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Folk Dance Scene Committee

Coordinators	Jay Michtom Jill Michtom	editor@FolkDanceScene.org jillmichtom@juno.com	(818) 368-1957 (818) 368-1957
Calendar	Gerri Alexander	calendar@FolkDanceScene.org	(818) 363-3761
On the Scene	Jill Michtom	editor@FolkDanceScene.org	(818) 368-1957
Club Directory	Steve Himel	directory@FolkDanceScene.org	(949) 646-7082
Contributing Editor	Richard Duree	r.duree@att.net	(714) 641-7450
Contributing Editor	Jatila Davis	jatila@physics.ucsb.edu	(805) 964-5591
Proofreading Editor	Laurette Carlson	vinone@comcast.net	(310) 397-2450
Design & Layout	Steve Davis	steve.davis@bigfoot.com	(805) 964-5591
Business Managers	Gerda Ben-Zeev Forrest Gilmore	benzeev@ucla.edu frgilmore@earthlink.net	(310) 399-2321 (310) 452-0991
Circulation	Sandy Helperin	sandysmail1@verizon.net	(310) 391-7382
Subscriptions	Gerda Ben-Zeev	benzeev@ucla.edu	(310) 399-2321
Advertising – Info & Payment	Beverly and Irwin Barr	dancingbarrs@yahoo.com	(310) 202-6166
Advertising – Submission	Steve Himel	ads@FolkDanceScene.org	(949) 646-7082
Marketing	Gerri and Bob Alexander	bobgerial@aol.com	(818) 363-3761
Jill & Jay Michtom 10824 Crebs Ave. Northridge CA, 91326	Gerda Ben-Zeev 19 Village Park Way Santa Monica, CA 90405	Sandy Helperin 4362 Coolidge Ave. Los Angeles CA, 90066	Steve Himel 1524 Vivian Ln. Newport Beach, CA 92660

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: Richard Unciano (center) and son Tigran.

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

CONEJO VALLEY FOLK DANCERS

Wed 7:30
(805) 497-1957 Jill Lungren
THOUSAND OAKS, Hillcrest Center,
403 W Hillcrest Dr

ETHNIC EXPRESS

Wed 6:30-7:15 except holidays
(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights Art
Center, 800 S. Brush St.

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(805)643-2886 Ann Zacher
VENTURA, Ventura Christian School,
96 S. MacMillan Ave.

HAVERIM FOLK DANCERS

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(805) 676-7705 Nancy Benz
VENTURA, Temple Beth Torah
760 Foothill Rd (corner Kimball)

ISRAELI DANCING-Natalie Stern

Mon noon-1:00 Wed 7:30-8:30
(818) 343-8009 Natalie Stern
L.A., Univ of Judaism Dance Studio
5600 Mulholland

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
(626)446-5160 Marsha Fenner
PASADENA, Throop Memorial
Church, 300 S. Los Robles

SAN DIEGO INT'L FOLK DANCERS

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 7:00-10:00 Wed 7:00-10:00
(714) 893-8888 Ted Martin
(310) 827-3618 Sparky Sotcher
ANAHEIM, Community Ctr,
250 E Center (Mon)
CULVER CITY, Lindberg Park,
5401 Rhoda Way (Wed)

WEST LOS ANGELES FOLK DANCERS

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

WESTWOOD CO-OP

Thu 7:30-8:00
(310) 202-6166 Beverly
(310) 657-6877 Rita
WEST L.A., F. Mahood Senior Center,
11338 Santa Monica Blvd.

Dance Companies and Exhibition Groups

AVAZ INTERNATIONAL DANCE THEATRE

Wed 7-10
(323) 663-2829 Jamal
L.A. Church of Guardian Angel, 1118
N. Commonwealth Ave.

BALLET FOLKLORICO JUVENIL DE PICO RIVERA

Mon 6:00 - 8:30
(562) 699-5183 Jorge Diaz
PICO RIVERA, Durfee Elementary
School, 4220 Durfee Rd.

BALLET FOLKLORICO XIUXTLA

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(760) 414-9245 Jose Lucero
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(818) 761-4750 Deanna St Amand
EAGLE ROCK, Women's 20th
Century Club, 5105 Hermosa Ave.

DUNAJ INT'L FOLK ENSEMBLE

Wed 7:00-10
(714) 641-7450 Richard Duree
SANTA ANA, WISEPlace,
1414 N. Sycamore

INTERNATIONAL ACADEMY OF MIDDLE EASTERN DANCE

(818) 343-4410 Suzy Evans
VAN NUYS, Dars Art Center,
7412 Balboa Blvd

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(310) 514-1706 Livia Gaspar
LOS ANGELES, Magyar House,
1975 Washington

KRAKUSY POLISH FOLK DANCE ENSEMBLE

Tu, W, F 7:00-9:00 Sat 2:15-3:15
(310) 394-3500 Bogna Szupinska
LOS ANGELES, Polish
Parish Hall, 3424 W Adams Blvd.

NAMAH ENSEMBLE

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(818) 888-8225 Bana Sayyad
SHERMAN OAKS

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LONG BEACH, Roosevelt School

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(805) 967-7125 Scott
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SANTA BARBARA, Gehringer
Music Bldg., UCSB Campus

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Mon 3:30-9:30
(310) 215-0010 Gina Cruz
LOS ANGELES, Westchester
Methodist Church, 8065 Emerson
8

WESTWOOD CO-OP

Thu 7:30-10:20
(310) 202-6166 Beverly Barr
(310) 839-1753 Adele Mortin
WEST L.A., F. Mahood Senior Center,
11338 Santa Monica Blvd.

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ANAHEIM, Unitarian Church,
511 S Harbor

CAFÉ DANSSA

Wed 7:30-10:30
(310) 474-1232 Gerda
Worldance1@aol.com Sherry
WEST L.A., Café Danssa
11533 W. Pico Blvd.

CAL TECH INT'L FOLK DANCERS

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PASADENA, Throop Mem. Church
300 S. Los Robles

DESERT DANCERS

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Thu 7:15-9:30 (International)
(760) 446-6905 Ruth Dietrich
(760) 446-6752 Nora Nuckles
RIDGECREST, Hi Desert Dance
Center 725 S. Gateway St

DESERT INT'L FOLK DANCERS

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(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 Call for Schedule.
(619) 281-5656
SAN DIEGO, 4569 30th Street

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(310) 652-8706 Tikva Mason
L.A. Robertson Rec Ctr. 1641 Preuss
W HOLLYWOOD West Hollywood
Park, San Vicente at Melrose

INT'L & ISRAELI FOLK DANCE

Sun 7:30-11:30
(310)560-4262 Avi Gabay
NEWPORT BEACH, Avant Garde
Ballroom, 4220 Scott Dr

ISRAELI DANCING-James Zimmer

Tues 8:00-11:00 Thu 8:00-9:30
(310) 284-3638 James Zimmer
Israelidance@yahoo.com
WEST HILLS, West Valley JCC,
22622 Vanowen ENCINO,
Community Ctr 4935 Balboa

ISRAELI DANCING-Yoni Carr

Wed 7:00-11:30 Thu 7:00-11:30
(760) 631-0802 Yoni
COSTA MESA, JCC, 250 Baker St
LA JOLLA, Beth El, 8660 Gilman Dr

ISRAELI DANCING-Natalie Stern

(818) 343-8009 Natalie Stern
L.A., Univ of Judaism
5600 Mulholland Mon 10:00am-1:00
Wed 7:30-10:00 Thu 10:15-noon;
L.A. Shaarei Tefila, 7269 Beverly
Mon 6:15-8:45, Tue 10:15a-noon
Wed noon-1:15

KAYSO FOLK DANCERS

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

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(858) 571-2730 Kin Ho
SAN DIEGO, Balboa Park Club,
Balboa Park

SAN PEDRO KOLO DANCERS

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(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) 284-3637 James Zimmer
SANTA MONICA, Santa Monica
College Clock Tower or LS Bldg
1900 Pico Blvd

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UCLA INT'L FOLK DANCE CLUB

Mon 7:00-9:00 (ballroom dance)
Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
ballroom@ucla.edu
WESTWOOD, UCLA Ackeman
Union Room 2414

WEST COAST GAMMELDANS

Wed 7:30-9:30
(714) 932-2513 Allan and Shirley
info@wcgc.us www.wcgc.us
WESTMINSTER, 5361 Vallecito A



Folk Dance Scene

Volume 42, No. 9
November 2006

Editor's Corner

Our cover story features Part II of Ron Houston's monolithic article on the history of Recreational International Folk Dancing, from the late 1800's to the late 1900's, a span of about 100 years. This past September issue featured Part I, and now this issue has Part II, – from World War II to the present.

We also have a Teacher's Corner story about Richard Unciano, who passed last April. I did not personally know Richard, but I was certainly aware of his involvement with folk dancing in general and Koroyar in particular. I remember seeing him (and his son and Koroyar) dancing at many Laguna Folkdance Festivals.

Koroyar will present a memorial concert for Richard on Saturday Nov. 4 at Temple Sinai, 1212 Pacific Ave. in Glendale (north of Stocker St.), at 7:00 pm.

Also in September, our cover picture was dancers from the 1968 Santa Barbara Folk Dance Conference. Isabelle Perch was the first to recognize many of the faces, but other readers have sent us their comments as well. See Dancer's Speak for their opinions.

– Steve Davis

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Teacher's Corner



Richard Unciano, director and founder of the **Koroyar Folklore Ensemble**, grew up in a neighborhood in Hollywood that had a very high Armenian population. He was adopted by his neighbors as an honorary member of their community and learned music and dances from

them. He became the first non-Armenian to join **Jora Makarian's Armenian Folkloric Dance Ensemble**. This is what sparked Richard's interest in Balkan and Near Eastern music and dance.

Richard made trips to Yugoslavia, Bulgaria, Greece and Turkey in 1964, 1967 & 1970. Most of Koroyar's dance and music repertoire was collected during those trips. Richard made a habit out of leaving the big cities behind, and going out to the back country. He had a knack for making friends with the locals wherever he went, and they would take him around to the local weddings and other celebrations. As a result, Richard was able to collect village music and dances.

In order to share the things he had learned with his friends and the public at large, he started Koroyar. While there have been many changes in personnel over the years, Koroyar has been in continuous existence since its founding in 1971.

During the 70s and most of the 80s, Richard taught folk dancing through community services courses at local community colleges (LA City College, Mt. San Antonio College and Rio Hondo College). Richard was one of the best dance teachers that I have ever met. He had a remarkable ability to break a dance down to its component parts, and to relate the similarities between dances. He was also (infamously so) a stickler for style, and, in my opinion, had the most complete understanding of what makes one region's style different from another's.

That was how I met Richard. I had started folk dancing in high school. After high school, I started taking classes at LACC (but not Richard's). This was

during the time when **Mario Cassetta** was organizing those incredible folk dance/music festivals for KPFFK. I started noticing Koroyar performing at those festivals, and was intrigued by their repertoire. They were doing unusual dances that I had not seen elsewhere; there were also some familiar dances, but done differently than I was used to.

When I learned that Richard was teaching through LACC's community services, I decided to take one of his classes. Despite my two left feet, he invited me to join Koroyar. It literally changed my life, and I've been a member ever since.

Even though we don't know how we will do so without Richard, we plan to keep Koroyar going. Needless to say, all of us in Koroyar are going to miss Richard very much. His knowledge of Balkan dance and music are irreplaceable.

Richard Unciano passed away on Saturday, April 8, 2006, from the complications from colon cancer. He is survived by his son Tigran, and his daughters Sylvana, Ariana and Tatiana.

Koroyar will be presenting a memorial concert in Richard's honor on the evening of Saturday, November 4, 2006, at Temple Sinai, 1212 Pacific Ave. in Glendale (north of Stocker St.), starting at 7:00 pm. We are inviting people to bring potluck snacks/light desserts and such (however, please, in deference to the Temple, no pork or shellfish).

— *Loren P. Lichty*

We belatedly honor the memory of Richard Unciano, well-known and dedicated teacher, accomplished performer, lecturer, researcher, author, and scholar of southeast European and Near Eastern traditional music and dance. Richard died on April 8, 2006 from cancer which was far advanced when first discovered.

Richard was born into a multi-ethnic family and raised in Los Angeles. He was deeply immersed in or involved with the "real, unadulterated heritages and cultures" of several local ethnic communities since his first exposure to these traditions as a child through his mother, a lifelong enthusiast of Russian and Hungarian gypsy music.

He attended the UC at Berkeley on a full academic scholarship. Early recreational folk dance inspiration and influences were **Gordon Engler** and **Rubi Vuceta**. Richard taught courses at many greater Los Angeles area colleges and school districts, the Saint

Sarkis Armenian Apostolic Church in Montebello, "Veselo" Folk Dance Studio in Anaheim, "Hadarim" Folk Dance Center in Los Angeles, and the "Intersection" Folk Dance Center in Los Angeles. He also taught master classes and workshops from San Diego to San Francisco to Las Vegas. Richard was the guest choreographer at numerous folk ensembles. His repertoire exceeded 1,300 dances and his personal collection of melodies was around 12,000.

He was also an Associate Member of the Folk Dance Federation of California, South.

Richard undertook three field research expeditions (1964, 1967, and 1970) for a total of 23 months, working with and through the Academy of Athens, Bulgarian Academy of Sciences Folklore Section, Sofia Conservatory of Music, Serbian Ethnographic Institute, Turk Folklor Kurumu, and many other scholarly institutions, universities and prominent artistic and academic authorities.

He was an honorary member of the *Efxinos Leshi* Pontian Dance Group of Thessaloniki, taught Turkish dances to Turks in Turkey, a guest soloist at the 1970 reunion of Armenian communities of northern Greece in Kavala, and an honorary judge at the 1964 *Trakiia Pee* Folk Festival at Stara Zagora in Bulgaria.

In 1971, Richard founded the **Koroyar** Folklore Ensemble (the name was coined from the words kolo, horo, oyun, and bar), a unique, tightly-knit group of eight musicians that developed, presented, and perpetuated the traditional music of S.E. Europe, the Near East and the musically related Irish and Jewish heritages. The ensemble has hundreds of credits from university recitals, TV programs, banquets, receptions, and weddings.

Dances he taught included *Bucimiš*, *Cukanoto*, *Gaida*, *Gankino* (*Kopanica*), *Koksari*, *Krivko*, *Mužka Šopsko Horo*, *Omali Kotsiton*, *Omali Thipat*, *O Menousis*, *Pembe*, *Pravo Trakijsko Horo*, *Ruka*, *Sheikhani*, *Svornato*, *Syrto Kofto*, *Syrto Roditikos*, *Tik*, *Trite Puti*, *Tropanka*, *Yeni Yol*, and *Zagorissios*.

He also published numerous articles on Balkan dance in various publications, all reflecting a truly professional approach to the study of ethnic dance.

Richard is survived by his children Silvana, Tigran, Tatiana, and Arianna. He was a valued leader and teacher in the folk dance community and we are greatly saddened by his passing.

— *Richard Durce*

Federation Clubs

CABRILLO INT'L FOLK DANCERS

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

CONEJO VALLEY FOLK DANCERS

Wed 7:30-9:30
(805) 497-1957 Jill Lungren
THOUSAND OAKS, Hillcrest Center,
403 W Hillcrest Dr

ETHNIC EXPRESS

Wed 6:30-9:00 except holidays
(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights
Art Center, 800 S. Brush St.

FANTASY FOLK DANCE CLUB

(626) 454-3181 Diane Chen
Sun 1:00 - 7:00
ALAHAMBRA, China Press, 2121 W.
Mission Rd.
Wed 7:00 - 10:00
EL MONTE, eToday TV, 9440 Telstar
Ave. #5

GOTTA FOLK DANCE

Mon 7:30 - 9:30
(805) 643-2886 Ann Zacher
VENTURA, Washington School,
96 S MacMillan

HAVERIM INT'L FOLK DANCERS

Sun 7:00-9:00
(805) 676-7705 Nancy Benz
VENTURA, Temple Beth Torah
7620 Foothill Rd (corner Kimball)

KERN INT'L FOLK DANCERS

Thu 7:00-9:00
(661) 831-5007 Delphine Szczepkowski
BAKERSFIELD, St. Luke's Episcopal
Church, 2671 Mt. Vernon Ave.

KYPSELI GREEK FOLK DANCING

Fri 8:00-11:30
(818) 990-5542 Dalia Miller
PASADENA, Skandia Hall
2031 E. Villa

LAGUNA FOLK DANCERS

Sun 7:00-10:00 Wed 7:30-10:00
(714) 893-8888 Ted Martin
LAGUNA BEACH, Community Ctr
384 Legion Ave

LAGUANA WOODS INT'L FOLK DANCE CLUB

Tue 8:30 am Sat 9:00 am-11:00
(949) 768-6120 Florence Kauderer
LAGUNA WOODS, Club House 1,
24232 Calle Aragon

MOUNTAIN DANCERS

Tue 4:30-6:30
(818) 248-5804 Chuck Bausback
S. PASADENA, Woman's Club,
1424 Fremont Ave.

MULTIETHNIC DANCERS

Wed 6:00
(949) 770-7026 Miriam Kahn
LAGUNA WOODS, Club House 1,
24232 Calle Aragon

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
(626) 446-5160 Marsha Fenner
PASADENA, Throop Mem. Church
300 S. Los Robles

SAN DIEGO VINTAGE DANCERS

Thu 8:00 - 10:00
(858) 622-9924 Harry Eisner
SAN DIEGO, Normal Heights
Methodist Church 4650 Mansfield St.

SANTA BARBARA COUNTRY DANCE SOCIETY

Sun 6:30-9:30 Tue 7:00-9:00
(805) 682-1877 Elliott Karpeles
(805) 682-5523 Gary Shapiro
SANTA BARBARA Carrillo Rec Ctr
100 E. Carrillo St. (Sun); Oak
Park 300 W. Alamar (Tue-summer);
Westside Community Center, 423 W.
Victoria ST. (Tue-winter)

SKANDIA DANCE CLASSES

Mon 7:00-10:00 Wed 7:00-10:00 Call
for others
(714) 893-8888 Ted Martin
(714) 533-3886 Donna Tripp
(310) 827-3618 Sparky Sotcher
ANAHEIM, Downtown Community
Center, 250 E Center (Mon)
CULVER CITY, Lindberg Park,
5401 Rhoda Way (Wed)

SOLVANG VILLAGE FOLK DANCERS

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(805) 688-2382 Jean Menzies
SOLVANG, Jonata Elementary School
301 2nd Street, Buellton

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

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Sat 8:00-11:00
(714) 738-8008 Phyllis Pivar
ANAHEIM, Unitarian Church, 511 S.
Harbor.

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1 Sat per month confirm 8:15 - 12:00
(818) 990-8925 Louis
dovbyrd@aol.com
SHERMAN OAKS, Anisa's School
of Dance, 14252 Ventura Blvd.

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WEST L.A., Brockton School
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WEST VALLEY FOLK DANCERS

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(818) 368-1957 Jill Michtom
CANOGA PARK, Senior Center
7326 Jordan Ave

Pasadena Folk Dance Co-Op

presents its

Winter Festival

January 14, 2007

Scottish Rite Temple

150 North Madison

Pasadena

1:30-5:30

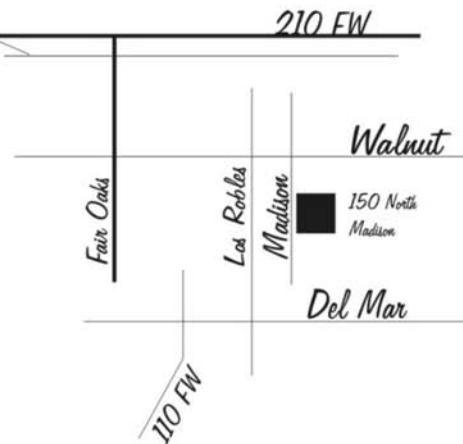
Council Meeting

10:30

(626) 792-9118



\$5.00



Sponsored by the Folk Dance Federation of California, South

IN MEMORIAM RICHARD UNCIANO 1942-2006

Father
Teacher
Founder of KOROYAR
Performer
Ethnomusicologist
Musician
Choreographer
Author



How Folk Dancing Grew

Expansion To Japan

Although foreign dance entered Japan in 1883 with the Rokumeikan Dance Institute (H. Koshimizu. "Rokumeikan dance and its influence: mainly upon girls' high school for 100 years." *Rokumeikan Dance Institute*, October 30, 1993), RIFD came only after World War II with visiting religious and relief missions (Hiroyuki Ikema to Houston, December 17, 1993 letter, in Society archives). Thanks to **Rickey Holden** (August 23, 2001 e-mail, in Society archives) for the following account.

First came **Warren Nibro**, a US Army Recreation Specialist stationed in Tokyo and Sapporo after World War II, who had danced with the Hermans in NYC. Nibro recognized that RIFD could (and did) cut vertically through what had been a rather strictly horizontal social structure, furthering the official US policy of democratizing Japanese society.

Second, Pan-Am sent air traffic controller **Larry Keithley** and his wife Joanne to Japan. From Chang's in San Francisco, they started a regular group in Tokyo, building on the foundations laid by 'Nibro-san'. Attendees included **Prince Mikasa** (youngest brother to the god-king Emperor Hirohito) and Mikasa's wife, **Princess Mikasa (Yuriko) Takagi**. Such patronage received much publicity and public acceptance as the 'brother of god' held hands with and used the same forms of address as people some dozen or more social levels below him.

Third, in 1956, **Earl Buckley**, General Secretary of the Tokyo YMCA, convinced the US State Department and the newspaper chain Asahi Shimbun to bring Michael and Mary Ann Herman, **Nelda Guerrero Drury**, **Ralph Page**, and **Jane Farwell** on a teaching tour in which he also participated. RIFD increased greatly as a result of this incredibly successful tour, and Buckley continued to promote RIFD as one of the functions of the Japanese 'Y'.

The last of the great pioneers, Rickey Holden, taught folk and square dance in all the major population centers of Japan during his world tours of 1958 and 1960-62, also with publicity from Asahi Shimbun.

Expansion Worldwide

During his world tours, Holden spread RIFD (and traditional square dancing) across much of the Orient, the Middle East, Europe, and Latin America. He established a residence in Belgium in 1961 and

continues to teach and to organize dance seminars worldwide.

In 1948, after much petitioning, the Dutch queen granted two Americans, a Canadian, and two Dutch a half-hour audience. Three and one half hours later, she granted them funds to establish what became the Nederlandse Volksdansvereniging (Nevo, or, Dutch Folk Dance Association), which became the **Landelijk Centrum voor Amateurdans** (LCA, or, National Center for Amateur Dance). Graduates have created and taught hundreds of Eurasian dances to US RIFD'ers.

Folklore Ballets

Igor Moiseyev's Soviet folkloric ballet inspired similar troupes around the world: **Filip Kutev** in Bulgaria, **Kolo** in Serbia, **Lado** in Croatia, **Tanec** in Macedonia, **Mazowszie** in Poland, **Amalia Hernández** in Mexico, and thousands more. Typically, the best dancers, singers, and musicians from local ensembles would graduate to regional ensembles, and the best of the regional ensembles would apply to the national ensembles.

These troupes toured Canada and the US beginning in the late 1940s. RIFD eagerly accepted stage creations such as Kolo's *Serbian Medley #1* and Tanec's *Shopska Petorka*, increasing the aerobic content as well as the tempo and color of RIFD. Usually, the theatrical nature of stage material decreased or obscured the ethnographic content of folk dancing, e.g., the ubiquitous *Ribbon Dance*. The cause of this loss can be understood in the apocryphal quotation of one ensemble choreographer: "I am an artist; not a peasant!"

Crum, after seminal visits to the former Yugoslavia in 1953 and 1954, became artistic director for the Duquesne University **Tamburitzans** under **Walter Kolar** from 1955 to the late 1960s and made dance a much larger portion of their repertoire. The Tammies' *Serbian Medleys*, *Croatian Medleys*, and Bulgarian recordings such as *Buchimish* and *Sedi Donka* still appear in popularity polls 30 years and more after their introduction.

Partner Dances

After World War II, the new supply of ethnic phonograph records allowed returning soldiers, sometimes with their new ethnic in-laws, to flock to RIFD leaders such as Beliajus, the Dunsings, Farwell



Pasadena

Folk Dance Co-op

New Years Eve

Party



December 31, 2006
8:00 – 1:00

Non Stop dancing all evening
POT LUCK

\$8.00

Throop
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Pasadena

(626) 300-8138



Member Folk Dance Federation of California South

DANCING WITH TWO LEFT FEET. (19)



Did you ever wonder how many folk dances there are in this world? How many of these folk dances we know? Now consider how many different steps each dance has. There must be a zillion different steps. What really boggles my mind is that for all of these steps we only use two feet. So, how many steps

does that make?

Let us see. If you stand on your right foot, you could place your left foot in front, in the back, to your left, or cross over to the right in front or in back of your right foot. That makes about five different steps, if you consider just the north, south, east, and west of your right foot. But just like the compass directions, there are other spots you could step on in between the four main directions. Or you might not step on the foot at all, and just raise the heel of your left foot to stand on your toes, or just hop, or bend your right knee.

Now, you could just step on the left foot, stomp, point with your toes or your heel, or not step on it at all and just swing it in any direction. We have just quadrupled the number of possible steps.

However, we have two feet: a right one, and a left one. As all of you know, I have two of the left kind. So, by starting with the other left foot you double all of the above steps. I bet you that we have already counted more than a million different steps.

But, as they say "Steps only - a dance don't make!" We move our arms, and the whole body and the head.

Let us look at arms. You could just hold your partner's arm, not too tightly, please, as we do in most of the dances, or in the "W" position. If you are a "Dyed in Heart Bulgarian", you would grab your partner's belt. Of course, just in front of his or her belly button, and if you are a belt-less dancer hold their hands in a front basket hold. Croatians, being a bit shy prefer the rear basket hold or do they, because some of the dances turn so fast, to support each other in the circle. Armenians, on the other hand, being very sanitary, hold their partners pinkies. I always thought that was very clever; one does not have to pause to wash one's hands before eating. I love some of the Greek partner dances, where you just lift your hands to the heavens, as Zorba does in his famous movie, and let them express your love of life.

And our bodies, supporting the legs and arms, move as well. Hips, belly, shoulders, head, and eyes can have their own exciting movements that add flavor to the dance.

What ties the DNA chain of steps and movements together is the music, without which we could not dance.

Oh, you might say there is the "Silent Kolo" done without any music. Since they could not play their favorite melodies, they had to dance to the rhythm while keeping the music in their heads.

When you get right down to it, it is not that important how many steps there are.

What is important is to enjoy dancing. So, enjoy!

— *Lou Pecki*

COMPLIMENT FROM JERRY DUKE

Hi Jatila, I especially enjoyed reading your article about Macedonian Pearl. Now I want to go. Macedonia (FYROM, Thrace and Northern Greece) have captured my interest in the last few years, and I was in northern Greece for two research trips. Keep up the good work,

— *Jerry Duke*

1968 SANTA BARBARA CONFERENCE

I attended the 1968 Santa Barbara Conference, and can fill in three of the blanks in the list submitted by Isabelle Persh and Bob Moriarty.

Kneeling, between Dick Oakes and Gene Cijeka: Sonny Newman, who taught Greek dances.

Middle row, left of Valerie Staigh: Rivka Sturman.

Middle row, right of Perle Bleadon: Pauline Barnes, who partnered C. Stewart Smith.

The tall lady behind Elsie Dunin is possibly Alice Hauserman.

Also, the person identified as Donna Tripp is actually Linda Ortiz, who assisted Elsie Dunin.

— *Dwight Fine*

My husband and I have come up with a few more possible names for the picture from the 1968 Folk Dance Conference plus a couple of possible changes. If anyone has a copy of the syllabus, they could fill in names of teachers and dance partners. We were dancing with the Gandy Dancers during those years and attending camps and congratulate Isabel and Bob on remembering all those names.

Kneeling: C. Stewart Smith, Dick Oakes, Sonny Newman, Gene Cijeka, Ed Feldman.

Middle Row: Rivka Sturman, Valerie Staigh, Maude Sykes, Elsie Dunin, Mikki Revenaugh, Dick Oakes' wife, Perle Bleadon, Stewart Smith's partner.

Back Row: Bob Bowley, Avis Tarvin, Ed Kremers, Alice Sterling?, _____, Marion Wilson (in glasses), _____, Lisl and Maria Reisch, Herb Hueg, Vince Evanchuk, Ruth Garber

— *Ed and Carol Goller*

It sure looks like Carol Akawie in the photo to the left of center, wearing the short black vest, with her arm around a guy kneeling next to her. She'd have to be a teenager, though, younger than 20. Fun!

— *Amy Helperin Krivis*

the Hermans, and Rosenberg. Perhaps RIFD popularity sprang from the urbanization of post-War America and a resultant yearning for rural activities as a war-weary country sought to re-create itself (again). Perhaps Americans enjoyed the huge post-War increase in leisure time. Or perhaps it sprang from a new awareness of other countries coupled with a decrease in xenophobia brought on by the certain knowledge among millions of returning soldiers and sailors that America was the mightiest nation on earth. Americans reached out to other cultures through RIFD. The new ethnic phonograph records allowed these teachers to expand the largely couple dance repertoire of Hinman et al. as RIFD began to acquire many dances directly from Europe. The Dunsings introduced German dances. Farwell introduced dances of North Europe. The Austrian Student Goodwill Tour to North America of 1949-50 and the Second Goodwill Tour of Austrian Students and Teachers to North America in 1950-51 introduced many delightful Austrian dances, including the *Zillertaler Ländler* (2000 PS) to incorrect but readily available music. In about 1948, **Gordon Tracie** [1920-1988] began to research folk dance in Scandinavia and later taught or re-introduced such well-known favorites as *Fyramannadans* (1991 PS), *Hambo*, and *Fjäskern*. Native Scandinavian teachers then visited or moved to the US to continue the 'Scandi' movement. **Alice Reisz, Andor Czompo, Csaba Pálfi**, and **Judith and Kálmán Magyar** introduced stirring Hungarian dances. In 1966, **Germain and Louise Hébert** introduced almost the first French folk dances to the US, including *Eggbeater Bourrée* (1993 PS).

Non-partner Dances

In 1945, RIFD had perhaps less than 1% non-partner dances. Now, most group repertoires contain less than 1% couple dances. What happened?

'Kolos' and other extremely vivacious and attractive non-partner dances appealed to the expanding female RIFD population during the 1950s. Note that RIFD anticipated by a decade the essentially partner-less nature of American popular dance, which may account for some of the popularity of RIFD in the 1960s as it satisfied a societal need. These non-partner dances came, in general, from the Middle East and from the Balkans.

Palestine became Israel in 1948 and exported a number of dances, many of them non-partner and most of them based on 1920s modern dance as practiced by the German Zionist movement, the **Blau-Weiss Bund** [Blue-White Group] (Judith Brin Ingber. "Shorashim: The Roots of Israeli Folk Dance." *Dance Perspectives* 59, Autumn 1974). Viennese modern dancer Friedrich Berger changed his name to **Fred Berk** during his immigration to NYC and founded contemporary Israeli recreational dance there in about 1951, based largely on some 13 American Zionist and 38 Palestinian/Israeli dances (1999 PS, p. 4). From these modern dance origins came the RIFD practice of performing Israeli dances barefoot. The *halutsim* (pioneer) tradition declined in Israel around 1960, so the energetic 'national' dances of the halutsim gave way to subtle folk dances based on traditions of the ascending *Sephardim* (African and Asian) and *Hassidim* (Orthodox European) classes. With the 1970s Disco craze came 'Israeli disco' dances, few of which survive in RIFD.

In 1950, Beliajus started 'kolomania' in California by presenting eight kolos at Stockton Folk Dance Camp. In 1951, The Hermans added others, and 'Kolo John' Filcich organized the first Thanksgiving **Kolo Festival** in San Francisco. He and his family continue to run Kolo Festival, and kolomania persists to this day as the 'Balkan' music and dance movement.

In 1951, **Frances Ajoian** began to present Armenian dances to RIFD. These dances achieved popularity primarily in Southern California but later inspired national teachers such as **Tom Bozgian** and **Gary and Susan Lind-Sinianian**.

In 1953, **Anatol Joukowsky** [1908-1998], a classically trained European ballet master with a deep interest in folk dance, began to present ethnic line and partner dance motifs set to stirring music. His dances still appear on RIFD popularity polls: *Gerakina*, *'Ajde Jano* (1987 PS), *Vrtielka*, *Horehronsky Czardas*, *Senjachko Kolo*, *Katya* (1997 PS), and *Jablochko* (1990 PS), to name but a few.

In 1953, **Olga Veloff Sandolowich** studied folk dance in Bulgaria with Koutev and Haralampiev and brought back versions of *Daichovo*, *Graovsko*, and *Bavno*. **Michel Cartier** followed in the late 1950s with such dances as *Ekizliysko* (1989 PS), *Partalos* (1995 PS), *Daichovo*, and *Yambolsko Paydushko Horo* (1997

How Folk Dancing Grew

PS). In 1964, **Atanas Kolorovski** slightly preceded **George Tomov**, both significant Macedonian teachers. **Yves Moreau** followed these in about 1970, and many of his dances, Bulgarian and later, Breton and French-Canadian with wife **France Borque-Moreau**, still support the international folk dance movement, decades later.

By far, the greatest single non-partner push in RIFD came from **Dick Crum** [1928-2005], quite simply the finest folk dance teacher in the world by virtue of his huge intelligence, his encyclopedic knowledge, and his boundless and gracious tolerance of students. Drawing inspiration from the pre-war writings of **Philip Thornton** (above) and from the American ethnic communities of his youth in Saint Paul and Minneapolis, Crum began in 1954 to import dances from the Balkans. Interestingly, Crum early taught Slovenian couple dances but rapidly focused in on non-partner dances from Serbia, Croatia, and Romania. His research interests included virtually all of Europe.

The Flood

Although RIFD'ers had been complaining since the early 1950s about the influx of new dances, the 1960s brought a veritable flood of researchers, recordings, workshops, and choreographers that doubled and tripled the number of dances available to RIFD. Advances in communications and transportation technology facilitated this flood as long-distance telephony became common and as airplanes replaced ocean liners. The 1960s folk and counterculture movements propelled the flood with their emphasis on tolerance and understanding of other peoples. Note, please, the similarity to Hinman, Gulick, Burchenal, and Beliajus, providing an alternative to ethnic prejudice and discrimination. In addition to the teachers mentioned above, RIFD gained Turkish dances from **Cavit Cangöz** and, starting in 1970, **Bora Özkök**. Romania became popular in the late 1960s with **Eugenia Popescu-Judet**, **Sunni Bloland**, **Mihai** and **Alexandru David**, and **Nico Hilferink**, who added hundreds of dances to the 20 originally introduced by **Larisa Lucaci** between 1954 and 1966.

Schisms

In the 1950s, the natural union of domestic and international folk dancing dissolved as square (and round) dancing became its own movement, **Modern Western Square Dancing** (MWSD), with hundreds of

newly-devised figures and series of required classes. RIFD kept many professional and academic dancers and the more traditional square and round dances, but few RIFD'ers participated in MWSD.

In the 1970s, clogging separated from Southern Mountain/Appalachian square dancing into its own splinter movement, drawing heavily on contemporary tap dancing. The weekly television comedy revue 'Hee-Haw' sponsored contests that accelerated this development.

In the late 1980s, **Roy Hilburn** began to teach Cajun dance to RIFD. He also introduced *Zillertaler Ländler* motifs to Cajuns, inspiring an entire corpus of dance movements.

Contra dance, a living New England tradition preserved largely by **Ralph Page** and documented by Rickey Holden, developed its own following in the 1970s as hundreds of choreographers re-invented, borrowed from other cultures, devised on the dance floor, or designed on computers thousands of dances to a variety of new tunes, e.g., *Hills of Habersham* (1987 PS). **Tony Parkes** has stated that his 1972 *Shadrack's Delight* started modern contras, a group of dances in which 'inactive' couples dance as much as 'active' couples. RIFD always contained some American dances, for example, *Salty Dog Rag* (1994 PS), but dwindling attendance in the 1990s compelled even the most traditional RIFD groups to adopt newly-devised contra dances in hopes of imitating contra dance's popularity. Instead, RIFD may have hastened its own demise due to 'Shields' correlation': "Dance movements cease to grow when they become so complex that newcomers must take more than about six lessons." (Lysle Shields Jr. to Houston, March 29, 1994 e-mail, in Society archives)

In the late 1970s, Hungarian dancing developed into the separate Táncház movement, largely through the teaching of **Judith and Kálmán Magyar**.

Scandinavian dance began to diverge in the late 1970s as **Dean and Nancy Linscott** produced several 'Valley of the Moon' weekend workshops with teachers and musicians from Sweden and Norway and with the very popular **Gordon Tracie** from Seattle. 'Scandi' separated in 1980 with the first 'Scandia Camp Mendocino' under the leadership of Nancy Linscott, encouraged by Swedish dance and culture teachers **Ingvar and Jofrid Sodal**.

On the Scene

Tucker. We don't know yet which day or week each of these workshops will take place.

Registrations have been coming in at a rapid pace. First week is already full and has a waiting list. There are still spaces left second week. An application form is available on our website: www.folkdancecamp.org.

— *Karen Wilson-Bell*

NEW YEARS' WEEKEND with Beverly & Irwin Barr

A New Year's weekend (Dec. 29, 2006 - Jan. 1, 2007) with Beverly and Irwin Barr and the West L.A. Folk Dancers. Get the information directly from Beverly & Irwin by calling (310) 202-6166 or (310) 478-4659.

RICHARD UNCIANO MEMORIAL DANCE

Koroyar will be presenting a memorial concert in Richard's honor on the evening of Saturday, November 4, 2006, at Temple Sinai, 1212 Pacific Ave. in Glendale (North of Stocker St.), starting at 7:00 pm.

SALSA RUEDA MIXER WORKSHOPS IN SOUTHERN CALIFORNIA

Samy Makar will be a guest teacher in West Los Angeles and in San Diego during the week following

the Camp Hess Kramer International Workshop Weekend. His schedule is as follows:

Wednesday, Nov. 1 - Balboa Park Club in Balboa Park in San Diego - 7:30. Contact Person: Jeanne Cate - (858) 496-8083.

Thursday, Nov. 2 - Westwood Co-op at the Felicia Mahood Senior Center - 11338 Santa Monica Blvd. in W.L.A. - 8:00. Contact person: Beverly Barr - (310) 202-6166 or (310) 478-4659.

CAPACITY CONCERN AT KOLO FESTIVAL

Kolo Festival's popularity and a smaller facility may cause problems! In what may be a nearly unheard of happening, the very attraction of the event may create a situation where we would be forced to turn away people at the door. Pre-registered dancers will be counted first in determining the total allowed occupancy (299). It is strongly suggested that anyone traveling any distance should pre-register. Pre-registration forms are available online at www.balkantunes.org/kolofestival/ or folkdance.com click on link: Kolo Festival.

— *Gary Anderson*



February 9-11, 2007
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Saturday evening
at Veselo Selo's Valentine Party

Kriss Larson's
Interfolk Band
at the Sunday Dance Party

VESELO NOVEMBER HAPPENINGS

Starting November 4 we are back to Hillcrest Park in Fullerton, 1155 N. Lemon St. All Saturday nights this month are only \$5, \$4 for members.

November 4 Homecoming... celebrating our return to Hillcrest Park.

November 11 All Request night

November 18 All Request night

November 25 Thanksgiving After-party.

— *Lu Perry*

DAYTIME CLASSES with Beverly & Irwin Barr

Beverly & Irwin each teach a daytime class. Beverly teaches line dance classes at the Oasis in Westside Pavillion in W.L.A. Mondays, 1:30 – 3:00 p.m. Beverly also teaches an international folk dance class at Roxbury Park in Beverly Hills on Thursdays, 10:45 a.m. – 12:30 p.m.

Irwin teaches an international folk dance class at Plummer Park in West Hollywood on Mondays 11:45 a.m. – 1:15 p.m.

For info, call (310) 202-6166 or (310) 478-4659.

MORE DAYTIME CLASSES

Mondays from 10 -11:30 am, Tikva Mason teaches at Robertson Recreation Center. She teaches some easy and some more challenging dances. All levels of dancers are welcome. Call at the park at (310) 278-5383. See you there!

Wednesdays Tikva Mason teaches at West Hollywood Park, in the gym (auditorium), located at 647 No San Vicente, in West Hollywood. The phone number at this park is (323) 848-6534. Again, all levels are welcome.

WEST L. A. FOLK DANCERS

Teaching:

On Monday evenings, dances from the recent Camp Hess Kramer Weekend will be taught. Easier dances will be taught beginning at 7:45 p.m. Followed by intermediate dances. We dance until 10:30 p.m.

On Friday evenings we will teach some new and review some old set dances from various countries, Scotland, Ireland, England, Germany, Italy, and the USA. Our regular program includes international line, circle & couple dances. Dances from the recent Camp

Hess Kramer Weekend will be taught. Dancing from 7:45 to 10:30 p.m.

Parties:

Monday, Oct. 30 will be just the time for a Halloween Party. Costumes are fun and add a lot to a Halloween party. But you are welcome with or without a costume

The annual Day After Thanksgiving Party is a great time to dance and party with friends after a day of probably eating too much. We have a reputation for great parties. We have a lot to be thankful for. Everyone is always welcome.

Our Holiday Celebration will be on Friday, Dec. 22, 2006. This is the season to party and that's exactly what we will do to celebrate the holiday season. Get your fill of good dancing. Enjoy the season.

We all look forward to our parties and seeing old and new friends that we don't get to see all the time. Come join us and dance with one of the friendliest groups around. What fun, and good dances too. We love parties and dancing together.

An all request program will be played. Bring snacks or desserts for the potluck table and don't miss these happy party nights. They begin at 7:30 and end when you get too tired to dance.

We meet every Monday and Friday evening and dance on a beautiful wooden floor. The place is Brockton School, 1309 Armacost, W. L.A. (Between Barrington & Bundy, 1 1/2 blocks north of Santa Monica Blvd.). We look forward to seeing you. For information call (310) 202-6166 or (310) 478-4659.

— *Beverly & Irwin Barr*

STOCKTON FOLK DANCE CAMP UPDATE

The dates and faculty for 2007 were confirmed months ago. In case you missed it, first week will be July 22 through July 28 and second week will be July 29 through August 4. Regular faculty will consist of: **Cristian Florescu & Sonia Dion** (Romanian), **Germain Hebert** (French), **Jerry Helt** (Squares & contras), **Jennifer Kelly** (Scottish), **Ahmet Luleci** (Turkish), **Yves Moreau** (Bulgarian), and **Richard Powers** (Vintage).

In addition, there will be cameo appearances (single workshops) by: **Nora Dinzelbacher**, **Jerry Duke**, **John Filcich**, **Merilyn Gentry**, **Kovac**, **Jaap Leegwater**, **Greg Lund**, **Kamrin MacKnight**, **France Moreau**, **Jeff O'Connor**, **Lee Otterholt**, and **Loui**

In the late 1980s, **Richard Powers** almost single-handedly created the Vintage Dance movement, comprised of American and European dances of the mid-19th through 20th centuries. While RIFD continues to incorporate much 'Vintage' in its repertoire, some dancers left RIFD to devote more time to the specialty.

Until the late 1980s, country-western line dancing consisted primarily of *Ten Pretty Girls* (2003 PS) and the line-dance version of the Texas folk dance *Cotton-Eyed Joe* (1990 PS) followed by a line-dance *Schottische*. By 1993, the movement had mushroomed to dozens of dances, and by 1995 to hundreds, most of them ignored by RIFD.

Musical Evolution

Mark Levy became one of the first Americans to master and encourage others to master ethnic Bulgarian musical instruments, adding a new dimension to Balkan dancing. Bands with ethnic instrumentation appeared across the country, supplanting the short-lived migration from records to accordions and other less-than-pure folk instruments.

Why The Decline In RIFD?

Many people have proposed reasons for the decline in RIFD. **Nelda Guerrero Drury** and **Richard Duree** implicate the loss of college folk dance courses caused by the 1972 oil embargo. Without that influx of young people, the movement aged, repelling more young people. Others, reminiscent of Burchenal, blame performance: "The true richness of folklore always runs the risk of being reduced to glossy banality whenever traditional forms are used in modern choreography." (Liza Gross. "When Folklore And Aerobics Collide." *Washington Post*, March 18, 1996, p.D8). Dancers have blamed since the early 1950s the increasingly large and sophisticated repertoire required to satisfy the need in many dancers for personal excellence in smaller fields. A few, unaware of the vital cultural context of folk dance, blame restrictive cultural values: "Why shouldn't women dance men's dances?" "Why shouldn't men wear dresses?" Old-timers note that the great leaders died: **Hinman**, **Burchenal**, **Farwell**, **Beliajus**, and the **Hermans**, leaving good teachers but not great leaders. Folk dancers, occasionally a libidinous lot, seem to need strong moral examples to follow. Finally, I sometimes like to define folk dance as the dance of your grandparents. Does imply that folk dance music lacks musical relevance?

I feel that these explanations distill to a more fundamental cause of RIFD decline: the shift from a movement of outwardly-directed tolerance and understanding to a movement of inwardly-directed personal gratification. For example:

National organizations discuss revenue, rather than dance.

Local groups cover lack of research with the isolationist "We dance it differently in our village."

Local leaders isolate their groups from the larger RIFD world, seeking to protect their share of dwindling attendance.

Local musicians strive to be more authentic than native musicians, an example of Umberto Eco's 'hyper-reality'.

Beginning dancers seek multiculturalism but find (and must join) cliques.

Remaining second-year dancers seek recognition on the stage.

Remaining third-year dancers seek recognition as teachers.

Remaining fourth-year dancers seek recognition as master teachers!

Revival

The reasons that RIFD should wither are legion. Yet, against them all, I will pit one reason that it should remain: Folk dance began on, and could return to, the road to understanding and tolerance of other cultures. Folk dancers as a group possess a larger than average view of the world and of the world's history. If WE cannot see the need for a return to consideration of others, who can? Friends, even the literal resurrections of **Hinman**, **Gulick**, **Burchenal**, **Beliajus**, and **Farwell** would not revive folk dancing! It's up to you, and you alone.

End of *How Folk Dancing Grew* (as of 2006).

— *Ron Houston*

The Society of Folk Dance Historians publishes each year: 1) an annual directory of folk dance groups, dancers, teachers, musicians, vendors, camps, etc. 2) an annual book of dance histories and instructions, and 3) a quarterly newsletter, which is very readable. All this for a bargain basement price. To receive a flyer, send your street address, city, & state to: SOFDH, 2100 Rio Grande St., Austin TX, 78705, fdhist@yahoo.com.

Calendar

Note: Federation Events are in Bold.

CALL TO CONFIRM ALL EVENTS

NOVEMBER

1 **Salsa Rueda workshop with Samy Makar.** 7:30 at Balboa Park Club, San Diego. See OTS. Info: Jean at (858) 496-8083, jcate@nethere.net.

2 **Salsa Rueda workshop with Samy Makar.** 8:00 at Westwood Co-op, Felicia Mahood Ctr, West L. A. See OTS. Info: Beverly at (310) 202-6166, (310) 478-4659.

Performances at Levantine Cultural Center, 8424A Santa Monica Blvd., West Hollywood. For more info: (310) 559.5544:

2 *Night in Algeria*

15 *Persian Girls*

4 *Koroyar Memorial Concert for Richard Unciano*, Temple Sinai, 1212 Pacific Ave. in Glendale (north of Stocker St.), 7:00 pm.

4 *Ross Dance Company in TESTIMONY*, 8:00, at The Madrid Theatre, 21622 Sherman Way, Canoga Park, Info: (818) 347-9938 or www.madridtheatre.org.

4 *Russian Strings in Concert.* 7:30 at Herbert Zipper Concert Hall, 200 So. Grand Ave. Info: (626) 568-9979 or www.russianstrings.com

6 *Waltz Through Time* - Learn waltz styles 1806 - 2006. Info: www.library.ucla.edu/libraries/college/nwsevents/index.htm.

11 *Cafe AMAN*, Music by Balkan Edition, Greek teaching by Mady Taylor. 7:30 at Cafe Danssa, 11533 W. Pico, West L.A. Info: (310) 478-7866.

18 *Albanian Workshop and Concert.* Dance workshop 2:00 – 4:00, concert and dance with Drita, 7:30 – 10:00. At Folk Dance Center, San Diego. Info (858) 278-4619, jcate@nethere.net.

24 **West L.A. Folk Dancers annual Day After Thanksgiving Party.** All-request dance program, potluck table. 7:30 at Brockton School in W. L.A., 1309 Armacost Ave. See OTS. Info: Call Beverly at (310) 202-6166 or (310) 478-4659.

25 *Social Daunce Irregulars Victorian Grand Ball.* Waltzes, Polkas and Quadrilles in an elegant Edwardian ballroom: the Pasadena Masonic Hall. For more information, go to victoriandance.org/

DECEMBER

4-8 *Cruise & Dance* on the Paradise Cruise Ship with Beverly & Irwin Barr and the West L.A. Folk

Dancers, leaving from Long Beach. Info: (310) 202-6166 or (310) 478-4659.

9 *Cafe AMAN*, Teaching of Dick Crum's dances by John Filcich and Sherry Cochran. 7:30 at Cafe Danssa, 11533 W. Pico, West L.A. Info: (310) 478-7866.

22 **West L.A. Folk Dancers celebrate the Holiday Season with a folk dance party, beginning at 7:30. Brockton School in W. L.A., 1309 Armacost Ave. (between Barrington & Bundy, 1-1/2 blocks north of Santa Monica Blvd.). Info: Call Beverly at (310) 202-6166 or (310) 478-4659.**

29-1/1/07 *CTMS New Year's Camp* at Camp Hess Kramer, Malibu. Info: www.ctms-folkmusic.org.

29 – 1/1/2007 **New Year's Weekend with Beverly & Irwin Barr and the West L. A. Folk Dancers. For information, call (310) 202-6166 or (310) 478-4659.**

31 **New Year's Eve Party, hosted by Pasadena Co-op. Throop Church, Pasadena. See ad.**

2007

JANUARY

1 **A New Year's Day Celebration. Party with the West L.A. Folk Dancers. All-request dance program, potluck table. 7:30 at Brockton School in W. L.A., 1309 Armacost Ave. Info: Call Beverly at (310) 202-6166 or (310)-478-4659.**

13 *Cafe AMAN*, Music by Eastern Exposure. 7:30 at Cafe Danssa, 11533 W. Pico, West L.A. Info: (310) 478-7866.

14 **Winter Festival, hosted by Pasadena Co-op. 1:30 - 5:30 at Scottish Rite Temple, Madison St. Pasadena. Council meeting at 10:30. Info: Marsha (626) 446-5160.**

14 *Macedonian Music & Dance* with Goran Alacki & Friends with special guest arts. Dance performances & open dancing at Soho, 1221 State St., Santa Barbara. Full dinner theater club with 3 shows. Info: Jatila (805) 403-7935.

17 *Ljupco Manevski* teaching Macedonian dance with accompaniment by Goran Alacki, at Cafe Danssa, 11533 West Pico, West L.A.

18 *Ljupco Manevski/Goran Alacki Macedonian dance workshop* in Santa Barbara. Info: Jatila at (805) 964-5591 or jatila@physics.ucsb.edu.

Calendar

20 *Jane Austen Ball*, hosted by California Lively Arts. Pasadena Masonic Hall. Info: lahacal.org.

27 *Viennese Ball*, hosted by San Diego Vintage Dancers. Pasadena Masonic Hall. Info: lahacal.org.

FEBRUARY

9–11 **Laguna Festival, hosted by Laguna Folkdancers and Veselo Selo. Institutes with Lee Otterholt and George Fogg, concert, dancing. At Ensign School, 2000 Cliff Dr. Newport Beach. Info: Ted (714) 893-8888, info@LagunaFolkdancers.org.**

MAY

25–28 **Statewide Festival, Oxnard, CA**

NORTHERN CALIFORNIA.

10/6,8 *Croatian Workshops with Zeljko Jergan.* Friday 8:00 at Croatian Cultural Center, SF; Sunday at Croatian Catholic Mission, San Jose. Info: www.CroatianAmericanWeb.org.

10/6, 7 *Armenian Bazaar.* Live dance music by John Bilezikjian, Armenian cuisine, dancing, culture, games, shopping. At St. Vartan Armenian Church, 650 Spruce Street, Oakland. Info:(510) 893-1671.

11/24-25 *Annual Kolo Festival* - Featuring Yves Moreau, John Morovich, Dennis Boxell, music by Chubritza. Croatian Cultural Center, 60 Onondaga Ave. SF. Info: balkantunes.org/kolofestival or Sharen Nyberg at sharen10@yahoo.com or call (510) 266-0560.

2007

Hungarian State Folk Ensemble performances:

1/12 UC Davis: www.mondaviarts.org/events/byname.cfm

1/13 San Rafael: www.co.marin.ca.us/SysApps/Calendar/pub/EventDisplay.cfm?event=10029

1/14 Campbell: www.ci.campbell.ca.us/heritagetheatre/moreinfohungarian.htm

1/16 Carmel CA:

1/12-13 *Heritage Festival* Warm-up Party with Marcel Vinokur on Friday evening. Federation Institute on Saturday, followed by dancing with live music and exhibitions. Community United Church, 1336 Arroyo Ave. between Elm & Walnut Sts., San Carlos. Info: Arden Pierce (650) 494-1631 or ardenhiram@aol.com.

Ktka in Concert with Trio Kavkasia

1/25 8:00, St. John's Church, San Francisco.

1/26 8:00, Holy Cross Church, Santa Cruz.

1/27 4:00, First Unitarian Church, Oakland.

3/9–11 *Camellia International Folk Dance Festival*, featuring Lee Otterholt, Balkan; Hilde Otterholt, Hawaiian; Lee & Hilde, Norwegian. Live music by Chubritza. Sunday dance concert. Info: www.folkdance.com/sacramentocouncil.

FOREIGN

AUSTRALIA & NEW ZEALAND

12/22/06 - 1/5/07 *Dancing with Donna Frankel* - Cruise Auckland to Sydney. Info: (800) 745-7545 or cruises3@pacbell.net.

CARIBBEAN

12/27/06-1/7/07 *Cruise & Dance in the Caribbean* with Sandy Starkman. Info: (416) 663-4852 or sandydancing@juno.com.

VIETNAM/CAMBODIA

12/18/06-1/2/07 *Vietnam/Cambodia Tour* - Dancing led by Lee Otterholt. Info: Mel Mann, (510) 526-4033 or www.folkdanceonthewater.org.



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