



Folk Dance Scene



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ADVERTISING: Ads must be consistent with the purposes of the magazine, accompanied by full payment, and either camera ready on bright white paper or in 300 dpi electronic format (TIF, JPG, or PDF). Ads that are not camera ready will be returned.

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On the cover: Man in traditional Cretan outfit, with woman in western dress. Man is wearing baggy pants, tall leather boots, sleeveless vest, and long red sash with silver dagger in sash. Khania, early 1960s.



Folk Dance Scene

Volume 54, No. 9
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Editors' Corner

We have Betchen, Elizabeth W. Barber, to thank for the cover article, Costume Corner and translation in Poetry Corner for the Cretan theme of this issue. Ethnic food adds to this theme.

Calendar, On the Scene - as well as specific articles—focus on upcoming events, as do the ads.

See what's been happening in Recent Events, and what fellow-dancers have to say in Dancers Speak and Poetry Corner.

Be of good cheer!

Pat Cross and Don Krotser

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For information about dancing in the area, contact the Federation at the Federation website: SoCalFolkdance.org

The Corner

VISITING MASTER TEACHER PROGRAM

The Visiting Master Teacher Committee is pleased to announce two upcoming items:

Loui Tucker. Unfortunately Loui's schedule is very busy, so she can only be here for a few days. The dates for her to give workshops are December 6, 7, 8 or 9, 2018*. Since the Fall Institute at Hess Kramer could not be held this year, you may wish to have her present dances from this year's camps.

Ahmet Luleci. Ahmet will be teaching Turkish dances at the February 16, 2019 Festival in Cerritos. He will be available for clubs' workshops a few days before the festival, and the week following*.

Reminder as to how the program works:

If you would like to host a master teacher at your club, please contact **me** with the date(s) you would like. To avoid double-booking, do not contact the teacher directly until I let you know that the date is available. While non-Fed clubs can be scheduled, they will not qualify for the reimbursement

I will create a schedule and communicate it to the clubs and the teacher.

The clubs then contact the teacher to arrange time and place, perhaps discuss specific dances, agree on fee, and possibly help with transportation and lodging. **The committee will be doing none of these things.**

After the workshop, the clubs notify me that the workshop has been done and the fee paid to the teacher. I then arrange for the reimbursement to the clubs that are in the Federation.

Please contact me with your requests for workshops, or any questions.

Jay Michtom, Chair, VMP,
818.368.1957,
jaymichtom@yahoo.com

*At 'press time', December 6 and 7 have been scheduled for Loui , and February 13, 15 and 19 have been scheduled for Ahmet

CRETE

When Greece was still a kingdom, more than 50 years ago, I once wandered into a restaurant in Iraklion (Herákleion), the capital of Crete, upon hearing that they had a little folk dance show for the tourists. Three dancers: the woman was good, one of the men not, but the other man blew me away. Not only was he skilled, but with his tall slender figure, wasp waist, and dark curls, he looked as if he had leapt straight off a Minoan fresco from 1500 BCE in the nearby archaeological museum (*Fig. 1a,b*).

Indeed, the people of Crete have demonstrably been dancing since the Bronze Age, 3500 years ago. A few of the depictions on Minoan pottery and palace walls of that time show lively dancers (*Fig. 2, 3, 4*), and a bit later Homer describes Cretan girls and boys “holding each other’s hands at the wrist” (*Fig. 5*) while “with their skilled feet they ran about effortlessly” or “ran at each other in rows,” while “two tumblers whirled through their midst” as the accompanying singer played his lyre (*Iliad* 18). So famous was their dancing that the Classical Greeks believed the Cretans actually invented the art of dance. And dance is still important on Crete.



Fig. 1a, b: Typical frescoes of wasp-waisted, curly-haired, acrobatic Minoan men, palace at Knossos, Crete, 1400 BCE.



Fig. 2: Minoan fresco of girl dancing, her whirling causing her hair to fly out. Palace at Knossos, ca. 1400 BCE.

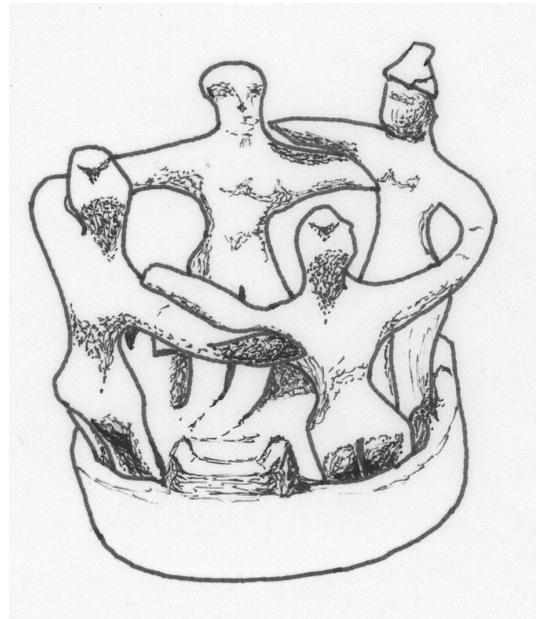


Fig. 3: Clay sculpture of Minoan men dancing in circle, with same shoulder-hold as is used today. Kamilari, Crete, ca. 1700 BCE.



Fig. 4: Clay sculpture of women dancing in line, with same proud, high-elbowed variant of “W-hold” still used today in remote parts of Macedonia. Woman in center plays lyre in accompaniment. Palaikastro, Crete, ca. 1650 BCE.



Fig. 5: Greeks dancing in celebration of killing the terrible Minotaur on Crete during Minoan times. Note how each takes hold of the wrist of the dancer in front, letting the person behind attend to their back hand (just as we do in Balkan line dances). From archaic Greek “François” vase, painted ca. 570 BCE.



Crete is a long skinny island at the southern end of Greece and the Aegean Sea (160 miles long, a mere 7½ at the narrowest), constructed of a chain of limestone mountains the highest of which, Mt. Ida (8000 feet), was once said to be the home of Zeus (**Maps**). Crete’s situation as a relatively large island has given it a somewhat different history from the rest of Greece, to which it now belongs. Originally the home of an art- and dance-loving people called the Minoans, Crete was first conquered by the incoming Greeks about 1400 BCE, and its inhabitants—or at least most of them—have spoken Greek ever since.

But it suffered capture by one empire-builder after another with maritime ambitions: by Rome in 69 BCE, then by the Iberian Muslims in the 820s, who made it the Pirate Headquarters of the Mediterranean, destroying the inland capital at Gortyna and founding a new capital at the north-shore port called Khandax (now Iraklion). Next came Venice, in 1205, which reshaped the name of the capital as Candia (English Candy) and put a lasting stamp of Italian Renaissance on the island from its architecture and literature to its musical instruments

and dance. Born on Crete at this time was the world-famous painter Doménikos Theotokópoulos, who moved to Italy and then Spain, becoming known simply as El Greco, “The Greek.”

Finally the Ottomans invaded in 1669, after a grueling 21-year siege of Candia. Resenting Turkish rule as much as the rest of the Balkan countries did, Crete took part in the Greek war of independence during the 1820s but was heavily repressed. Although the mainland of Greece won its freedom, Crete remained Ottoman until 1898, when it briefly became an autonomous zone until reunited with the rest of Greece.

All this turmoil has made Crete a bit different from the rest of Greece in its native music and dances as well as in dialect, food, and many other ways. The people of Crete tend to see themselves as Cretans first and Greeks second. Like the mainland Greeks, Cretans dance the *Syrtós/Kalamatianós*, but in their own varied ways. I was taught to dance it with a stiff-legged little jump onto both feet on the first beat of each of the first two measures, being told that this was a legacy of the high leather boots that Cretan men wore (see Costume Corner). On



Fig. 6a, b: Line of men dancing in shoulder-hold, while second man supports leader's acrobatics with different hold.

the other hand, the *Syrtós* of Khaniá (the other major Cretan port), a dance now often called *Kritikós Syrtós* or “Cretan Syrtos,” is far from being stiff, undulating like an ocean wave. It also has a slightly different floor pattern from that of the mainland—and from the rest of Crete too. In fact, each little region has its own three or four favorite dances that differ from place to place; and when people are dancing at some wedding or other event, the locals can quickly spot people from elsewhere by the fact that they dance a little differently!

Despite the local differences, however, there are several dance types found widely in Crete. The most specifically Cretan, perhaps, is the peppery *Pentozáli*, or “5 Steps,” an occasion for the men to show off their agility. For on a steep, rocky island like Crete, agility and stamina were key qualities needed for survival. The men grasp each other by the shoulders, as in a *hasápiko*, except for the second dancer, who holds the leader by the hand in a death-grip so as to support the leader’s fancy jumps and dips (**Fig. 6a,b**, also **Fig. C** in Costume Corner)—reminiscent of Homer’s description of men tumbling amidst the lines of dancers millennia ago. Today the musician plays an Italian-influenced Cretan *lýra* (a stringed instrument played with a bow in Crete), and at suitable points in the music, the leader may trade off with another dancer so that that man, too, may leap, twirl, and strut his stuff.

Done on both Crete and Cyprus, the *Sousta* is a stiff-legged type of dance said to imitate the bouncy progress of a small solid-wheeled wagon, for *sousta* is an old word for a wagon-spring as well as for such a cart. When I was living there in 1962, all roads were still dirt, making for progress as bumpy as it was slow, even on the better-sprung local busses. At that time the bus took 8 hours to crawl from Iraklion to Siteia near the east end, today a 90-minute drive. But that was preferable, I found, to riding a donkey, which one had to do bouncing side-saddle on a “saddle” made of hard wooden slats.

Another very springy Cretan dance with many local variants is the *Pidikτός*, from a word meaning “jump, bounce.” But one of my favorites, the *Siganós* (from *sigá* “slow”), is quite the opposite: here one strives for simple, controlled elegance of movement. (For a musical treat, try bringing up from the internet the *Siganós* “Ástra mí me malónete” as sung by Manólis Lidákis, whose magical version went viral in the 1990s. The words of this song are translated on the poetry page of this issue.)

Strongly associated with Crete, too, is the *mantináda*, a narrative composed on the spot in rhyming couplets as a sort of “recitativ,” done to the rhythm of the music—often dance music—of *lýra* and *laoúto* (another lute-like Cretan instrument). *Mantinádes* of one singer will often receive an extemporized reply in kind from another singer, the content usually either concerning love or satirizing something. Not only is the word Italian, coming from Venetian *matinada* “morning song,” but the whole style resembles Cretan literature from the Renaissance, which, as we saw, was the era when Italian-speaking Venice ruled Crete.

One of Venice’s most prized exports from Crete was an herb, a wonderfully pungent and very fuzzy variety of oregano they called Dittany of Candy. In the 1560s the Venetians touted it as driving off venomous beasts and curing “goats stricken with arrows.” (This startling recommendation was set forth already by Aristotle, 1800 years earlier, when discussing injured wild goats.) Today this *Origanum dictamnus* is called Cretan dittany, so as not to be confused with the more northerly dittany, *Dictamnus albus* (a.k.a. fraxinella or burning bush, of the family Rutaceae). The word *dittany* comes from Ancient Greek *diktamnós* “of Mt. Dikte,” the next high mountain east of Mt. Ida. Still today, the barren-looking slopes are actually covered with scrubby, drought-resistant herbs, including wild dittany, sage, marjoram, savory, and thyme. The wild-thyme honey of East Crete is some of the most delicious in the world; and the entire steep, rocky south coast of Crete is so pungent that British submarines, moving in without lights at night in 1941 to pick up their surviving soldiers after the Battle of Crete, knew when they were within a half mile of the shore by the heavy scent of herbs.

Elizabeth Wayland Barber

COSTUME CORNER

CRETE

Usually this Corner deals 90% with women's costumes, 10% with men's. But for once, the men's costumes are more interesting than the women's! In most parts of the world, as modernity creeps in, the men move over to "western" wear very quickly, while the women continue to make and wear the old traditional clothing (often at the insistence of the men). Not so in Crete: the women switched to store-bought clothes very quickly in the 20th century, whereas the men have often continued to wear the traditional outfits as a matter of Cretan pride (**See cover**). A long cultural memory persists of guerrilla freedom-fighting, first against the Turks, then against the Germans, often with the same old rusty blunderbusses and scimitars, hidden deep in the limestone caves until needed again.

Perhaps the most famous part of a Cretan man's traditional garb is the pair of baggy pants—and when I say baggy, I mean it. The wide black cloth of the so-called *vráka* or *kilóta* is heavily gathered so as to hang down in large folds, with the fullness between and behind the legs and an opening at each corner for a foot to go through. These pantlegs are then stuffed into the tops of sturdy knee-high leather boots (*stivánia*)—all of which is nicely practical for clambering around the steep, rocky slopes that serve for both farmland and pasture. (These baggy *vráka* are actually not unique to Crete, being used on many of the other nearby islands too.)



Fig. B1,2: Cretan man's crocheted and fringed silk headband, *sariki* (literally "turban").



A shirt and, if needed, a sleeveless black vest (*meidáni*) cover the torso, while a large handlebar mustache covers the upper lip. The final distinctively Cretan touch, however, is a black headband crocheted as a triangular netting of black silk cord with a floppy knotted fringe along the edges (**Fig. B1,2**). This *sariki* (which replaced a short round fez early in the 20th century) is tied around the head so that the fringe dangles down all along the forehead. (Yes, it tickles.)

On festive occasions, the baggy pants may be of bright blue felt (this version is called *salvári*), and the boots are white rather than the everyday black (see **Fig. 6a, b**, on page 6). The shirt, too, is then white (though often dark for workaday), while the dark coat (*yeléki*) and sleeveless vest are smothered in dark blue or black embroidery. Then, too, a wide 25-foot sash of red or blue is wound around the waist, a silver dagger stuck in, and a silver chain carrying a silver pocket watch hung about the neck. A century ago one might see a brace of pistols in the sash as well. This type of outfit (both the daily and the festive) is first attested on the island during Venetian times.

Of the women's traditional costumes, there are several regional variants, some also going back to Venetian times and perhaps further, others Ottoman influenced. This last type starts from an ankle-length pair of white

Fig. C: Woman wearing Cretan costume with long cotton pants under shorter skirt, dancing in line with men doing fancy leaps.

cotton pants, over which goes a shorter white dress with sleeves, an apron, and a sleeveless vest (**Fig. C**). Another simpler, more Italian-looking type consists of a long dark skirt worn with a long-sleeved white blouse, all but the lace cuffs and neck of which are covered by a long-sleeved dark velvet jacket (**Fig. D**). Chains of gold jewelry, often hung with coins, advertise the girl's worth, a very old Eurasian custom. A third sort is similar but adds a long white apron with a wide band of embroidery, the motifs of which go back millennia (**Fig. E**). The dark vests and jackets often carry heavy decoration in gold braid, like their counterparts in the rest of the Balkans. It is noteworthy that most of the vests and jackets are cut very low in the front, below the bust, thus serving to some extent as up-lift bras. And that is another design we can trace back for millennia, all the way to the Bronze Age Minoans.



Fig. D: Women with long-skirted Cretan costume. As in Fig. C, the bodice is deeply cut in front to act as a support.



Fig. E: Cretan woman's costume with white apron, embroidered in red with very ancient traditional patterns, over white skirt. Note also as typical of Crete: coin jewelry, and gold braid on dark velvet jacket or bodice.



A small postscript to those trying to costume a Cretan dance with minimal resources. We found that you can make a very convincing pair of these baggy pants by getting a woman's gathered or pleated black wool skirt at a thrift store—the fuller the better—and sewing it together all the way across the bottom, leaving only enough open at either end for the feet to go through.

Elizabeth Wayland Barber

CALENDAR

Note: Federation events are in bold.

CALL TO CONFIRM ALL EVENTS

NOVEMBER

1 Live music by Bulgarika!! at Narodni. Our regular meeting night is Thursdays at the Bellflower Woman's Club from 7:30 to 10:30. For more information contact Julith Neff at (562) 881-9504 (cell). You can also visit our website at www.narodni.org for basic information.

2 *Michael Ginsburg and Bulgarika.* 8:00 at Friday LIFE, DanceFit Studio, 10936 Santa Monica Blvd. Introductory dance class and live music. Info: worldance1@gmail.com

3 Dance for Life Party, celebrating the life of Henrietta Bemis. 7:30-10:30 at Woman's Club of Bellflower, 9402 Oak St, Bellflower.

DECEMBER

6 Loui Tucker teaching at Westwood Coop, 7:30 at 11338 Santa Monica Blvd., West L. A. Info: rwsklar@yahoo.com, 310.657.6877.

7 Loui Tucker teaching at West Valley, 7:15 at 7326 Jordan, Canoga Park. Info: Lila@Aurich.com, 818.348.6133

2019

JANUARY

20 Winter Festival, hosted by Pasadena Coop. 1:30-5:30 at Scottish Rite Center, 150 N. Madison, Pasadena. Live music by Fifth Friday.

FEBRUARY

13 Ahmet Luleci teaching at Laguna Int'l Dancers, 6:00 at 24112 Moulton Pkwy, Laguna Woods. Info: 7kahnmiriam@gmail.com, 949.770.7026.

15 *Ahmet Luleci teaching at LIFE, 8:00 at 10936 Santa Monica Blvd., West L.A. Info: www.lifebalkandancers.com, worldance1@gmail.com*

16 Lunar New Year Festival. Ahmet Luleci and Evren Soytopcu Kiyak teaching. At Cerritos Sr. Ctr. Save the date!

19 Ahmet Luleci teaching at Tuesday Gypsies. 7:45 at 9635 Venice Blvd., Culver City. Info: sandyhelperin@icloud.com, 310.391.7382

MARCH

1-3 Laguna Festival with Steve Kotansky, Bata Marcetic. Save the date! See ad.

MAY

31-6/2 Statewide 2019, at Edmunds Ballroom on the Pomona College Campus in Claremont. See article.

NORTHERN CALIFORNIA

11/23, 24 *Kolo Festival*, teachers: Gergana Panova, Sonia Dion & Cristian Florescu, John Morovich & John Filcich. San Francisco. See ad, <http://balkantunes.org/kolofestival>

OUT OF STATE

FLORIDA

2/8-11 *Florida Folk Dance Council Winter Weekend Workshop.* Clarion Orlando Airport Hotel. Turkish dances with Ahmet Luleci and Evren Soytopcu Kiyak and Macedonian dances with Vlasto Petrovski. Contact: Terry at tabrahams@tampabay.rr.com or www.folkdance.org.

NEW YORK

5/10-12 *International Folkdance Camp*, Friday – Sunday, at Circle Lodge, Hopewell Junction, NY. See OTS.

FOREIGN

ADRIATIC

6/1-15 *Adriatic Cruise*, with Dance on the Water. Save the date! See ad.

MACEDONIA

12/24/18-1/2/19 *Folklore tour of Mavrovo & Skopje.* For more information and registrations write to: orovodec55@gmail.com

67th Annual Kolo Festival

International Folk Dance Event

Fri. & Sat. Nov. 23rd - 24th 2018, 9am - Midnight
 Croatian American Cultural Center, 60 Onondaga San Francisco, CA

Sonia Dion



Romanian Dances

Cristian Florescu



Gergana Panova



Bulgarian Dances

John Filcich



Classic Kolos

John Morovich



Croatian Dances & Singing

FEATURED BANDS

Trio Dulce Amar - Romanian

SINGING TEACHERS

Michele Simon



Sergiu Popa
 Accordion



Balder ten Cate
 Cimbalom



Valy Lautar
 Violin



Balkan Singing

Maria Bebelekova



Bulgarian Singing

Dance hall and kafana with 15+ bands playing music from Albania, Bosnia, Bulgaria, Croatia, Greece, Hungary, Israel, Macedonia, Norway, Roma, Romania, Serbia, Sweden, Turkey, USA & more!

Join our
BITOV JAM
 Fri. 11/23 6-7 pm

Join our
TAMBURITZA JAM & SING
 Sat. 11/24 6-7 pm

Music on festival web site below



DANCE TO LIVE MUSIC! SING! PLAY IN JAMS!

Advanced registration strongly recommended.

Registration and more info at <http://KoloFestival.org>

(Program may be subject to change)

ETHNIC FOOD

CRETAN STIFÁDHO

Chunk up some lean **beef** into roughly 2-inch cubes. Marinate overnight (or all morning) with some **olive oil** and **red-wine vinegar**. Use enough so meat is wet all over with both, but not sitting in a soup.

Chunk up (don't slice) **onions**, **garlic**, and **tomatoes** (or use unseasoned canned tomatoes).

Slow-cook in Crock-Pot or fairly tight-lidded large baking pan or casserole, as follows:

Put meat, onions, garlic in first.

Sprinkle over them ¼ to ½ tsp **powdered cloves** and 1 to 2 tsp **powdered allspice**, plus some **peppercorns** if desired. (The allspice gives it its distinctive flavor: don't skimp.)

Put tomatoes on top (otherwise they tend to burn on the bottom of the pan).

Check in an hour or two to make sure there is enough liquid not to burn (this depends on the juiciness of both the meat and the tomatoes). Add a little water and/or red wine if needed, and/or some of the liquid from marinating.

This *can* cook all day. Meat should be starting to fall apart. Recommend 325 for oven—be sure stew doesn't go dry. For Crock-Pots, recommend high for an hour, then low. Serve with noodles or mashed potatoes, and a salad.

B. Barber



DANCE ON THE WATER

Announcing our 2019 cruise!

*From Dubrovnik and the Adriatic
to Slovenia and Venice*

June 1 - 15, 2019

Seven days sailing the stunningly blue Adriatic on the 40-passenger *M/S Prestige*, then three days in Marija's homeland Slovenia, ending with three days in timeless Venice – with folk dancing every night!

Eleven excursions and most meals included! Sights include two National Parks, two UNESCO World Heritage sites, pristine Lake Bled, and St. Mark's Basilica.

All this for as low as \$3,985 (double occupancy, excluding air)

Check out our website for all the details: www.folkdanceonthewater.org

Please write to get on our email list: folkdanceonthewater@gmail.com
Marija & David Hillis 2147 Parker Street, Berkeley CA 94704 (510) 549-0337

DANCERS SPEAK

CELEBRATE WITH A CONTRIBUTION

This tribute is to all my colleagues in the Syrtaki Dance Ensemble! Hats off to Lee for insisting on precise styling and embracing diverse ethnic traditions; to Bob for showing me Hungarian Rom female styling; to Laura for encouragement and attending summer rehearsals on a bad floor to catch me up with the repertoire; to Ed and Cristina for teaching me to glow with confidence even when feet are mis-stepping; to Julith for singing on key; to Grozda for making performances “pop”; to Noma for dancing Pai Pai solo gracefully; to Henrietta for ageless beauty; to Barbara who remained unruffled at rehearsals; to Joe with young knees; to all the dancers who came to my house for extra practice—David, Amy, Maria, Jun -- we learned together. I’m sending a token of my gratitude to support the Statewide 2019 Festival in Claremont.

You, likewise, can honor someone who has made a difference in your life. Send check, earmarked for Statewide 2019, to Folk Dance Federation of California, South treasurer Mindy Belli at 321 S. Vista del Canon, Anaheim, CA 92807. Send your tribute to editor@FolkDanceScene.org. The Federation is a 501(c)(3) organization. Contributions are tax deductible. The Statewide 2019 festival will encompass all the elements of a successful festival—inspired teaching, diverse ethnic traditions and superb live music in a beautiful hall.

Diane Baker

HENRIETTA BEMIS

Henrietta Bemis has touched many lives including mine. I met her over 40 years ago somewhere in the dance community. During all the years we knew each other, she was a great role model as to what it looks like when a person grabs life with gusto. She traveled to places I would never have considered going; she house-sat for many years without a permanent home; she performed belly dancing in outfits that I would never, ever think to put on. Henrietta was fearless. I cannot emulate her, but I can/do/did respect, admire, revere, and value her. When there is a dance that no one can remember, we will look for Henrietta. Every time there is a challenge in my life, I will look to Henrietta. She will not be at Statewide this year and we will miss her. However, I want her legacy to continue so I have sent a small donation in her name to Statewide as a token of my esteem for Henrietta. I hope that others will do the same.

Stefanie Holzman



Let's Dance!

The Magazine of International
Folk Dance

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The where, when, how and who of International Folk Dancing

Membership application
available on line at www.folkdance.com.
Pay on-line or send application with check to
Alicia LaFetra, Membership,
1614 Peacock Avenue
Sunnyvale, CA 94087

STATEWIDE

MEET SEVI BAYRAKTAR, AT STATEWIDE 2019

First, some news from the planning committee: Miamon Miller and Friends—Bill Cope, Michael Lawson and Simeon Pillich—will keep your heart dancing in high spirits at the parties Friday and Saturday evenings. Statewide takes place May 31 – June 2, 2019 at Edmunds Ballroom on the Pomona College Campus in Claremont. To volunteer your time and talent to planning Statewide 2019, please contact vpresident@socalfolkdance.org.

We are thrilled that Sevi Bayraktar can make time to teach Turkish dances at Statewide 2019. Dancers at Café Aman already know how gracefully Sevi dances and teaches! She is completing her graduate studies for a PhD in culture and performance at UCLA. Sevi is an artist, dancer, choreographer, ethnographer, and curious traveler. She is most curious about Roma music, culture and dance, and the variety of styles encountered as one takes a dance journey along migration routes of the Roma people. Her project is called “TerraRoman.” For “TerraRoman” Sevi traveled to India, Egypt, Greece, Macedonia, Serbia, Spain as well as Roma neighborhoods in Turkey. She has also explored dance in Kazakhstan. Prior to studying dance ethnology, Sevi completed academic training in political science and sociology. As she travels Sevi studies music and dances as they are embedded in the larger culture of the community. “I am amazed by the richness of the culture and generosity of the people following every single encounter,” she declares.

Sevi participates in workshops and performances with artists she meets during travel. “As an artist,” Sevi explains, “I have grounded my work in traditional dance vocabularies and developed my own style, an amalgamation of different gender movements expressed in traditional framings of the Romani dance. My Turkish Roma style embodies both masculine and feminine qualities of movements and styling to create unique forms of expression,”

Sevi’s talent emerged at a young age in her home town, Bartin, along the Black Sea Coast. She recalls carrying her “kanun,” a stringed Ottoman instrument larger than she was tall, to weekly rehearsals at aged 7. Passionate about dancing, she studied ballet but felt drawn to ethnic dance, and performed in school folk dance ensembles. Her parents supported her studies but wondered if an “artistic” career could lead to a “realistic” job. We can affirm, “Yes!” Sevi’s journey seems to be taking a circular pathway—investigating traditional dances from the Black Sea region of Turkey may become her next focus. She invites Statewide 2019 participants to chat with her about her project during the festival.

Cochair Pauline Klak commented at a recent planning meeting, “Statewide 2019, ‘Ethnic Treasures’ is made for dancers! We are offering four wonderful master teachers who are all ethnic natives plus a Salsa Rueda workshop with Cesar Garfiaz, a fine local teacher. This is a dancer’s bonanza! The exhibitions will also be excellent, a bonus experience!” The registration page will be posted on the website socalfolkdance.org as soon as details are finalized.

All this excellence comes with a price. If you are feeling generous, and would like to contribute financially to the festival (perhaps shave a bit off year-end gifts to NPR, the Nature Conservancy, etc.) know that we are a

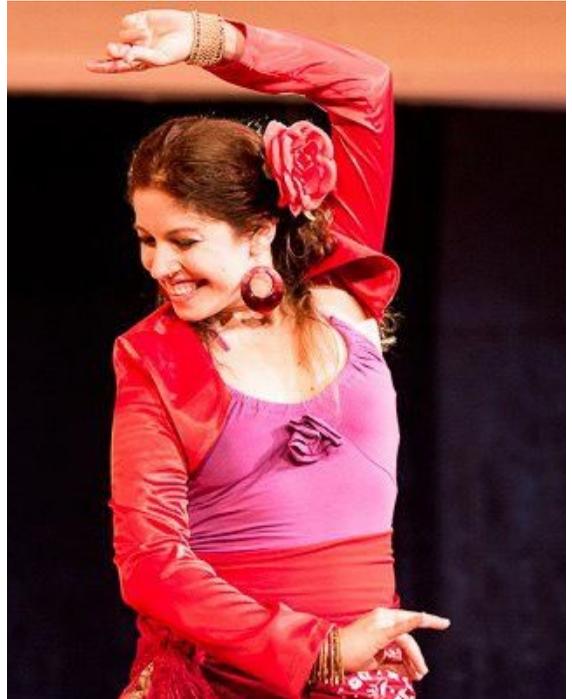


Photo by Philip Demeester, 2013

501(c)(3) organization. This is a beautiful opportunity to honor a fellow folk dancer or leader who has influenced your life in dance. Checks, earmarked for Statewide 2019 and made out to "Folk Dance Federation of California, South," may be sent to treasurer Mindy Belli, 321 S. Vista del Canon, Anaheim, CA 92807. Send your tribute for inclusion in the festival program to vpresident@socalfolkdance.org, or to the editor for inclusion in Scene. We welcome your "presents" and presence on the dance floor at Statewide 2019!



ON THE SCENE

PASADENA CO-OP

If all went well, we are dancing at The Old North Church, 191 West Sierra Madre Blvd, Sierra Madre starting at 7:30. (Check our web site to see if all went well[.]) There is parking in the back and the building is air conditioned.

For November Fridays, Leslie Halberg will be teaching the couple version of the Israeli dance *Shiboleth Bassadeh*. \$5 for members and \$6 for guests. We dance until 10:30.

For the latest information visit our web site www.PasadenaFolkDanceCoop.org for our weekly dance program, teaching schedule, and more.

On the second Friday of each month we start at 6:30 with set reviews until 7:30.

NARODNI INTERNATIONAL FOLKDANCERS

November 1 We start off this month with a great evening featuring live music by **Bulgarika!** \$10.00 donation for nonmembers, \$5.00 for Narodni members.

November 8 & 15 Julith Neff will be reviewing some recently taught dances

November 22 Thanksgiving. We are dark. Have a great "Turkey Day"

November 29 T-shirt Night. Wear your Narodni T-shirt and get in for only \$3.00. An all request evening.

Our regular meeting night is Thursdays at the Bellflower Woman's Club from 7:30 to 10:30. If you want to get on the mailing list to receive our weekly email announcements, you can sign up at narodni@callicomp.info

For more information contact Julith Neff at (562) 881-9504 (cell). You can also visit our website at www.narodni.org for basic information.

Julith Neff

VESELO SELO NOVEMBER

Nov. 3 Henrietta Bemis "Dance for Life" Party at Woman's Club of Bellflower, 9402 Oak St., Bellflower. (Dark at UUC).

Nov. 10 Sandy Wodicka teaching

Nov. 17 Sandy Wodicka reviews

Nov. 24 All request night celebrating Thanksgiving Day. Special thanks for our wonderful folk dance friends!

Lu Perry

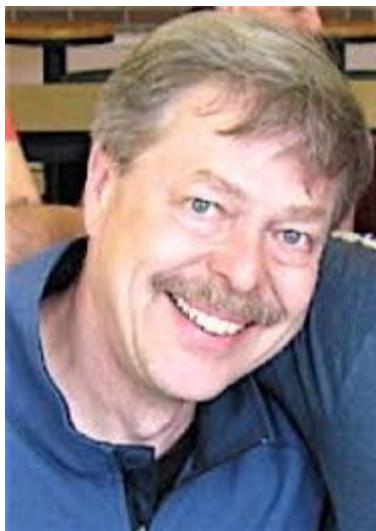
INTERNATIONAL FOLK DANCE CAMP

May 10-12, 2019, Friday – Sunday

Circle Lodge, Hopewell Junction, NY

Special Guest Teachers:

Jaap Leegwater – Bulgarian dances



Jaap is well known for his extraordinary enthusiasm, style, humor and energy. He was one of the first foreigners invited to Bulgaria's choreographer schools in Sofia and Plovdiv. His most popular dances include *Karamfil*, *Melnik*, *Vlaško*, *Dobrudžanska*

Pandela and *Krajdunavsko Horo*. He presents dances clearly, often accompanied by his own flute playing. Jaap's personality and joy for dancing are exceptional.

Israel Yakovee – Yemenite dances

Born in Rehovot into a traditional Yemenite family, Israel's dances show a deep connection and respect for Yemenite tradition and culture. He has taught all over the world, performing with several famous troupes, and cofounded dance camps on both coasts. Some of his most loved dances include Agadelcha, Ashot Lanu K'tana, Mocher Prachim (trio), Shavnu, Shufni and Yemenite Rap.

And of course, **Moshe Eskayo** Shalosh!



*Sunset at Circle Lodge,
Hopewell Junction, NY*

Plus live music, an ice cream social and other surprises. We hope you will join us for a wonderful weekend!

*Joan Hantman, jehdance@gmail.com,
Murray & Randi Spiegel*

LAGUNA FOLK DANCE FESTIVAL: March 1-3, 2019

The 49th annual LAGUNA FOLK DANCE FESTIVAL will be held Friday March 1st to Sunday March 3rd in our beautiful Clubhouse 2 in Laguna Woods. We are proud to announce that our teachers this year are:

BATA MARCETIC (Serbian folk dances)

STEVE KOTANSKY (international folk dances)

Bata is well-known both from his appearances at Stockton and from his teaching at the Laguna Festival several years ago. He is an energetic teacher with great dances and music, and he is a warm and friendly human being. And Steve! Needs no introduction. A perennial favorite! We are lucky and proud to have them both teaching at the festival this year!

Miamon Miller has moved to New Mexico, as many of you know, but he is coming back just to play at our festival. He will be putting together a band of great musicians and playing for us both Saturday evening and Sunday afternoon, just as in years past. Thank you, Miamon!

Friday evening we will have three bands, Madison Avenue Folk will get all who come early dancing, the energetic Zimzala will keep us dancing at the after party and a third group (a surprise!) will fill out the bill Friday evening.

There will be no organized Balkan music workshops, but everyone who plays an instrument is encouraged to bring an instrument and add to the festivities by playing at sing-alongs and jamming with others in a room set aside especially for musicians.

And yes, Michael Lawson will again be leading his popular sing-alongs at the festival!

Catered food will again be available (must be ordered beforehand) for both Saturday and Sunday lunches and, of course, the Saturday banquet.

The Laguna Festival is one of Southern California's premier annual folk dance events. You can bet all your friends will be there. You should be too!





49th Annual
LAGUNA FOLK DANCE FESTIVAL



CLUBHOUSE 2
24112 Moulton Parkway, Laguna Woods, CA 92637

MARCH 1-3, 2019
(Friday thru Sunday)

*Gate clearance needed unless pre-registering. Please:
email 7kahnmiriam@gmail.com or call cell: (949) 680-9946; home: (949) 770-7026
"for Laguna Woods Village residents and their guests only"*

Master Teachers:

STEVE KOTANSKY
International Folk Dances

BATA MARCETIĆ
Dances from Serbia

*You will be
welcomed by*
**MADISON
AVENUE FOLK**

Live music Saturday and Sunday
MIAMON MILLER & FRIENDS
and singalongs with
MICHAEL LAWSON

+ Friday bands:
**VESELBA
ZIMZALA**

SCHEDULE OF EVENTS

- FRIDAY** evening doors open 7:15 PM for live music & dancing.
- 7:40-11:40 Teaching by Steve and Bata + live music & dancing.....\$25
- SATURDAY** workshops 9:00-12:00 and 1:10-5:00.....\$45
- Saturday DANCE PARTY (Dinner must be ordered separately) 5:15-11:40..... \$30
- SUNDAY** all day 9:45AM-5:00PM including Concert from 1:00-2:00.....\$30
- live music "MIAMON & FRIENDS"; (Dance Concert FREE by itself)

PASSPORTS:
All events: \$90 prepaid,
(\$110 at the door)
DEADLINE TO PREPAY:
FEB.20
Dance descriptions: free downloads

HOTEL INFO: Ayres Hotel, walking distance - discounts for "Laguna Woods Groups" (price includes full hot breakfast) - CALL (949) 588-0131
For other options call Beverly Barr (310) 478-4659

Catered food available on site - orders must be placed by Feb. 20, using registration form

REGISTRATION FORM AVAILABLE SOON
VISIT OUR WEBSITE: www.lagunainternationaldancers.com
Visit "Laguna International Dancers" on Facebook

"Laguna International Dancers" is a member Club of the Folk Dance Federation of California, South

RECENT EVENTS

TAMBURITZAS IN TOWN

The annual Tamburitza Extravaganza was held at the Burbank Marriott Hotel on September 20-23, 2018, first time in the Los Angeles area since 2005 -- and that was the first time since 1993.

I love tamburitza music. Of course I went.

I've been a member of the Tamburitza Association of America for years. I was brought to this world by my honorary uncles Dennis Boxell and John Filcich. (When I was a girl, close friends of the family were called Uncle and Aunt.)

The tamburitza is a plucked-string instrument related to the guitar, lute, and mandolin. Its music lives in the Pannonian region of Southeast Europe, which includes both Zagreb, capital of Croatia, and Belgrade, capital of Serbia. If you find Baranje, Slavonia, and the Vojvodina on a map, you'll have the general idea. Serbs and Croats live in this region (Romanians and Hungarians too).

Croatian is written in Roman letters, like what you're reading now. The sounds aren't quite the same so the spelling isn't quite the same. A Croat writing to other Croats would spell tamburica because the letter "c" is used there for the sound we write "tz" or "ts". The Serbian language is nearly the same. It's written in Cyrillic. Serbs sometimes use Roman letters, especially in the United States and Canada. The Tamburitza Association of America, a non-profit corporation founded 1974 (in Missouri -- the "show me" State!), spells "tamburitza" that way to be friendly. So do the Duquesne University Tamburitzans.

The family of *tamburitzas* runs from the high-voiced prim ("preem" i.e. first or leader) or bisernica ("bee-sehr-nee-tsa", little pearl), to the deeper brač ("brahtch"; the tiny "v" mark over the "c" shows the "tch" sound) and bugarija ("boo-gah-ree-ya"), to the berde ("behr-deh") or bass. A few may play together, or enough to make a large orchestra. Some tamburitza bands have fiddles or even an accordion. From years ago, when my brother played double-bass in school, I remember a man in a stringed-instrument repair shop describing what I now realize must have been a berde he was working on.

You may have dances from this region in your repertoire. Slavonsko Kolo means "dance of Slavonia". Kriči Kriči Tiček and the Drmeš iz Zdenčine (tiny "v" over the "s" for the sound "sh") are

from around Zagreb, Malo Kolo and Veliko Kolo from the Vojvodina. These are circle dances. Some dances are done all over, like Seljančica and Kokorješte and Žikino (tiny "v" over the "Z" for a sound like "s" in English "pleasure"). The old "ballroom kolos" like Sarajevka and Kraljevo (also called Srbijanka) look dignified because men and women in formal evening clothes used to do them. When people call these "line dances", they mean lines that curve. If you have more women than men, try trio dances like Bunjevačko Momačko or Milica. On the World-Wide Web, you can see www.zivila2018.com and www.tamburitza.org. Živili! is roughly "Be filled with life!" (here combined with "LA"). These people have the right idea.

The beautiful 2018 Extravaganza program book, the work of local wonder woman Laurie Allen, listed a dozen bands from California, Illinois, Indiana, Ohio, Ontario (Canada), Pennsylvania, and Washington (State). Don't ask me if that was all. I was too busy with dancing and singing to count.

I'm a fan of the Yeseta Brothers band. Chris Yeseta was placed in the TAA Hall of Fame this year. He was music director of the Aman tamburitza orchestra. He started playing in the late 1960s and has been at it ever since. Also to the Hall of Fame were John Yeseta and Chris Thomas (a sweep for the band! Tom Yeseta 2009, Mark Forry 2011, Greg Yeseta 2016), Nick Jovonovich of Pittsburgh, and John Morovich of Seattle.

This year Billy Burke gave dance classes, and Susie Burke chaired the event, more Aman connections. Niko Krčadinac and Željko Jergan also taught. There were sing-alongs and concerts and an awards banquet. Later at night there was a big room for dancing, and little "break-out" rooms, where the bands took turns. There was an open-mic kafana (coffee house) going 24 hours. I don't drink, but I can tell you we had drunk the hotel out of šljivovica (plum brandy) before Saturday midnight. We'd tried to warn them.

Here are three swell things from this year.

1. The big man voice. One man in particular with the L.A. band "Ponovo" had voice projection almost like an opera singer's. When some tall guys at the back of a break-out room joined in, the music really lifted you. Fabulous!

2. The bass, the bass, it's all about the bass.

Often bass-players just do back-ups and harmony extras. They rarely solo, but this year they did with spectacular playing and singing too. Angela White used the entire neck, playing a half-size *berde* -- she's about 5'2".

3. Young and new talent. The Founder's Award is for emerging young musicians. We hope they continue and often they do.

Justin Greenwald of Pennsylvania, who won the Founder's Award in 2006, was the star of the 24-hour *kafana* at about 3-4 a.m. Sunday morning (or call it Saturday night if you like). This year's Founder's Award went to Angela White, who has been playing in Youngstown, Ohio, with *Noćne Sove* (slanted mark like French acute accent over the "c", for a sound like English "ch" but lighter) and *Od Srca*, also *Veseljaci* of Farrell, Pennsylvania.

Chubritza, from Arcata, California, were at the Extravaganza for the first time. They've been playing for the Humboldt Folk Dancers, and were the house band at Stockton in 2003, 2005, 2009, but also ethnic music for ethnics, like the 2013 San Francisco Tamburitza Festival. I thought the best dancing was on Thursday and Friday so I'm glad I was there for the whole event. But it was all great, from the Welcome Music on Thursday to the Survivors' Pool Party on Sunday.

I always recommend getting good recordings of this music and listening to it, at home, in your car, wherever you can. You can't be born in every village in the world but you can make friends. The best source is still John Filcich, Festival Records, 2665 W. Pico Bl., Los Angeles, CA 90006, (323)737-3500, info@festivalrecords.com.

I'm the president of Cal Tech Folkdancers; we're on Tuesday nights, usually in Dabney Lounge; call me at (626)797-5157, or John Hertz at (213)384-6622, or E-mail to franprevas@yahoo.com. As Mario Casetta used to say, keep dancing!

Nancy Milligan
the girl with the swirly skirt



VINTAGE ISRAELI DANCING

Louis Richter and Georgia Beller dance the couple dance *El Ginat Egoz* at Vintage Israeli Dancing in Sherman Oaks on October 6, 2018. They are holding pomegranates in their left hands. The song is based on the Song of Songs from the book of Solomon. Photo courtesy of Rosanna Horton.

Festival Time in Somis



Photo by Wen-Li Chiang



Photo by Marc Rayman

The Ventura International Folk Dancers (on behalf of the Folk Dance Federation of California, South) hosted a Fall Festival in Somis in the afternoon on Oct. 21. As it turned out, there was no falling but participants enjoyed 81 dances on a lovely sprung hardwood floor at the Somis Thursday Club. And it was typical autumn weather in this city in Ventura County, with a high of almost 80 (fortunately, that's Fahrenheit, not Celsius). Forty-three people attended. You would expect that I would report that everyone had a wonderful time. Well, everyone did have a wonderful time!

Marc Rayman

POETRY CORNER

CRETAN POETRY

Stars, do not scold me

(*Astra, mi me malonete*)

O stars, do not scold me!
Don't scold that I sing all night,
For I have pain in my heart,
My tall dark-skinned friend.
For I have pain in my heart,
And have gone outside to tell it.

So stars, do not scold me
For singing all night.

To the stars I will speak my woe,
For they will not tell on me.

O, they have patience,
They have much patience.
Ah, what have you done to me!
They have much patience
And will listen to me for hours.

To the stars I will speak my woe,
For they will not tell on me.

O how my eyes have wept,
How my eyes have wept.
Look what I have come to!
How my eyes have wept
When they remember you.

Ask the stars in the sky
And they will tell you.

—*Lefteris Kambourakis*
(*transl. B. Barber*)

Wild dittany on Crete

A GLAD AND GENTLE HEART

Glad for the many blessing that come to me for free:
Opening my eyes each morning and the myriad things I see!
The indent in my pillow where dreams have filled my head,
Green Gables laying by my bed, delightfully half-unread.
The soft music of this gray and pensive day
(No sun to pull me by the hand and drag me out to play)

Glad for the sound of newspapers you rustle in your chair
Warmed the very fact that you are comfy there.
Quietly now, while *Sturm und Drang* circle-dance around me,
Alert to only precious bits that soothe and don't confound me,
I learn how a gentle heart filled up with gratitude
Sings harp-songs of happiness and foments fortitude.

Camille Dull

LIMERICK

Our rookie studied the playlist sign.
"I don't know the dance next in line.
Seeroon Aghcheeg;
Is it out of my league?"
"Do Sweet Girl and you'll be fine."

Carl Pilsecker



Jim Gold International Tours: 2019-20



Travel
broadens
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folk dance with local groups.

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Tour itineraries at: www.jimgold.com



ARGENTINA, and CHILE: March 29-April 8, 8-10, 2019. Led by Jim Gold
Buenos Aires, Salta, San Antonia de los Cobres, Quebrada de Humahuaca,
Mendoza, Santiago

ALBANIA and KOSOVO: May 7-19, 19-21, 2019
Led by Lee Otterholt Tirana, Durres, Vlora Folk Dance Festival! Kruja,
Saranda, Berat, Shkodra, Gjirokastra



POLAND: June 10-24, 2019. Led by Richard Schmidt
Led by Richard Schmidt: Kraków, Rzeszów, Zakopane,
Częstochowa, Gdańsk, Olsztyn, Żelazowa Wola, Warszawa

NORWAY, DENMARK, SWEDEN: June 11-24, 2019.
Led by Lee Otterholt: Oslo, Gothenburg, Helsingborg (Elsinore), Copenhagen

IRELAND: July 13-25, 2019: Led by Jim Gold and Lee Friedman
Galway, Connemara, Aran islands, Doolin, Killarney, Kerry,
Cork, Blarney, Belfast, Dublin



ROMANIA: October 12-24, 2019. Led by Jim Gold
Bucharest, Sibiu, Cluj, Sighetu Marmatiei, Piatra Neamt, Brasov

BULGARIA: Koprivshtitsa Folk Festival Tour! August 2-16, 2020
Led by Jim Gold and Lee Otterholt
Sofia, Plovdiv, Bansko, Veliko Turnovo and great Koprivshtitsa Folk Festival !

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

Tour(s) desired _____
Name _____ Address _____
Phone(____) _____ Email _____

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CLUB DIRECTORY

Most groups welcome beginning dancers. The groups with an * below have sessions specifically for beginners.

Federation Clubs

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

***Cabrillo Folk Dancers:** Tue 7:00-9:30 (Beg 7-8). Balboa Park. Balboa Park Club, 2144 Pan American, **SAN DIEGO**. (858) 459-1336 gbsham@gmail.com Georgina.

Cafe Asteria: 4th Sat 7:30-11:30. LA DanceFit Studio, 10936 Santa Monica Blvd, **WEST LA**. jsavin@ctcg.com (310) 229-8947 Jerald Savin

Cerritos Folk Dancers: Tue 6:00-8:45. Cerritos Senior Center, 12340 South St, **CERRITOS**. (562) 338-2298 chiangwenli@yahoo.com Wen Chiang

Conejo Valley Folk Dancers: Wed 7:30-9:30. Conejo Rec Center, 403 W Hillcrest Dr, **THOUSAND OAKS**. (206) 849-1190 dancermm@gmail.com Marie Montes

Ethnic Express: Wed 6:30 except holidays. Charleston Heights Arts Center, 800 So. Brush St, **LAS VEGAS**. (702) 732-4871 rpkillian@gmail.com Richard Killian

Fantasy Folk Dance Club: Sun 4:00 - 7:00. St Thomas Aquinas Church, 1501 S Atlantic Blvd, **MONTEREY PARK**. tiggerbyc@yahoo.com (626) 458-8851 Sophie Chen. *Fri 8:15-10:45. El Monte Chamber of Commerce, 10505 Valley Blvd EL MONTE. (626) 429-9008 Vincen-tyhcheng@gmail.com Vincent Cheng*

Int'l Folk Dance Club - Laguna Woods: Tue 9:00am-11:00. Clubhouse 1, 24232 Calle Aragon, **LAGUNA WOODS**. (949) 454-0837 friedagorelick@hotmail.com Frieda Gorelick

Kypseli Greek Folk Dancing: Fri 8:30-11:30. The Tango Room, 4346 Woodman Ave, **SHERMAN OAKS**. www.kypseli.org (310) 508-9676 Anne Sirota xorepse@gmail.com

Laguna Int'l Dancers: Wed 6:00-9:00, Sun 6:00-9:00. Clubhouse 2, 24112 Moulton Pkwy, **LAGUNA WOODS**. (949) 770-7026 7kahnmiriam@gmail.com Miriam Kahn

Mountain Dancers: 1st & 3rd Tue 1:30-3:30 (Oct. thru June). Woman's Club, 1424 Fremont Ave, **S. PASADENA** (626) 355-9220 johnmeursing@gmail.com John Meursing

Narodni Int'l Folkdancers: Thu 7:30-10:30. Woman's Club of Bellflower, 9402 Oak St, **BELFLOWER**. (562) 881-9504 julithilona@yahoo.com Julith Neff

***Pasadena Folk Dance Co-op:** Fri 7:30-10:30 (Beg 7:30-8). The Old North Church, 191w West Sierra Madre Blvd, **Sierra Madre**. (626) 893-8508 ricklynnbingle@gmail.com Lynn Bingle

Prescott Int'l Folkdancers: Sun 3:00-5:00. First Congregational Church, 216 E. Gurley St, **PRES-COTT, AZ**. (928) 925-8995 raweston@earthlink.net Dick Weston

Rainbow Senior Club: Sun 3:00-6:00. Joslyn Senior Center 210 N. Chapel Ave, **ALHAMBRA**. (626) 456-1900 ksun310@yahoo.com Kevin Sun

San Diego Vintage Dancers: Dance Place, 2650 Truxton Rd, **SAN DIEGO**. (858) 622-9924 drjenma@pacbell.net Mary Jennings

Skandia South Dance Club: Mon 6:45-9:45. Downtown Community Center, 250 E Center, **ANAHEIM**. (714) 893-8888 tedmart@juno.com Ted Martin. *Sat (usually first) 3:30-10:00. Lindberg Park, 5041 Rhoda Way, CULVER CITY. (562) 732-4990 camer-onflanders@gmail.com Cameron Flanders*

Solvang Village Folk Dancers: Sat 6:30-8:30 (except 3rd Sat). Bethania Lutheran, 603 Atterdag Rd, **SOLVANG**. 3rd Sat 1:00-3. Corner Alisal & Copenhagen, **Solvang** (805) 688-3397 dlh4362@gmail.com David Heald

Tuesday Gypsies: Tue 7:45-10:30. Masonic Lodge, 9635 Venice Blvd, **CULVER CITY**. (310) 391-7382 sandyhelperin@icloud.com Sandy Helperin

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

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

West Valley Folk Dancers: Fri 7:15-10:00. Senior Center, 7326 Jordan Ave, **CANOGA PARK**. (818) 348-6133 lila@aurich.com Lila Aurich

Westchester Lariats: Mon 4:00-9:00. Westchester Methodist Church, 8065 Emerson, **LOS ANGELES**. (310) 689-9176 veniceii@yahoo.com Ina Hall

Westwood Co-op: Thu 7:30-9:45. Felicia Mahood Senior Center, 11338 Santa Monica Blvd, **WEST LA**. (310) 657-6877 rwsklar@yahoo.com Rita Sklar

Exhibition Groups

Karpatok Hungarian Folk Ensemble: Wed 8:00. United Hungarian House, 1975 Washington, **LOS ANGELES**. (310) 350-1135 Livia Schachinger

Krakusy Polish Folk Dance Ensemble: Tue 7:00-9:30 Sat 2:15-4:15. Polish Parish Hall, 3424 W Adams Blvd, **LOS ANGELES**. (626) 827-7338 elistarr@yahoo.com Ela Romuzga

Scandia Dancers: Tue 7:00-10:00. Woman's Club, **BELLFLOWER**. (714) 356-7745 sholzman1@verizon.net Stefanie Holzman

UCSB Middle Eastern Ensemble: Tue 7:00-10:00. Gehringer Music Bldg, UCSB Campus, **SANTA BARBARA**. (805) 729-6453 scottmarcu@aol.com Scott Marcus

Non-Federation Clubs

Beverly Barr Daytime Classes: *Tue 10:45am-12:30. Roxbury Park Rec. Center, 471 So. Roxbury, BEVERLY HILLS.* Wed 12:30-2:00. Culver City Senior Center, northwest corner Culver & Overland, **CULVER CITY**. (310) 202-6166

Cafe Aman: 2nd Sat 7:00-11:00. Teach 7:45-8:45 LA DanceFit Studio, 10936 Santa Monica Blvd, **WEST LA**, madelyntaylor@hotmail.com ianprice@hotmail.com

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

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

Desert Dancers: Thu 7:00-9:00 Nov-April. Hi Desert Dance Center, 725 S. Gateway St, **RIDGECREST**. (760) 371-5669 Nora Nuckles

Desert Int'l Folk Dancers: Thu 7:00-9:00 Nov-Apr. Leisure Center Dance Studio, 401 S. Pavilion Way, **PALM SPRINGS**. (760) 342-1297 Helen Smith

Folk Dance Center: Every Evening. 4569 30th St, **SAN DIEGO.** (619) 466-4043, www.folkdancecenter.org

***Foothill Folk Dancers:** Thu 7:30-9:30. Community Center, 4469 Chevy Chase Dr., **LA CAÑADA** (818) 790-8523 JanRayman@charter.net

Friday Night L.I.F.E.: Fri 8:00-11:00. LA DanceFit Studio, 10936 Santa Monica Blvd **WEST L.A** www.lifebalkandancers.com worldance1@gmail.com Sherry

Israeli Dancing-James Zimmer: Tue 8:00-12:00. Westside JCC, 5870 W Olympic, **L.A.** (310) 284-3638 James Zimmer Israelidance@yahoo.com

***Israeli Dancing-Natalie Stern:** Mon 10:00am-11:45 & noon-1:00(Beg); Tue 10:30am-noon; Wed 7:00-9:30; Thu 10:15am-12:00, 12:05-1:05(Beg). American Jewish Univ Dance Studio, 15600 Mulholland, **L.A** (818) 343-8009 Natalie Stern

Israeli Dancing-Yoni Carr: Mon 7:00-11:30 Beginners at 7:00. Infinity Sport Dance Center, 4428 Convo St, **SAN DIEGO.** (619) 227-0110 Yoni

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

San Diego Folk Dancers: Mon 7:30-9:00. Balboa Park Club, Balboa Park, **SAN DIEGO** (858) 278-4619 Jeanne Cate

Santa Barbara Balkan Folk Dancers: Wed 8:00-10:30. Oak Park Stage, corner Junipero and Calle Real, **SANTA BARBARA.** (805) 682-4511 Luis Goena

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

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

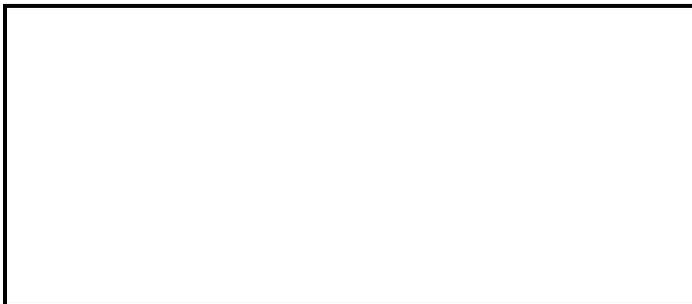
UCLA Ballroom Club & UCLA Int'l Folkdancers: Mon 7:00-9:00(ballroom), 9:00-11:00 (folk). UCLA Kerckhoff Hall, **WESTWOOD.** (310) 284-3636 UniversityDanceClubs@yahoo.com James Zimmer

Ventura Folk Dancers: Tue 1:15-2:30, Thu 1:45-3:00. YMCA, 3760 Telegraph Rd, **Ventura.** (805)-746-0884 Valerie Daley.



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