a relatively strong *svikt* (dip and lift) while that danced in American contradance venues is much faster with little *svikt*.

Chris Gruber





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AMSTERDAM! . . . May 7-12, 2013. Led by Jim Gold and Tineke van Geel.
Amsterdam, Volendam. The Hague, Van Gogh Museum, national Dutch costumes, dance surprises. Option to add Armenian Tour: May 12-23.



ARMENIA! . . . May 12-23, 2013. Led by Jim Gold and Tineke van Geel.
Yerevan, Lake Sevan, Garni temple, Zvartnots, Edsmiadzin Cathedral.
Armenian folk dancing with local Armenian teachers and live music!



POLAND! . . . June 9-24, 2013. Led by Richard Schmidt.
Kraków, Zakopane, Łódź, Toruń, Gdańsk, Olsztyn, Warsaw.
Castles, palaces, historic sites. Folk dancing with local groups!

NORWAY! . . . June 15-25, 2013. Led by Lee Otterholt.
Optional pre-tour folk dance workshop: June 14-16. Oslo, Bergen, Hovin (Telemark), Fjord Cruise, Voss. Drobak. Norwegian and International dancing.



MACEDONIA, BULGARIA, GREECE! July 28-Aug 11, 2013.
Led by Jim Gold. Sofia, Kjustendil, Skopje, Ohrid, Bitola, Florina, Thessaloniki, Plovdiv, Koprivshitsa Folk Festival! Folk dance, Sephardic heritage, Balkan culture!



HUNGARY! . . . July 31-August 11, 2013. Led by Adam Molnar.
Budapest, Eger, Hortobagy Plain, Jaszbereny Folk Festival. Magyar adventures.

NORTHERN GREECE! . . . October 7-21, 2013. 4-day Greek Cruise ext.
Led by Jim Gold and Lee Otterholt.
Athens, Thessaloniki, Mt. Athos Monastery. Kalambaka, Ionnina, Island of Corfu, Mykonos, Crete, Rhodes, Patmos, Santorini, Kusadasi, and Ephesus.



by John Pappas

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Swedish Music

Traditional Folk Songs

Swedish folk songs are dominated by ballads and *kulning*; the latter was originally used as a cow-herding call and is traditionally sung by women. Ballad stories descend from *skillingtryck* printed songs from the 19th century. Modern bands like Folk och Rackare, Hedningarna and Garmarna incorporated folk songs into their repertoire.

Folk instruments

The fiddle is perhaps the most characteristic and original instrument of the Swedish folk tradition. It had arrived by the 17th century, and became widespread until 19th century religious fundamentalism preached that most forms of music were sinful and ungodly. Despite the oppression, several fiddlers achieved a reputation for their virtuosity, including Jämtland's Lapp-Nils, Bingsjö's Pekkös Per and Malung's Lejsme-Per Larsson. None of these musicians were ever recorded; the first major fiddler to be recorded was Hjort Anders Olsson. Other early fiddlers of the 20th century included Nils Agenmark and Päckös Gustaf. There is an extensive traditional repertoire of fiddle tunes, in forms such as the 3/4 polska and the 4/4 gånglåt. One type fiddle peculiar to Sweden is the låtfiol, a fiddle with two sympathetic strings, similar to the Norwegian Hardanger fiddle.



The nyckelharpa (keyed fiddle) is similar to both a fiddle and a hurdy-gurdy, and is known in Sweden since at least 1350, when it was carved on a gate in a church in Gotland. During the 15th and 16th centu-



ries, the nyckelharpa was known throughout Sweden, Denmark and particularly in the province of Uppland. The latter has long been a stronghold for nyckelharpa music, including through the 60's revival, which drew on musicians like Byss-Calle from Älvkarleby. The instrument played at this time was not the same as that used today; August Bohlin and Eric Sahlström made changes to the instrument to make it chromatic and straight, a more violin-like instrument. In spite of these innovations, the nyckelharpa's popularity declined until the 1960s roots revival. The nyckelharpa was a prominent part of several revival groups later in the century, especially Väsen and Hedningarna.

The Swedish bagpipes (säckpipa) has been part of a long-running folk tradition, passed down orally until the death of Gudmunds Nils Larsson in 1949. Later revivalists such as Per Gudmundson added a tuning slide and revitalized the instrument.

Accordions and harmonicas were an integral part of Swedish folk music from the beginning of the 20th century, when they contributed to the gammeldans genre. The most famous Swedish accordionist is undoubtedly Kalle Jularbo, who was famous throughout the early 20th century. Later, the accordion fell out of favor within the roots revival, and did not return until the very end of the 1970s.

The above was taken from Wikipedia.

Calendar

Note: Federation Dance Events are in Bold.

CALL TO CONFIRM ALL EVENTS

OCTOBER

- 6 *Playford-to-the-Present Ball*, Pasadena. Info: www.caldancecoop.org/playford
- 6 *Nevenka Concert*, 8 p.m. at Santa Monica History Museum, 1350 7th Street. Songs from Eastern Europe performed. See OTS for details. Info and tickets: www.brownpapertickets.com/event269478
- 7 *New Date Beverly's Workshop of Ira Weisburd's Dances. Sunday, workshop 1-4 p.m., evening party 5:30-9. \$10 for both, at Brockton School, 1309 Armacost Ave, West L.A. Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com***
- 8 *International Folk Dance Class* at CSULB, Rm.107 in fitness gym taught by Julith Neff and Sue Griffiths, Mondays 3-4:30 p.m., eight weeks. Register: (562) 985-8237
- 21 *Macedonian Festival*, noon to dusk at St. Mary's Church, 10550 Whittier Blvd. , Whittier. Free, See OTS
- 24-30 *Kabile Traditional Wedding Band:*
- 10/24 - Santa Barbara
 - 10/26 - Orange County (not at Veselo Selo)
 - 10/27 - Folk Dance Center, San Diego
- 10/28 - Laguna Folkdancers, Laguna Beach**
- 10/29 - UCLA
 - 10/30 - CalTech

Info: Joyce Clyde (510) 237-1124 or joyceexpo1@hotmail.com

- 26- *Camps' Review Workshop Weekend at***
- 28 *Camp Hess Kramer, Malibu. Teachers: Beverly Barr, International; Mihai David, Romanian; Ira Weisburd (folk and individual line dances). Info: Beverly (310) 202-6166 or dancingbarrs@yahoo.com***
- 29 *Halloween Party, West L.A. Folk Dancers, Monday 7:30 p.m. at Brockton School, 1309 Armacost Ave., West L.A. Info: (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com***

DECEMBER

- 6 *Holiday Party, Narodni International Folkdancers with Richard Duree calling Big Circle Dances, Thursday, 7:30 p.m. at Woman's Club of Bell flower, 9402 Oak St., Bellflower. Info: (714) 932-2513 or narodni.org***
- 17 *Holiday Party, West L.A. Folk Dances, Monday, 7:30 p.m. at Brockton School, 1309 Armacost, Ave., West L.A. Info: Info: (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com***
- 12/29 to 1/1 *Camp Hess Kramer New Year's Weekend at Camp Hess Kramer's Hilltop Camp. to Wooden floor. Info: Beverly (310) 202-6166, or dancingbarrs@yahoo.com***
- 31 *New Year's Eve Party, Pasasdena Folk Dance Co-op, Monday, 8 p.m. to 12:30 a.m. at Throop Memorial Church, 300 S. Los Robles Ave., Pasadena. Info: (626) 792-9118 or janrayman@charter.net***

NORTHERN CALIFORNIA

- 11/23-24 California Kolo Festival at the Wellness Center, San Francisco City College. Info: <http://balkantunes.org/kolofestival> or Jerry Duke, jcduke@sfsu or (415) 759-5136

OUT OF STATE

NEW YORK

- 10/5-8 *IFC International Folk Dance Weekend (Columbus Day Weekend) Friday - Monday at Circle Lodge, Hopewell Junction, New York. Teachers: Moshe Eskayo, Sonia & Cristian, Steve & Suzy Kotansky and David Vinski. Info: mosheskaya@gmail.com or www.ifcreunion.Homestead.com*

FOREIGN GREECE

- 11/21-25 *33rd World Congress on Dance Research. Devoted to dance therapy. Ath-*

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New Intermediate Class: 9:PM

General Admission \$10

ריקודי עם בטעם של פעם

Every Thursday Night:

ריקודי עם בימי חמישי

*We Are Back
Sept 6th!!*

חוג חדש לריקודי-עם

**2244 Westwood Blvd
Los Angeles, CA**

NEW Beginner Class: 7:00;
מתחילים מהצעד הראשון
Open Dancing with Teaching: 8:00
(Circles and Couples)

הרקדה

מעגלים עם הדרכה
Open Dancing: 9:00 - 12:00
Teaching one couple dance
General Admission \$ 10

מעגלים וזוגות עם הדרכה

Now in the city and the Valley
Lots of Energy! A night for everyone!
הרקדה ברמה אחרת

כל העם בריקודי-עם

במרכז המעגל עם המרקיד ישראל יעקובי

ערב נוסטלגיה : אם התעייפת מהריקודים החדשים אז ערב יום ג הוא הערב שלך

Contact: 818-389-1955 or iyakovee@yahoo.com or visit www.iyakovee.com for more details

On the Scene

DATE CHANGE

Beverly's workshop of Ira Weisburd's dances has been changed from Saturday, September 29 to Sunday, October 7. Same place and time. See calendar for details.

SUNDAY EVENING DANCING IN LAGUNA BEACH

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

October 7 all request dancing

October 14 Reviews of Romanian dances
introduced by Florescu and Dion, *Ciorba de Curcan*
and *Hora Veche*

October 21 *Manastirjanka*, easy dance from
central Serbia and Bulgarian village dance walk-
throughs; teacher tba

October 28 Party at Susi Q with music by **Kabile**,
a Bulgarian Village Wedding Band

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

MARCUS MOSKOFF'S LAST DANCE

I am sorry to report that Marcus (Holt) Moskoff recently passed away in a San Jose hospital. I do not know any further details regarding the medical circumstances. If you wish to write cards to Asya and Elitsa or send (small) donations towards his final expenses, please contact them at the address below. A memorial service will be held possibly in November.

Anastasia Moskova
5255 Clayton Rd.#170
Concord, CA 94521

BEVERLY BARR'S WEEKLY DAYTIME CLASSES

Everyone is welcome!

Mondays 1:30 – 3:00 p.m.

Sherman Oaks Senior Center, 5056 Van Nuys Blvd., one block south of Magnolia, on the southeast corner; a brand new senior center with free parking. It is very centrally located for those living in the valley and it is only 20 minutes from West L. A. We learn and dance international folk dances and line dances. The dance room has a beautiful wood floor. Most of the dancers in this class are experienced folk and line dancers and have added this class to their dance

days. The cost is \$5.00. We do not meet on Monday holidays, as the center is closed. No dancing Oct. 8.

Tuesdays 10:45 a.m. – 12:30 p.m.

Roxbury Park Auditorium, 471 So. Roxbury Dr., a half block south of Olympic. Lots of free and metered parking. International folk dance and line dance class. We try to keep up with the popular new dances, as well as treasure the old dances. This is an intermediate class. Cost is \$1 for Beverly Hills residents and \$2 for non-residents. We will meet every Tues. in Oct.

Wednesdays 12:30 – 2:00 p.m.

Culver City Senior Center, 4095 Overland Avenue, across from the Veterans' Memorial. We dance in the dance room on a wood floor, inside the main building, on the first floor. We learn and dance international folk dances and line dances. At this time most of our dancers are beginners. The cost is \$4.00. We will meet every Wed. in Oct.

If you are coming for the first time, or for information about any of our classes, call Beverly at (310) 202-6166 or (310) 478-4659 or e-mail dancingbarrs@yahoo.com.

CAMP HESS KRAMER WORKSHOP WEEKEND – OCT. 26,27,28, 2012

The Camp Hess Kramer "Camps' Review" Workshop Weekend is almost here. We have been writing about how we love the Camp Hess Kramer Workshop Weekend in October, the camp, the teachers who come to teach us new dances, the food and the camp staff. We can hardly wait to see our camp friends and dance and dance and dance. Our excitement has been growing each year for 28 years of this very enjoyable and worthwhile weekend.

See information on the teachers and the great camp experience in the last several issues of Folk Dance Scene and Let's Dance Magazine.

This is a very special camp with its own personality. If you have never attended, give yourself a treat and join us this year. There is a special feeling that exists that makes the camp and the people an unforgettable part of your life. We all go home talking about the great food, new friendships, and of course the new dances we learn, and don't forget the fun and excitement of the Saturday night Theme Party, and the great bargains at the Silent Auction.

The theme for this year's Saturday night party will be "Come to the Cabaret".

See the ad with details in this issue of Scene. Prices include accommodations, dance workshops, 6 outstanding meals, snacks, happy hour, parties, a silent auction (we always come home with a treasure), and dancing, dancing, dancing.

For information, please call Irwin or Beverly at (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com or send your registration form to Gerri Alexander and a check for the correct amount for the accommodations that you choose.

DANCE CRUISE TO HAWAII STILL HAS SOME SPACE.

Will you and your friends join us for a 14-day Golden Princess Dance Cruise to the Hawaiian Islands, Dec. 5-19, 2012? Round trip out of Los Angeles (San Pedro) with full days in Hilo, Honolulu, Kauai and Maui, plus a stop in Ensenada. 5-6 hours of dance lessons on sea days, plus dance parties, theater and live music (4 types) to enjoy/dance to in the evenings. Prices start at \$1,249 per person double occupancy. Bon Voyage Party, Cruise Reunion-both held in South SF Bay Area, side trips and group options for getting to and from the ship. Lovely group of dancers, have several people wanting cabin mates if you need one. Please contact Donna ASAP at (408) 257-3455, donna@dancingcruises.com with questions about dancing, needing cabin mates, transportation, etc. or Linda Wolf (800) 745-7545 if you are ready to book. Please don't delay-prices have already risen once and we expect another bump up soon.

NEW YEAR'S WEEKEND – DEC. 29, 2012 – JAN. 1, 2013, CAMP HESS KRAMER'S HILLTOP CAMP

Last year's attendees said they want another New Year's Weekend Camp, so we are doing it again. Flexible stay will be available, Saturday, Sunday, and Monday nights, going home on Tuesday (New Years Day) will be 4 days/3 nights or Sunday and Monday nights, going home on Tuesday (New Year's Day) will be 3 days/2 nights. Prices will be based on length of stay. Enjoy a flexible, exciting, yet relaxing, weekend with new friends and surprises.

The weekend includes: 2 nights lodging, 6 outstanding meals, or 3 nights lodging, 9 outstanding meals, endless snacks, some dance teaching, lots of dancing, evening dance parties, musicians jamming, and or playing dance music, singing. Bring your

favorite board games to share with those interested, If you can find the time, you can hike or stroll on the beach.

There are 2 levels of accommodations, very nice comfortable roomy dorms with bathrooms for 2 or more people and a limited number of private and semi-private rooms with bathrooms.

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

VESELO OCTOBER CALENDAR

October 6 Sandy Wodicka "quick teach" of intermediate dance that needs a slight review.

October 13 Tribute to Carol Maybrier

October 20 Review of recently taught dances

October 27 Halloween party

Lu Perry

TWO TAMBURITZA FESTIVALS

Columbus, Ohio, October 25, Tamburitza Extravaganza. Balkan dancing, tamburitza concerts, sing-along, 22 bands entertaining and for the first time a 24/7 room which will have action nearly all 24 hours besides the above. Info: www.tamburitza.org, and click on "2012 Extravaganza" tab.

Las Vegas, Nevada, November 2-4 at the Flamingo Hotel the Croatian Fraternal Union's tamburitza festival, the TAMFEST. The TAMFEST has a similar format as the 'Ganzas, two concerts, great evening parties, lots of dancing, and a banquet. About 20 orchestras. Being a Croatian event most of the dancing will be Croatian kolos and dermeshes, but the orchestras are known for playing dances from many cultures. See you at one or both events? www.CroatianFraternalUnion.org/events, or FestivalRecords@gmail.com

John Filcich

PASADENA CO-OP

Beginning teaching in October will be by Toti O'Brien who will teach *Cumbia Selena* from Colombia, *Pata Pata* from South Africa, and *Korobushka* from Russia. Intermediate teaching will be Ann Armstrong teaching *Sitna Zborenka* from Bulgaria.

We dance every Friday evening at Throop Memorial Church, 300 S. Los Robles (at Del Mar). Parking is free in the church's lot. Beginning teaching is at 7:45, followed by intermediate teaching at 8:30.

Programmed and requested dances follow until 11:00. Dance programs for the whole month and other information are posted on our website: www.PasadenaFolkDanceCoop.org For more information contact Jan at: JanRayman@charter.net or call (818) 790-8523.

Jan Rayman

MACEDONIAN FESTIVAL

The Macedonian community extends an invitation to everyone to their annual festival.

Sunday – October 21, 2012, Noon to Dusk, at St. Mary's Macedonian Orthodox Church, 10550 Whittier Blvd., Whittier, CA, (Just 2 blocks east of the 605 Fwy) Live music by **Makedonija**, delicious kebapi lunch, wonderful pastries, cool drinks, and lively folk dancing. Admission is free.

WEST L. A. FOLK DANCERS

We meet every Monday evening including most Monday holidays with a happy, friendly group of intermediate dancers. This class keeps up with the (good) new dances, and keeps the (good) old ones alive.

Halloween Party – Monday, Oct. 29 beginning at 7:30 p.m. It is fun trying to figure out who is under some of the funny, crazy, beautiful, and unbelievable costumes, or you can come as you are. The only requirement is to enjoy a great evening.

We will only meet on Fridays when there is a party or special occasion. See the following:

Friday, Oct. 12: An evening of dancing and reviewing or new set dances, including Scottish & English Country, Contras, and more. Also some Balkan and international dances in between

Friday, Nov. 23: Our annual Day After Thanksgiving Party. Let's see who can be the most creative in changing their leftovers to a brand new delight. We will dance our favorites from the Camp Hess Kramer Weekend and enjoy a reunion of friends from camp and others.

Bring snacks or desserts for the pot luck table. Party nights begin at 7:30 p.m. and end when you get too tired to dance.

Our beautiful wood floors have just been sanded and refinished and it is even a greater joy to dance at Brockton School, 1309 Armacost, West L.A., between Barrington and Bundy, 1 1/2 blocks north of Santa Monica Blvd.

If you are new to our classes or have not been there for a while, please call us to see if we have scheduled an extra party night or if we are possibly not dancing that night.

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

NARODNI INTERNATIONAL FOLKDANCERS

Teaching Program

October 4 Julith Neff teaching/reviewing *Sfarlis & Cumbia Semana*

October 11 Sue & Wen teaching Stockton dances

October 18 Sue & Wen teaching/reviewing Stockton dances

October 25 Halloween Costume Party!

<www.narodni.org>

Shirley Hansen

NEVENKA CONCERT IN SANTA MONICA

FolkWorks presents an Intimate Concert Series at the Santa Monica History Museum featuring Nevenka Folk Ensemble, Saturday October 6, 2012, 8:00 p.m. This highly acclaimed women's choral group will perform songs mostly from Eastern Europe. Santa Monica History Museum is at 1350 7th Street, Santa Monica, CA 90401; general admission \$15, FolkWorks Members \$13. Tickets can be preordered through Brown Paper Tickets: <http://www.brownpapertickets.com/event/269478>

Nevenka is proud to inaugurate the FolkWorks new concert series at the Santa Monica History Museum! To honor Folkworks, they are adding some traditional American and British songs to the usual repertoire of music from Eastern Europe.

The Santa Monica History Museum is the perfect venue for this intimate, acoustic concert. The museum is a nonprofit community cultural center, dedicated to preserving and sharing regional history. It will be open to concertgoers at 6:30 p.m. for a tour and refreshments prior to the concert. For more information, visit <http://santamonicahistory.org> FolkWorks is a nonprofit dedicated to preserving and promoting the folk/traditional arts. They have published an e-zine and presented concerts since 2001. For more information, contact Leda Shapiro (818) 785-3839 or visit <http://www.FolkWorks.org>

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.
 PRESENTS the 28th annual
CAMP HESS KRAMER WORKSHOP WEEKEND
 "Camps Review & MORE"

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

October 26 – 27 - 28, 2012

**Beverly
 Barr**
 INTERNATIONAL
 Including Stockton Camp

**Mihai
 David**
 ROMANIA
 Old and New

**Ira
 Weisburd**
 INTERNATIONAL
 Including Line Dancing

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

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

THERE ARE 4 LEVELS OF ACCOMMODATIONS FROM DORMITORIES TO THE
DELUXE ROOMS IN THE CONFERENCE CENTER
 \$165 \$195 \$230 \$270

FOR INFORMATION CALL
 BEVERLY or IRWIN - 310-202-6166 or 310-478-4659 or dancingbarrs@yahoo.com

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

Registration on a first come first serve basis
 Please make check payable to CAMP HESS KRAMER COMMITTEE

Name _____
 Address _____
 City _____ State _____ Zip _____
 Home # _____ Work # _____
 E Mail _____
 Roommate _____
 Smoker _____ Non Smoker _____ Vegetarian _____
 Emergency Contact _____ Phone # _____

\$165 Per person\$ _____
 Dorm: 2 to 5 persons - Bring bedding & towels
 \$195 Per person\$ _____
 Room in Redwood Bldg., Semi or private bath,
 Sleeps 2 or 3, bring bedding & towels
 \$230 Per person\$ _____
 Room under dining hall, semi-private bath
 sleeps 2, with bedding, towels & maid service
 \$270 Per person\$ _____
 Deluxe room in the Conference Center, private
 bath, with bedding, towels, maid service
 Single Supplement \$40.00\$ _____
 Syllabus: \$5 each \$ _____ Total \$ _____

Another memorable weekend camp experience is planned

Dancers Speak

Quote of the Month:

"It is a truth universally acknowledged that there will always be a gentleman to dance with, except at just the moment when you require one most."

— Anna Godbersen

Anna Godbersen is an American author of books for young adults. *Envy* is third in the series, *Luxe*.

Question of the Month:

We have probably addressed this issue before, but as the availability of male dancers continues to diminish, I thought it was appropriate to revisit it. I have been taking the "man's" part in many dances and have to say it can be a revelation. Leading another dancer can be rewarding and it is interesting to see how a good dancer can take cues from her partner. It is easy to be playful while leading and the dance can take on a light-heartedness that is somehow not there when dancing with a man.

Sandy Helperin

Answer to last month's Question: Do you find yourself forgetting that you are no longer a teenager when you dance?

I do not forget that I am not a teenager when I dance, but I do feel so much younger when I dance. Dancing makes a person feel younger. If you forget and get carried away, your body will generally remind you of it. I was trying to do an Israeli dance 'Ya Abud', when my daughter and I stopped at Israel Yakev's Thursday night class a few years ago after dancing at Westwood Coop and my knee acted up so I had to drop out. I have people in their 90's in my classes and they dance what they can. My advice is don't think too much of your age, just dance as if you are 19, 20, or 21 with balance.

Tikva Mason

MARGE @ LARGE

Reflections and Impressions

August has come and gone and am I glad. It was a month of highs and lows. It was the month when Bora and I met and married. And, it was the month when Bora died and was buried. How is that for highs and lows? To continue with the lows, our beloved dog Buco who was with us for over 16 years went to Heaven to join his master on August 11.

But, now for some highs – Stockton Folk Dance Camp ran through August 4. The high for me was

having the presence of Chris Bajmakovich playing his accordion and singing Macedonian folk songs which I thoroughly love. Chris, whose parents are from Macedonia (Bitola and Ohrid) is a versatile musician, loves to play, loves to sing, and is very charismatic – a true entertainer.



Baze, Marge, Chris and Anna

On August 26, we were fortunate to see Chris again at St. Mary's Macedonian Church as the church celebrated its name day and 30 years since its founding in Los Angeles. We picked up Chris and his friend Baze Smilevski at LAX and drove them to Whittier. Baze is a young, talented clarinetist from Skopje. They played all the old traditional folk songs, and everyone danced for hours. And, Chris dedicated Milke, Duso to me – another high.

Daniela Ivanova-Nyberg and her accompanist, Angel Naslamov, were on tour in California in August. They appeared at various dance clubs locally. Daniela is inexhaustible in leading and teaching Bulgarian dances; and she sings beautifully. Angel played his accordion in true professional style for our dancing pleasure. Daniela and Angel had a couple of free days while in the LA area. Anna and I took them to the Norton Simon Museum in Pasadena on one of those days. What a great place to visit.

Several days later we joined them along with Pauline and Ed Klak (San Pedro Balkan Dancers) at the Museum of Latin American Art in Long Beach. This is a jewel of a museum in Southern California. The day culminated with dinner at Limani Taverna, formerly Papadakis, in San Pedro. The current owner is Bulgarian, but the cuisine is still Greek. We experienced dancing waiters; we experienced live music with Angel and John Gibson (kaval). Daniela sang, and the rest of us danced. A wonderful day with good friends.

Marge Gajicki

Ethnic Food

Last month we featured American dance. Here is a recipe to go with that.

Southern Fudge Pie

Prep Time: 5 minutes

Cook Time: 30 minutes

Total Time: 35 minutes

Yield: 6

A quick, simple recipe for decadent Southern Fudge Pie.

Ingredients

2 eggs

1 1/2 cups sugar

3 tablespoons cocoa

4 tablespoons butter, melted

1/2 cup evaporated milk

1 teaspoon vanilla

1 unbaked pie crust.

Preheat oven to 400 degrees.

Mix together first six ingredients.

Pour into pie crust.

Bake at 400 degrees for 10 minutes and then reduce to 350 degrees for 20 minutes.

Allow to cool and serve.

SWEDISH CUISINE

This month we are featuring Sweden. Here are some recipes to go with that.

Pannkakor - Swedish Pancakes

3 eggs

1 1/4 cups flour

2 1/2 cups milk

1/2 teaspoon salt

3 tablespoons butter

Whisk the flour and salt together. In a large mixing bowl beat the eggs with half of the milk. Add the flour and salt mixture and beat until smooth. Add the melted butter and the rest of the milk, stirring to blend.

Heat a large frying pan or griddle and coat with a little oil. Pour about 1/4 cup of the batter into the pan and cook for a minute or two, over medium heat. Turn carefully and cook for another half minute. Repeat with the remaining batter.

Pancakes can be kept warm in a low heat oven, until all are done. Even better, serve immediately, with sugar, powdered sugar or preserves.

Poached Salmon

Approximately 2 1/2 pounds of salmon

1/2 cup dry white wine

1 tablespoon lemon juice

1/2 teaspoon salt

1/2 cup sour cream

dill

Line a 9 x 13 inch baking dish with foil and scatter fresh dill in the pan. Place fish over the dill and pour in the wine, lemon juice and sprinkle with salt. Cover tightly with foil and bake at 400 degrees for about 20 minutes, or until flaky. Strain juices and cook in a pot until about 1/4 cup remains. Stir in the sour cream and pour over the fish before serving

Dilled Potato Salad

Dressing:

2 tablespoons white wine vinegar

1 teaspoon salt

1/4 teaspoon each ground white pepper and dried dill

6 tablespoons vegetable oil

6 large red potatoes

2 tablespoons each of parsley and green onions, chopped

1/2 cup pickled beets

2 tablespoons chives

Cook and peel the potatoes, chill and slice thinly.

Whisk together the dressing ingredients and set aside.

Mix the potatoes, parsley, onions and beets in a large bowl. Pour the dressing over and mix gently to coat.

Refrigerate for at least a half hour. Sprinkle with chives and serve.

Sandy Helperin

Recent Events

A Week in August

Folk dance draws us to New Mexico - and limits our time, as we teach on Mondays at 1 o'clock. So we board Amtrak in the evening, arrive in Albuquerque before noon Tuesday, rent a car, and drive to Socorro. Getting oriented, we chance upon the once-a-week, two-hour farmers' market – buy small local plums, watch a man fire-roasting *chiles* in a hand-turned mesh drum on a trailer – he raked the scorched *chiles* out of the opened drum with gloves, to a plastic bag in a bushel basket for one of his customers. A block north of the square, the Old Town Bistro attracts us in its slightly askew old building. We pass a musicians' stage on the way in past the bar; musicians come and go through the patio as we dine.

Tourism Wednesday: first west to Magdalena - a miner imagined the Madonna in the shapes of the mountains – reminds me of Mt. Tamalpais above Mill Valley, and the Grand Teton. The town was the second-largest rail head for shipment of trails'-end livestock from 1880 to 1971, and still has the old yards and ramps for loading. The old train station very attractively houses

the library and has a deck connecting it to the boxcar museum, but the librarian is trying to get a grant for a new building better suited and proof against rain and snow. She says that 60% of the town is on welfare.



Folk Dance Scene

Onward to the Very Large Array, the worlds largest radio telescope, spreading it's Y of 27 big dishes kilometers out along double tracks on the plain. Dedicated in 1980, and massively upgraded in 2012, the site includes self-guided tours and a modern visitor center with a gift shop. The array has been named after Karl G. Jansky, who serendipitous-

ly discovered radio waves coming from the center of our Milky Way galaxy in 1932.

Back to the New Mexico Institute of Mining and Technology campus to visit the Mineral Museum: Socorro had it's greatest growth through mining after the civil war - lead and zinc in the Magdalena area, and silver on Socorro Peak - the museum was established in 1889, and is especially rich in specimens from the southwestern U.S. We were surprised to find a souvenir from the Trinity A-bomb site.



We then turned south to Bosque del Apache National Wildlife Refuge: The visitors' center had closed at 4 p.m. We chose to drive the in-season north loop road – saw only one other car, and a research truck with tracking antennas on top. Only a few birds – we'll have to come back.



Folk dance camp starts Thursday with registration at the dorms of NMT, lunch at the Masey Center and first teachings in the East Gym: Roo and Harry with Scandinavian – starting with the Family Hambo mixer – they ask for a show of hands for who knows the Hambo, then they teach the male and female steps



in two circles; Rad-boud Koop, a big Dutchman teaching Russian dances amuses with his portrayal of feminine styling, starts with an easy walking dance, then includes greater complexity in stamping, couples, quadrille and a Hopak – all to beautiful music;



Karina teaches drumming and African dance – great exercise for the mind and body. Nice programming, with breaks and snacks; and entertainment in the evening themed parties (pajama, blue, cowboys and aliens). Children served ice cream and condiments the first afternoon welcoming, and entertained us at the last party, as did a quartet of cowboy singer, two yodelers and a

dummy. There were teens and young adults among the dancers - good signs for continuing folk dance tribes.

Sunday morning I awoke early, so we went back to Bosque del Apache. This time we saw ducks, cormorants, a turtle and big-mouth carp; then spent an hour in the visitors' center watching quail, humming birds, squirrels and an oriole. The volunteer and his wife summer here from El Paso. They told us of the cougar, bob cats, elk; played bird calls to identify the crane we'd heard.

Back in time to dance the Russian dances, participate in thank-you's, eat, pack and go. A bit of a tour of downtown Albuquerque to find the hotel, return the car, then a walk to the station.

Monday we arrive in L.A., take the gold line to Heritage Square station, breakfast on the way home, unpack, then to Senior Center to teach – including the easiest of the Russian dances. Glad to be home!

Don Krotser



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Poetry Corner

Dancing the Joy of Harvest

New grapes from old vines bursting
vining, twining, wind-song dancing;
Skirts swaying, baskets bobbing, kerchiefs flapping;
Curved knives flashing, clusters falling, baskets filling;
Hot sun glaring, muscles bulging, tempers flaring;
Women soothing: bolster bonding, foster forgiving.

Conch-shell blowing, native knowing, 4-winds thank-
ing;
Bare legs prancing, bare feet dancing, grape juice
gushing;
Great vats groaning, faces flushing, liquor flowing;
Old world spinning, spirits grinning, white clouds
swirling;
All hands clapping... laughter, back-slapping...
Dancing the joy of harvest.

Camille Dull

Limerick

Farmers, I'm told, talk of tillage,
And Huns would discuss ways to pillage.
Lend folk dancers an ear
And what do you hear?
"That's how it's done in MY village."

Carl Pilsecker



KABILE BULGARIAN BAND at Laguna Folkdancers



Sunday, October 28, 7:00 PM
Community and Susi Q Center,
380 Third Street, Laguna Beach, CA 92651
fee: \$5.-

enjoy an evening of dancing to live music by one of the great folk orchestras
of Bulgaria

info@lagunafolkdancers.org; www.lagunafolkdancers.org; (949) 675-2199; (714) 893-8888

Club Directory

Federation Clubs

BAY OSOS FOLK DANCERS

Tue 12:00-3:00

LOS OSOS, South Bay Community Center, 2180 Palisades Ave, (805) 534-1501 Anne Tiber
*Mon - alternate 7:00-9:00
(805) 546-1072 Brian Evans
SAN LUIS OBISPO, 1417 Carmel Ave
(rear dance studio)*

CABRILLO FOLK DANCERS

Tue 7:00-9:30

(858) 459-1336 Georgina
SAN DIEGO, Balboa Park,
Balboa Park Club

CERRITOS FOLK DANCERS

Tue 6:00 - 8:45

(626) 303-2761 Wen Chiang
CERRITOS, Cerritos Senior Center,
12340 South St.

CONEJO VALLEY FOLK DANCERS

Wed 7:30-9:30

(805) 241-8563 Kathy Lemmon
THOUSAND OAKS, Hillcrest Center,
403 W Hillcrest Dr

ETHNIC EXPRESS

Wed 6:30-8:45 closed holidays &
August

(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights
Art Center, 800 S. Brush St.

FANTASY FOLK DANCE CLUB

Sun 2:30 - 6:30

(626) 454-3181 Diane Chen
ALHAMBRA, China Press, 2121 W.
Mission Rd.
*Fri 7:00-11:00
SEL MONTE, CSM Trading Inc., 9640
Klingerman St,*

FINJAN ISRAELI

(818) 389-1955 Israel Yakovee
VALLEY VILLAGE, Adat Ari-El,
12020 Burbank Blvd. Tue 7:00-12:00
*WEST HILLS, Shomrei Torah
Synagogue, 7353 Valley Circle Blvd.
Thu 7:00-11:00*

KYPSELI GREEK FOLK DANCING

Fri 8:30-11:30

(818) 990-5542 Dalia Miller
SHERMAN OAKS, The Tango Room,
4346 Woodman Avenue

LAGUNA FOLKDANCERS

Sun 7:00-9:45

(714) 893-8888 Ted Martin
LAGUNA BEACH, Susi Q
Community Center, 380 3rd St.

LAGUNA WOODS FOLK DANCERS

Wed 5:30-7:30

(949) 770-7026 Miriam Kahn
LAGUNA WOODS, Clubhouse 2,
24112 Moulton Pkwy

LAGUNA WOODS INT'L FOLK DANCE CLUB

Tue 9:00am-11:00

(949) 707-0605 Mikki Revenaugh
LAGUNA WOODS, Clubhouse 1,
24232 Calle Aragon

MOUNTAIN DANCERS

1st & 3rd Tue 1:30-3:30

(626) 355-9220 John Meursing
S. PASADENA, Woman's Club,
1424 Fremont Ave.

NARODNI INT'L FOLK DANCERS

Thu 7:30-10:30

(714) 932-2513 Shirley Hansen
BELLFLOWER, Woman's Club of
Bellflower, 9402 Oak St.

PASADENA FOLK DANCE CO-OP

Fri 7:45-11:00 janrayman@charter.net
(626) 792-9118 Marshall Cates
PASADENA, Throop Mem. Church
300 S. Los Robles (at Del Mar)

PRESCOTT INT'L FOLKDANCERS

Wed 7:00 (928) 776-4582 Russ Briggs
PRESCOTT: Mile High Middle School
Girls Gym, 300 S. Granite St.

RAINBOW SENIOR CLUB

Sun 3:00 - 6:00

(626) 614-8625 Kevin Sun
ALHAMBRA, Joslyn Senior Center
210 N. Chapel Ave.

SAN DIEGO VINTAGE DANCERS

(858) 622-9924 Mary Jennings
SAN DIEGO, Dance Place, 2650
Truxton Rd. Call for day & time.

SANTA BARBARA COUNTRY DANCE SOCIETY

Sun 6:00 - 9:30 Tue 7:30-9:30

(805) 682-5523 Gary Shapiro
SANTA BARBARA, Frst Presbyterian
Church, 21 E. Constance Ave. (Tu);
*SANTA BARBARA, Carrillo Ballroom,
100 E. Carrillo St (Sun)*

SCANDINAVIAN DANCERS OF VENTURA & SANTA BARBARA

(805) 604-9608 Madeleine

2nd & 4th Sat 2:00-5:00

SANTA PAULA, Briggs Elementary
School 14438 W. Telegraph

1st Sun 5:30-7:30

*SANTA BARBARA, Carillo Rec Center
Studio 1, 100 Carillo Street*

SIERRA FOLKDANCERS

Mon 7:45 - 9:15

(626) 893-0303 Ann Armstrong
TEMPLE CITY, Temple City Christian
Church, 9723 Garibaldi Ave

SKANDIA DANCE CLASSES

Mon 7:00-10:00 Wed 7:30-10:00; Sat
7:00 - 11:00(once a month)
(714) 893-8888 Ted Martin
(310) 827-3618 Sparky Sotcher
ANAHEIM, Downtown Community
Center, 250 E Center (Mon)
*CULVER CITY, Lindberg Park,
5041 Rhoda Way (Wed, some Sat.)*
BELLFLOWER, Women's Club, 9402
Oak St. (some Sat.)

SOLVANG VILLAGE**FOLK DANCERS**

Sat 6:00-9:00 except 3rd Sat 1:00-4
(805) 688-3397 David Heald
SOLVANG, Bethania Lutheran Parish
Hall, 603 Atterdag Rd.; *Corner Alisal
& Copenhagen (3rd Sat)*

TUESDAY GYPSIES

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

VESELO SELO FOLKDANCERS

Sat 7:30-10:00
(714) 828 2581 Lu Perry
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.

WEST LOS ANGELES**FOLK DANCERS**

Mon 7:30-10:30 Fri 7:30-11:00
(310) 202-6166 Beverly Barr
WEST L.A., Brockton School
1309 Armacost Ave.

**WEST VALLEY
FOLK DANCERS**

Fri 7:30-9:45
(818) 348-6133 Lila Aurich
CANOGA PARK, Senior Center
7326 Jordan Ave

WESTCHESTER LARIATS

Mon 3:30-8:30
(310) 625-9962 Nickie Burrell
LOS ANGELES, Westchester
Methodist Church, 8065 Emerson

WESTWOOD CO-OP

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

Non-Federation Clubs**ANAHEIM INT'L
FOLKDANCERS**

Wed 7:30-9:30
(714) 893-8127 Carol Maybrier
ANAHEIM, Unitarian Church,
511 S Harbor

**BEVERLY BARR DAYTIME
CLASSES**

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

CAFE AMAN

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

CAFE ASTERIA

3rd Sat 8:30-11:30.
agsirota@gmail.com (310) 508-9676
jsavin@ctcg.com (310) 229-8947
WEST LA, Pacific Arts Center 10469
Santa Monica Blvd

CAL TECH FOLKDANCERS

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

DESERT DANCERS

Tue 7:00-9:00 (Scottish)
Thu 7:15-9:30 (International)
(760) 446-6752 Nora Nuckles
RIDGECREST, Hi Desert Dance
Center 725 S. Gateway St.

DESERT INT'L FOLK DANCERS

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

FOLK DANCE CENTER

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

FOLK DANCE CLASS

(310) 652-8706 Tikva Mason
LOS ANGELES, Robertson Rec Ctr.
1641 Preuss Mon 10:00-11:30am.
*L.A., Fairfax Senior Citizen Center,
7929 Melrose Ave
Wed 10:30am-noon*

FRIDAY NIGHT L.I.F.E.

Fri 8:00-11:00
www.lifebalkandancers.com
worldance1@gmail.com Sherry
WEST L.A., Pacific Arts Center
10469 Santa Monica Blvd.

ISRAELI DANCING-James Zimmer

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

ISRAELI DANCING-Natalie Stern

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

ISRAELI DANCING-Yoni Carr
(619) 227-0110 Yoni
NEWPORT BEACH, Avant Garde
Ballroom, 4220 Scott Dr Sun 7:00-12
*SAN DIEGO, Infinity Sport Dance
Center, 4428 Convoy St Thu 7:30*

KAYSO FOLK DANCERS
Fri 9:30am-1:00
(619) 469-7133 Evelyn George
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St

SAN DIEGO FOLK DANCERS
Mon 7:30-9:30
(858) 571-2730 Kin Ho
SAN DIEGO, Balboa Park Club,
Balboa Park

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

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

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

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

**UCLA BALLROOM CLUB
UCLA INT'L FOLKDANCERS**
Mon 7:00-9:00 (ballroom dance)
Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
UniversityDanceClubs@yahoo.com
WESTWOOD, UCLA Ackeman
Union Room 2414

Beginners' Classes

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

CONEJO VALLEY FD
Wed 7:30
(805) 241-8563 Kathy Lemmon
THOUSAND OAKS, Hillcrest Center,
403 W Hillcrest Dr

ETHNIC EXPRESS
Wed 6:30-7:30 closed holidays & Aug
(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights Art
Center, 800 S. Brush St.

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

KAYSO FOLK DANCERS
Fri 9:30am-10:30
(619) 469-7133 Evelyn George
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St.

PASADENA CO-OP
Fri 7:45-8:30 janrayman@charter.net
(626) 792-9118 Marshall Cates
PASADENA, Throop Mem. Church
300 S. Los Robles (at Del Mar)

SAN DIEGO INTL FD
Wed 7:00-9:30
(858) 571-2730 Kin Ho
SAN DIEGO, Balboa Park Club,
Presidents Way off Park, Balboa Park

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

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

WORLD DANCE CLASS
(310) 652-8706 Tikva Mason
LOS ANGELES, Robertson Rec Ctr.
1641 Preuss Mon 4:30-5:30. Age 5-18

Exhibition Groups

CLAN MACLEOD DANCERS
Mon 7:30-9:30
(818) 761-4750 Deanna St Amand
EAGLE ROCK, Women's 20th
Century Club, 5105 Hermosa Ave.

**KARPATOK HUNGARIAN
FOLK ENSEMBLE**
Wed 8:00
(310) 350-1135 Livia Varsanyi
LOS ANGELES, United Magyarhaz,
1975 Washington

**KRAKUSY POLISH
FOLK DANCE ENSEMBLE**
Tu 7-9, W 7:30-9:30 F 8-10 Sat 2:15-4
(714) 369-9083 Ula Grzelecki
LOS ANGELES, Polish
Parish Hall, 3424 W Adams Blvd.

SCANDIA DANCERS
(714) 533-3886 Donna Tripp
BELLFLOWER, Woman's Club

**SYRTAKI INT'L
PERFORMING GROUP**
Sat 3:30 - 6:30
(949) 715-9788 Lee Otterholt
LAGUNA WOODS, Clubhouse 7

**UCSB MIDDLE
EAST ENSEMBLE**
Tue 7:00 - 10:00
(805) 967-7125 Scott
(805) 687-8823 Alexandra
SANTA BARBARA, Gehringer
Music Bldg., UCSB Campus

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