



Folk Dance Scene



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Folk Dance Scene

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

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

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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: Triple harpists at the Eisteddfod 1892



Folk Dance Scene

Volume 56, No. 5
August 2020

Editors' Corner

Welcome to Wales, our feature this issue. Pat searched the internet, learned a little Welsh, and included links for you to follow in the first article. Betchen recounts her youthful experience in her article on costumes. Jill writes of her visit with Jay, and they include syllabus for a Welsh dance. Gloria Harris' article from 1979 is in Ethnic Food.

Find out what is and isn't happening in Calendar and On the Scene.

Read about what your colleagues are saying in Poetry Corner and Dancers Speak.

Information is available as usual in Clubs Directory. Be safe and hope for better times!

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

UNITED SQUARE DANCERS INSURANCE PROGRAM

Our insurance is for accident medical benefits and liability. The accident medical benefit does not cover viruses and the liability benefit protects the club and its officers from lawsuits.

Our insurance company's lawyers handle all lawsuits for the clubs. The clubs do not have to be involved. Even though viruses are not covered by our insurance any lawsuit against the club for a virus would still be handled by the insurance company. Some have suggested having dancers sign a waiver when they attend a dance. You have insurance to cover lawsuits. Is signing a waiver really going to keep some people from suing the club?

There has been no word from the insurance company about the fee for 2021 nor if they will credit 2021 with 2020 premiums or issue refunds.

Answers to Your Insurance Questions

Will our insurance cover dancers who have contracted the COVID-19 virus?

No. Our insurance is for medical benefits associated with an accident at any regularly scheduled and sponsored activity. The USDA insurance has never covered any type of virus.

If our state has said no public gatherings will our insurance cover our dances?

No. If your state says no public gatherings and your club meets then the law has been broken and there is no coverage. If your state is opened up for public gatherings and allowing groups to gather and the clubs are following CDC guidelines, then your club would be covered.

If someone sues?

When a dancer sues the club and/or club officers, that dancer will have to complete a claim. The claim will be submitted to the insurance company. The insurance company will then be in charge of the claim. NO LONGER will the club have any involvement with the lawsuit. The insurance company and their team of lawyers will handle it.

Continued on page 17.

WALES

Croeso I Cymru – welcome to Wales, a small country nestled to the west of England and looking out on the Irish Sea to the north and west. Its south coast runs along the Bristol Channel. With a total area of about 8000 square miles, it is about 1/20th of the size of California. Its total length from north to south is about 170 miles at the most and it has over 1600 miles of coastline compared to California's slightly more than 800 miles.

Henry VIII attempted to fully incorporate Wales into the kingdom of England in the 16th century when he passed the Laws in Wales Act, giving England authority over Wales. That began a long period of attempting to eradicate Welsh culture and language. An effort that was almost successful.



THE LANGUAGE

Direct action bought the Welsh language back from the brink of dying. A 1962 radio broadcast, *Tynged Yr Iaith* (The Fate of the Welsh Language) prompted the establishment of *Cymdeithas Yr Iaith Cymraig* (The Welsh Language Society). It wasn't until 1992 that the Welsh Language Bill was passed giving Welsh equal status with English.



It is believed that at the beginning of the 20th century about half the population of Wales spoke Welsh. That percentage dwindled to about 20% by the end of the century. But present-day data sampling suggests the number has grown to 29%. The Welsh government plan is to have one million Welsh language speakers by 2050. (Wales has a population of a little more than 3 million.) There has been an increase in children going to [Welsh-medium schools](#) (instruction given in Welsh only) since 1980 and a decrease in those going to Welsh bilingual and dual-medium schools. The Welsh Government's current target is to increase the proportion of each school year group receiving Welsh-medium education to 30 per cent by 2031, and then 40 per cent by 2050.

The popular language app Duolingo added Welsh to its program in 2018 and 1.2 million people have accessed it since that time. Today you can watch tv, listen to the radio, read the newspaper, or attend the theatre and hear only Welsh.

The Welsh language is one of the unique hallmarks of Wales. Jokes are made about the lack of vowels and the difficulty of pronunciation. The joke is on us non-Welsh speakers; instead of the five vowels available to English speakers, Welsh has seven vowels, designated by – a, e, i, o, u, w, y. The alphabet has 29 letters, missing some letters familiar to English speakers- k, q, v, x, z; but adding eight digraph letters: ch, dd, ff, ng, ll, ph, rh, th.

THE MUSIC

Singing is a significant part of Welsh national identity, and the country is traditionally referred to as "the land of song". Song, both religious and secular, has been used as a primary form of communication.

One religious use of song, The Plygain Service, takes place on Christmas day, traditionally from 3 to 6 a.m. Members of the congregation take turns singing Welsh carols. The singing is always a *cappella*, and the group's size varies.



The harp is generally considered to be the national instrument of Wales. The manuscript of a Welshman, [Robert ap Huw](#), is the earliest surviving manuscript of harp music in European music. Much of it is still performed today. See <https://www.youtube.com/watch?v=QfxPhyHEP4> for a performance of *Caniad y Gwynn Bibydd* (The Song of the White Piper).



The harp that came to be known as the Welsh Harp originated in 16th century Italy as the Triple Harp. Brought to the British Isles in the 17th century, it was adopted by Welsh harpists living in London and became so popular the name Triple Harp was replaced by the name Welsh Harp. In the early part of the 20th century the triple harp began to be replaced by the pedal harp. But thanks to Nansi Richards (1888 – 1979), the playing style and instrument have not been lost. You can hear her at <https://www.youtube.com/watch?v=9Dcwa33bxS0>

Not only a solo instrument, the harp is also a part of the Welsh tradition of *Cerdd Dant* (string music). *Cerdd Dant* is a harp/vocal duet in which the singer improvises a counter melody over the harp melody. Competitions are still a major element of the *National Eisteddfod* (a festival of Welsh literature, music and performance). See <https://www.youtube.com/watch?v=nqVZOc9RK8Q>

Many of Wales' traditional dance reels have survived thanks to the work of people like Lady Llanover in the 19th century. While the music is very similar to traditional Irish and Scottish tunes, the Welsh tunes are "shy, delicate and timid. Fairy music." (www.monsangelorum.net/)

THE DANCE

Folk dance in Wales has three distinct forms, each with its own history and place in social life. Set dancing for couples, Morris dance with two different traditions and clog or step dancing comprise the current traditional dance scene.



Welsh clogging

Clog/step dancing along with harp playing is an unbroken Welsh tradition. Danced by working class farmers and miners, clog dancing is done in wooden-soled shoes. The different parts of the foot are used to create sound to a rhythm. The dance includes improvisation and can feature, especially at the end, lots of tricks. New tricks are constantly being developed and exhibited at the many Eisteddfod competitions. You might see handkerchief jumps, broom jumps, snuffing out a candle flame with the dancer's feet, 'toby stepping' - similar to Cossack dancing - and high leaps into the air. Also as a tribute to its roots, the dancers may dance on a piece of slate. For an example of this see <https://www.youtube.com/watch?v=2ybit12kKLw> Trystan Wreccsam 2011

A Welsh solo clog dancer extinguishing a candle using the sole edges of his clogs at the National Urdd Eisteddfod in Eryri, 2012.

Set Dancing

This tradition of Welsh folk dancing almost disappeared about 100 years ago after almost 200 hundred years of disapproval by the Nonconformist way of life. Although not the only cause of the decline of dance, it played a major role. Dancing was considered so corrupt that it was first in the list of twelve sins compiled by Rhys Prydderch (*Gems of Wisdom*, 1714). Dancing was more evil than cockfighting, usury, or marrying children. Small wonder that the early 1900s were a reckoning point as dance was in need of a savior.

Lois Blake, an Englishwoman who moved to Wales (Denbighshire) in the 1930s, is credited with the rescue of set dancing. Following the example of Cecil Sharp in England, she produced instructive pamphlets with steps and music, allowing long-forgotten dances, such as *Lord of Caernarvon's Jig* of 1652, the *Llangadfan set* of 1790 and the *Llanover Reel*, to be at last found and reprinted.

The Welsh Folk Dancing Society was established in 1949 and soon a new enthusiasm, strengthened by the introduction of folk dance onto the National Eisteddfod stage and the local *Twmpaths* (barn dances) of the 1950s and 60s, cemented the new respect for the dance tradition.

Though quite similar to Scottish set dances, the Welsh sets do not emphasize the foot work as the Scots do. You can also see unfamiliar patterns and unusual steps. See: <https://musicworkshopcompany.wordpress.com/2019/02/18/welsh-dance-a-living-tradition/>

Morris Dance



There are two traditions of Morris dance still done in Wales. The Nantgarw style is named for a small village near Cardiff. This style is found in the South and Valleys regions. There are 5 dances in this tradition, including both stick and handkerchief dances. Each dance consists of 8 dancers.

Border Morris is a collection of dances from English villages on the England/Wales border. The number of dancers can vary from 3 to 12.

For a taste of Morris dance see https://www.youtube.com/watch?v=a_8lna3XXwg for a Nantgarw dance or <https://www.youtube.com/watch?v=fniZzaViEZc> for the Border Style.

The story of *Cymru* (Wales) is one that has been occurring through out civilized time and in all corners of the world. One society attempts to erase another's culture and traditions. We can't know how many times this has been successful. We can know that when it is not, it's often due to the passion and dedication of an individual. Thanks to those souls the world is a richer and more diverse place.

I hope that some day soon we'll meet again at a *twmpath*, until then *hwyl*.

Pat Cross

The Cardiff Morris mascot, Idris, leads them in a Morris Dance from the Nantgarw tradition By Tabulabels - Own work, CC BY-SA 3.0, <https://commons.wikimedia.org/w/index.php?curid=16464802>

COSTUME CORNER

Wales

Women wearing *top-hats*?? This trait of the Welsh national costume is so unusual that it's the one thing that people remember about it. But that custom is not particularly old.



Photo 1: Welsh national costume: 3 typical examples.



Photo 3: This girl from Gwent, ca. 1830, has tied the front corners of her blue *betgwn* back out of her way, showing a large tan underskirt or *pais*. Note too, her white lacy mob-cap, her black lace half-sleeves running elbow to knuckles, and her small shawl hanging down in a point in back.

In the 18th century, travelers to Wales reported that what rural women wore was only a bit different from what English women wore—presumably similar to the sort of skirt and bodice over a linen foundation garment that was used by then over much of Western Europe. What today is considered the Welsh National Costume (**Photo 1**) seems to have sprung up between 1830 and 1840 in response to a rising sense of Welsh nationalism. It was fostered in part by a member of the gentry, Augusta Hall, later called Lady Llanover, who worked to record and save some of the older Welsh traditions, although she and her friends wore versions of the costume made of satin, not wool! And wool was centrally important to the nationalist movement, since it was a major product of Wales.

The main garment of the emerging costume was a front-opening dress, the *betgwn* (or *becwn*), based on a type of gown prevalent in the 17th and 18th centuries that seems to have lasted longer in rural Wales than elsewhere. Made of locally woven dark wool, it had long skirts sewn on at the waist to a scoop-fronted bodice with elbow-length sleeves. The bodice was held closed in front by hooks or pins, but if the woman were very poor, she

might use thorns for the task; and if the front scooped very low, for modesty she wrapped a kerchief around her neck and tucked the ends into the front of the bodice, for there was no chemise or blouse underneath. The open-fronted skirt, which hung from the bodice, sported big box pleats in the center back (decorated with two large buttons) for extra roominess (**Photo 2**). Underneath that she wore a linen or cotton petticoat, a *pais* (**Photo 3**), and over this *pais*—if she could afford it—perhaps a second skirt of red flannel, which fabric was thought to ward off ills, or one of the same material as the *betgwn* (so that the outfit looked like all one dress). Thus girt, the women would often tuck the flapping front corners of the *betgwn* up in back when hard at work. The *betgwn* itself might

be of any darkish colors, since the wool was dyed with whatever natural dyes were available locally and woven up in stripes, checks, or even plaids. For added warmth or for festive days, the woman might tie fancy false sleeves to the lower part of her arms (see **Photo 3**). A big shawl, the corners pinned in front, also added warmth, but a really huge shawl, known as the nursing shawl (*siol fagu*), was used to



Photo 2: Open-fronted *betgwn* from back, showing big box pleats with two buttons at waist. Pembrokehire (SW Wales), ca. 1830.

envelop and tie the baby to the mother's torso so she could have her arms free to work.

Across the front of her skirts she wore a large apron, or *ffedog*, also usually of wool with vertical stripes, but often with further decoration. And underneath this was tied the woman's "ace in the hole", as it were: a large cotton or woolen pocket in which she could keep all sorts of things unobserved. In pictures we now see the women wearing knitted stockings and black leather shoes with silver buckles, but those were for the wealthy.



Photo 4: Old undated photo of four pairs of teenagers from a dance group. The girls have shortened their skirts, but otherwise the costume is the same—including the frilly white mob-caps. The boys wear the typical knee pants and button-down vests over long-sleeved shirts with a neck-cloth.



Photo 5: A print published by R. Griffith in 1851 showing various apparel worn to market-day. Note particularly the enormous hood on the black cape of the second woman, made large enough to go right over her top-hat. One can also see that top-hats from different villages were not all the same height, and that males wore them too (the boy in front, and the man far right with one in his hand). Two of the women wear the sort of red pais thought to ward off ills, while another wears a particularly large shawl, folded in the usual manner. The woman on the left wears wooden clogs, whereas the fourth woman wears soleless stockings hitched to the big toe.

Many rural women wore wooden clogs, or only soleless stockings (which at least keep your legs warm), or simply went barefoot.

And finally the headgear. Over their hair women always wore a white cotton or linen mob-cap, which they delighted in ornamenting with white ruffles, ribbons, or lace, even creating long frilly lappets that hung down their cheeks (**Photos 3, 4**). Any hats worn outdoors, including ones of straw or wool, went on over this cap. It was not until around 1830, however, that we find reports of women donning the now-famous tall and tapered



Photo 6: The Welsh national costume as typically worn today for festivals. Black and other very dark colors predominate, with white and red most common for accents.

black top-hat of beaver fur. No one seems to agree on its origin, but by 1840 its picturesque quality made it attractive to the growing nationalists as a way of distinguishing the women of Wales from the rest of Europe. Its height also made it necessary for the hoods of the black winter capes to be made so enormous that they would fit over the top-hats! (**Photo 5**)

Men's costumes (**Photos 4-6**) were very similar to those worn in England: knee breeches over woolen stockings, a brightly colored vest over a long-sleeved shirt, a long-sleeved woolen jacket (usually blue, grey, or black), a neck-cloth, a black felt hat, and black shoes.

By now, most of our evidence comes from old prints and drawings, some of which were commissioned by Lady Llanover in her attempts to record and preserve fast-disappearing Welsh traditions, although her prints of the 1830s were not widely circulated and basically disappeared until rediscovered around 1950. If you've ever been exposed to Welsh place names, you will have noticed that many of them, like *Llanover*, begin with the syllable *llan* (pronounced roughly *hlan*). The word refers to a Christian parish, and—since parishes were often named after saints—it could be taken as meaning also “saint” or “holy”.

The most famous of these names is said to be the longest place name in the world. When I was 12, we took the ferry from Ireland over to northern Wales to catch a train south. My sister and I, new to travel, were practically hanging out the train window watching the countryside, when a gentleman caught our attention and told us to look out the left side of the car to see the station sign of the next village as we roared past. Since each letter was a meter high and almost as wide, it took seemingly forever just to go by all 57 of them! It reads *Llanfairpwllgwyngyllgogerychwyrndrobwllllantysiliogogoch*, which means “St Mary's church in the hollow of the white hazel near to the fierce whirlpool of St. Tysilio of the red cave”. He spent the rest of the trip teaching us how to say it (and I still can)—but the locals refer to it simply as *LlanfairPG!*

Elizabeth Wayland Barber



CALENDAR

Note: Federation events are in bold.

ONLINE: Events are often scheduled with little lead time..

Dale Adamson's Google calendar of online events is usually up to date

<https://daleadamson.com/events-calendar/>

All Greek Festivals should be regarded as tentative, or perhaps hopeful

SEPTEMBER

5-7 Long Beach Greek Festival lbgreekfest.org

11-13 St. Paul Greek Fest, Irvine
irvinegreekfest.com

12-14 Greek Festival, Downey <http://stgeorgedowney.org/festival-2/>

12-13 Cardiff-by-the-Sea Greek Festival
cardiffgreekfestival.com

OCTOBER

2-4 St Sophia Greek Festival, lagreekfest.com

9-11 Greek Festival, Anaheim <https://ocgreekfest.com/>

10-11 Temecula Greek Festival
temeculagreekfest.com

DECEMBER

4-6 Fall Camp, Brandeis-Bardin Campus of the American Jewish University, 1101 Peppertree Lane, Brandeis, CA 93064 (near Simi Valley). with master teachers Sonia Dion and Cristian Florescu (Romanian) and Roberto Bagnolo (international) info: Dance@FallCamp.org
<https://fallcamp.org>

NORTHERN CALIFORNIA

11/27-28 Kolo Festival with Sonia Dion and Cristian Florescu, Joe Graziosi and others, <https://kolofestival.org/>

OUT OF STATE

OHIO

9/24-26 CANCELLED Tamburitza Extravaganza, Holiday Inn Cleveland South <https://www.tamburitza.org/>

FOREIGN

ALBANIA AND KOSOVO

5/7-19/2021 *Tour led by Lee Otterholt.* Includes Tirana, Durres, Viora FD Festival, Kruja, Saranda, Berat, Shkodra, Gjirokastra. Extension 5/19-21. Info: www.JimGold.com, 201.836.0362. See ad.

CENTRAL EUROPE

6/16-29, 2021 *Folk Dance and Yodeling Tour to Germany, Austria, Lichtenstein, Switzerland.* Led by Jim Gold. Info: www.JimGold.com, 201.836.0362. See ad.

GREECE

10/9-22/2021 *Tour of Greece and Greek Islands.* Led by Jim Gold and/or Lee Otterholt. Athens, Sparta, Delphi, etc. plus cruise to islands. Info: www.JimGold.com, 201.836.0362.

HUNGARY

9/23-10/4 *Hungary Dance and Folklore Tour* with Steve & Susan Kotansky, Zoltan Farkas & Ildeko Toth and Jeff O'Connor. Budapest and NW areas of Hungary. Info: tours.easterneurope@gmail.com

ISRAEL

10/31-11/11, 2021 *Tour led by Jim Gold, Joe Freedman and Lee Friedman.* Info: www.JimGold.com or 201.836.0362. See ad.

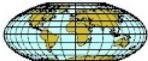
RUSSIA

10/4-14 *Yuval Ron Ensemble's tour to Russia.* Music, cuisine, workshops, architecture, dance, history, meetings and parties. RSVP at <https://yuvalronmusic.com/yuval-ron-ensemble/russia-tour/> or email apricottoursv@gmail.com

SPAIN

9/16-29, 2021 *Tour led by Lee Otterholt.* Malaga, Cadiz, Seville, Cordoba, Jaen, Granada. Info: www.JimGold.com, 201.836.0362. See ad.

Jim Gold International Folk Tours: 2021-23



Travel
broadens
one!

Our trips are for folk dancers, non-dancers,
and anyone with a love of travel and culture.
www.jimgold.com



2021

ALBANIA and KOSOVO: May 4-16, ext. 16-18, 2021

Led by Lee Otterholt. Tirana, Durres, Vlora Folk Dance Festival!
Kruja, Saranda, Berat, Shkodra, Gjirokastra

PERU, BOLIVIA, CHILE: May 22-June 3, 2021

Led by Martha Tavera. Cuzco, Sacred Valley, Machu Picchu,
Quechua Village, Lake Titicaca, Uyuni, La Paz, Atacama Desert

NORWAY, DENMARK, SWEDEN: June 8-21, 2021

Led by Lee Otterholt. Oslo, Gothenburg, Helsingborg, Copenhagen

BULGARIA: August 2-15, 2021 **Koprivishtitsa Folk Festival Tour!**

Led by Jim Gold, Lee Otterholt, Lee Friedman
Sofia, Plovdiv, Bansko, Veliko Turnovo

GREECE and the GREEK ISLANDS: October 9-22, 2021

Led by Jim Gold and Lee Otterholt: Athens, Nauplia, Sparta, Olympia,
Delphi, Meteora, Mycenae, and Epidaurus, **Greek Island Cruise** to
Mykonos, Crete, Rhodes, Patmos, Kusadasi (Turkey)

2022

ISRAEL: March 13-24, 2022 or Germany in June

Led by Jim Gold, Joe Freedman, and Lee Friedman
Jerusalem, Masada, Tel Aviv, Galilee, Haifa, Tiberias, Safed,
and Golan Heights

ROMANIA: October 3-16, 2022 **Klezmer and Folk Dance Tour**

Led by Jim Gold with Nancy Hoffman and Lee Friedman
Bucharest, Brasov. Sibiu

2023

GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND

June 14-27, 2023. Folk Dance and Yodeling Tour

Led by Jim Gold, Lee Otterholt, and Lee Friedman
Munich, Salzburg, Innsbruck, Swiss Alps, Lucerne, Zurich

IRELAND: August 5-17, 2023

Led by Jim Gold and Lee Friedman
Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Cork, Blarney, Dublin
Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

SPAIN: September 14-27, 2023: Led by Lee Otterholt

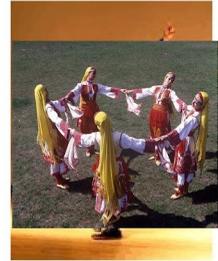
TOUR REGISTRATION: Can't wait to go! Reserve my place! Choose your tour. \$200 per
person deposit. Or register and send deposits on line at: www.jimgold.com/folk-tours

Tour(s) desired _____

Name _____ Address _____

Phone(_____) _____ Email _____

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ON THE SCENE

PLANNING CONTINUES FOR FALL CAMP

With lots of dancing, master teachers Robert Bagnoli and Sonia Dion & Cristian Florescu, a wide variety of fun-filled activities, a beautiful campus, outstanding food, and comfortable motel-style rooms, the next Fall Camp should be on your calendar for Dec. 4-6, 2020. Plans for it are continuing.

Of course, we are fully aware of the possibility that COVID-19 will interfere. We continue to monitor both the instructions and the recommendations of established health experts. As the date approaches, if there is any ambiguity from them, we will apply our best judgment, with the wellbeing of campers being our highest priority. For now, however, there is little more than informed speculation, and we don't find that to be of value.

We have not yet begun accepting registrations, but we likely will soon. And because of COVID-19, we will offer refunds until one week before camp. Registration forms will be at [FallCamp.org](https://www.fallcamp.org) and in *Scene*. If you prefer, you may contact us at Dance@FallCamp.org and we will email you the form or mail you a paper copy if you can't easily print the file.

People who attended Fall Camp 2019 had a great time, and we are very confident everyone will have even more fun at the *next* Fall Camp, whether that's Dec. 4-6, 2020 or the one already scheduled for Nov. 12-14, 2021.

Marc Rayman

PASADENA FOLK DANCE CO-OP

We plan to resume our Friday night dancing as soon as it is safe to do so, whenever that may be. Updates will be posted on our website: PasadenaFolkDanceCoop.org. Also, we have added a Forum/Blog page to our website to help us stay connected while we're dark, and we welcome you to join us there.

In the meantime we've used the magic of the Internet to hold board elections. Our new board as of July is: President, Don Krotser; Vice President, Toti

O'Brien; Treasurer, Ann Armstrong; Secretary, An (Antionette) Perry; Federation Rep, Marshall Cates; Member in charge of MCs, Roxanna Martell; Member in charge of Publicity, Mari Werner.

Mari Werner

Pasadena Folk Dance Co-op Publicity

PAMPHLET AVAILABLE

I was cleaning out some old papers from college days (1970s) and came across a little pamphlet of poetry that might be of interest to someone who danced in Santa Monica in the early 1960s. It is by Tom Roberts (The Puppet Guy) and includes a story about how he started doing little puppet productions on Tuesday nights at their Santa Monica Folk Dance group, starting with a Christmas party 12/26/1961 at Joslyn Hall. He mentions "Jerry" as the club President, Freddy, John, Kenevan. I bought the pamphlet as a donation for the little old homeless type man who plied his poetry for chump change on the San Francisco State Univ. campus lawns--would have been @ 1973-1975.

I am a long time Bay Area/Santa Cruz folk dancer, so the words Folk Dance just jumped off the page. This pamphlet may have significance to someone who had more contact with Mr. Roberts...or to the folk dance archives.

*Julie Killeen
Felton, CA
831 335 7802*

CAMP POSTPONED DUE TO THE CORONA VIRUS

We are very sorry that we need to postpone both sessions of Mainewoods Dance Camp to 2021 due to the Covid-19 virus pandemic. We have been closely following the State of Maine guidelines for conducting safe camps this summer, and there are just too many high risk aspects for us to ensure a safe camp for our campers, staff, and Featured Guests.

We are considering on-line activities we may want

to pursue in order to connect with all of the dancers who enjoy the Mainwoods experience. If you have any suggestions or ideas for such an on-line celebration please let us know by sending us an email at info@mainwoodsdancecamp.org.

We are very appreciative that a number of campers who have already cancelled have given their deposits as a donation to Mainwoods. For those who have already registered and submitted your deposit, please let our Treasurer Rob McCollum know if you would like a full refund, or to receive a partial refund and make a donation, or to make a full donation, at robmccollum03@gmail.com.

If a donation is something you can consider, be advised that the CARES Act includes a provision that if you take the Standard Deduction on your 2020 tax return (the one that you'll file in April 2021), you can claim a brand new "above the line" deduction of up to \$300 for cash donations made in 2020 to charitable organizations like Mainwoods. We would be most appreciative for any donation.

Good News! Our Featured Guests and Bands have agreed to come to the 2021 Camp. AND.....

- **Mainwoods 2020 E-vent!**
- *Celebrating 25 Years of International Understanding Through Dance*
- **Labor Day Sunday, September 6**

2020 is our 25th anniversary, so we will celebrate safely online this year. Hopefully next summer we will celebrate again in person!

Our one-day E-vent will start with a preview of our 2021 Featured Guests leading a dance Workshop from 3:00-5:00 pm MFT (Maine Folkdance Time).

At 8:00 pm we'll start our 25/25 Dance Party and celebrate our 25 years with a program of 25 favorite dances taught at Mainwoods by 25 of our Featured Guests. The 25/25 dance party will be followed by a Binge Dance Party of late-night favorites!

Special guests and glimpses into life at camp will be included during the festivities.

All will be offered free of charge. More details will be coming in August. Stay tuned, and we hope to see you there!

BARCELONA DANCE AWARD

Dear Art. Directors, and colleagues, the NEXT 2021 Ballet and Dance Championship for Schools and Groups is Ready!

Barcelona Dance Award in Spain from 1 to 5 April 2021 during Easter Spring Time, for Schools, Companies and Groups from all over! Events for Dance, Ballet, Contemporary, Modern, Hip Hop and each other kind of dance art, Dance Team Showcases, Workshop Opportunities & International Dance Competitions.

To find out how to qualify, mail the office, so Directors should act right away for next year!

Info-Program and Fee:
barcelonadanceaward2021@gmail.com

The 2021 Dance World Championship is terrifically enjoyable and, marking the long-awaited launch of your "Dance Group", it promises even better things to come!



Let's Dance!
The Magazine of International Folk Dance

Join the Folk Dance Federation of California and receive *Let's Dance!* 10 issues for \$35/year

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

1983 VISIT TO WALES

Having driven through the Lake Country of England, we happily arrived in Ruthin, Wales. We checked into our rooms in the 13th Century castle and went walking through the town. People in costume were just finishing a performance but were still around and were happy to talk to us. The costumes were very like those in the costume article in this issue. I bought one of the black hats and wore it to festivals for a while. Even better, we were admiring the window box display on one house, and the owner smilingly invited us to the backyard where the walls were hung with many baskets of flowers. That doesn't happen in Northridge where we live, and really set the tone for the rest of the trip.

That night in "our" castle we enjoyed a traditional Welsh Medieval dinner plus performance, even though the only utensil provided was a knife [I don't remember how we managed that], but the jokes, limericks, and chorus of 8 women singing old Welsh songs were delightful. On we went seeing more castles including Caernarfon where the investiture of Prince Charles as Prince of Wales had taken place many years before. We actually had seen it then, as we were living in England at the time. Most impressive besides the emotion, old costumes, the Prince pledging his fealty to his mother, was Prince Charles making his speech in the Welsh language. Those castles were impressive. Very thick walls, not built for comfort, but impenetrable. There were many of them and one we went to was Harlech where we heartily sang "Men of Harlech". The

scenery, mountain crags, green valleys and castles were all awe-inspiring.

Continuing on to the village of Bety-y-Coed and our charming B and B on a sheep farm. The next day was shearing day. After the sheep were shorn, they were color marked to live or die and thrown back over the fence. It was exciting to watch, but difficult to look at those marked red to die.

Our wonderful hosts took us to their favorite pub. It was Saturday night and packed, standing room only. A woman was playing the piano and there was much singing, mostly men, but enough women so I didn't feel shy about joining in, although the words

were in the Welsh language. For some strange reason I can mimic, and loudly sang along. Speaking of loudly, everything was sung at top volume until "God Save the Queen" which was softly sung. The Welsh people are very proud of their heritage, less so of being attached to England, but always respectful, if not at top volume. Later the man next to me began speaking Welsh and I had to admit my mimicking. Fortunately, he laughed instead of being annoyed. What delightful people! Besides all that, there were many great craft shops, and wonderful food. I heartily recommend a trip to Wales when we're allowed to crawl out of our rabbit holes.

Jill Michtom

CYWDD

Mainewoods Camp had a Welsh dance teacher, Dale Hyde, in 2011, and we enjoyed learning dances from him. One, in particular, *Cywdd*, we taught to our club (West Valley), and we still do it. It is an easy mixer, with some pleasant steps and is done to lovely, haunting music. It remains our only dance from Wales. When we are again able to dance together, you may want to add it to your club.

Here are the instructions. The music for it is from the album *Ddawns Cymreig*. Unfortunately, Dale passed away in 2016 (while dancing), and we don't know how you can get the disc. But if you want to teach the dance, we can send the *Cywdd* music to you.

Jill and Jay Michtom

CLWDD

Origin: Wales

Pronunciation: Cluth

Source: Geoff Weston

Formation: Couples in a circle. W on M's Right. All face CW, hands joined and held low.

<u>Measures</u>	<u>Pattern</u>
1-2	Walk fwd 3 steps (LRL) and point R toe fwd.
3-4	Walk bkwd 3 steps (RLR) and touch L toe beside R.
5-6	Repeat measures 1-2.
7-8	W repeats measures 3-4, but places weight on L so R foot is free. M walks bkwd 2 steps (RL), releases hands and turning toward center ends facing ptr and steps R.
9-10	With hands joined, partners move sideways twd center with 2 step-closes (M steps L, W steps R).
11-12	Claps own hands, clap R with ptr, clap own, clap L with ptr.
13-14	Rejoin hands and repeat measures 9-10 in opposite direction and opposite footwork
15-16	Ptrs balance fwd (R shoulders adjacent) and back
17-18	Ptrs balance fwd (L shoulders adjacent) and back
19-20	Release outer hands and raise inner hands. Ptrs walk fwd 4 steps to pass each other, W passing under joined hands. M turn on last step to face CW, all join hands with new ptr.

Repeat dance from beginning.

Presented by Dale Hyde

Mainewoods Dance Camp 2011

ETHNIC FOOD

Ed's Note: For many years Gloria Harris wrote a column in Folk Dance Scene, called 'A la Carte'. It contained information and recipes for food from various parts of the world. This one was published in the March 1979 issue.

WELSH FOOD

In Wales—

Biting cold weather in winter strikes to the bone and damp mists hang low over the ground. The short summers are mild and warm. In any season, the weather is fidgety and can change from a sparkling sunshine to moody cloudiness in a matter of minutes.

If the weather is capricious, the people of rural Wales and their life-style have barely changed since the 18th Century. Many Welsh folk still live in 3-room grey stone houses out of the past. They still cling to the mannerisms and habits of old. Even their food recipes are unchanged from centuries ago. Of Celtic, Germanic and Norwegian ancestry, the Welshmen still live a simple but hard life, farming the land and raising cattle and sheep. For them, a good breakfast is a tradition. Their ancestors started the day with cold roasted meat or cheese and ale and oat-cakes rolled thin and baked in a hot stove. Today a man will sit down to sausage, bacon, fried eggs, tomatoes, fried potato cakes and the same kind of oat-cakes (now baked in a heavy frying pan) and hot tea. His lunch, (now as before) will probably be a lump of cheese and home-baked bread, washed down with buttermilk or ale.

Some Welsh countrymen still make their own cheese although most farmers find it easier to bring their fresh milk to a factory for processing. A famous cheese dish, created in Wales when rabbits were scarce but cheese was not, was then jokingly, called Welsh Rabbit. That is the true name, 'though now, we call it Welsh Rarebit and no joke, it is delicious.

The 'tea' custom of the British Isles is perhaps even more looked-forward-to in Wales. To leave the fields and tramp home in the middle of a wet, grey windy afternoon – to warm hands in front of a blazing fire and drink strong, scalding hot tea has got to be pretty close to being in heaven. After being warmed by the tea and fortified by the accompanying hot scones, buckwheat jannocks and biscuits dripping with butter and heaped with marmalade, one can again brave the elements and face any adversity.

All the fresh, pure foods of the land goes into the baking of biscuits and breads; the wheat, the oats, the butter and cream. In season, jams and jellies are boiled down and preserved. Summer fruits are baked into pies and served with custard or thick cream. Vegetable gardens flourish in Welsh soil and are used to the fullest. Relishes, pickles and chutneys (adopted from India) are made to brighten the winter meals. Wines are brewed from almost anything: elderberries, raspberries, plums, apples and cherries. Also, and this might make a Frenchman turn pale, wines are made from carrots, turnips, oak-leaves and tea-leaves. Ale and stout are the favorite beverages of Wales, and cider is popular, too.

Dinner in Wales is a heavy meal – of plain cooked and wholesome food for the big appetites of hard-working out-of-doors people. Dinner might be any of: boiled ham with mashed potatoes, boiled beef and cabbage, steak and kidney pie, leek pie, toad-in-the-hole (leftover sliced roast or sausage dipped in batter and baked til crisp and brown) – or deep fried fish and chips – or baked stuffed pike. Fresh vegetables and lots of bread and butter are always on the table and dinner is not complete without a sweet like custard, bread pudding, trifle or gooseberry fool.

If, at this point, your appetite is aroused like mine, we could meet some day and sample some of the best of Welsh food in a family home in the small town of Lanfairpwllgwyngyllgogerychwyrndrobwllantysiliogogoch. (Honest!)

"CYMRU AM BYTH" – Wales for ever!

Book consulted and recipe (below) taken from "The Cooking of the British Isles". Adrian Bailey and Editors of Time-Life Books.

WELSH RABBIT (RAREBIT)

Ingredients

4 slices home-made white bread, crust trimmed & toasted
1 Tbsp. butter
2 cups grated cheddar cheese, combined with 1 Tbsp. flour
1 tsp. Worcestershire sauce
¼ cup beer
¼-½ tsp. dry mustard
1 egg yolk
a pinch of cayenne

Preparation

Arrange the slices of toast (or English muffin) in 2 or 4 shallow ovenproof dishes just large enough to hold them comfortably. Set aside.

In a heavy 2-3 quart saucepan, combine cheese and flour mixture, beer, butter, Worcestershire sauce, mustard and cayenne pepper. Cook over moderate heat, without letting the mixture boil. Stir constantly with fork until cheese has melted and mixture is

smooth.

In a small bowl, break up the egg yolk with a fork. Off the heat, stir it into the cheese and when it is thoroughly absorbed, taste for seasoning and pour the 'rabbit' evenly over the toast. Place the dishes under the broiler for a minute or two, to brown the cheese lightly. Sprinkle with a little paprika, and serve at once.

Serves 2-4.



The Corner Continued from page 3.

Are visitors insured?

Yes and No. If the visitor is a member of another club which is a member of the USDA Insurance program the answer is Yes. If the visitor is not a member of any club or is a member of a club that does not participate in the USDA Insurance program the answer is No. The club should still complete an accident form and keep it on file.

Are students covered by our insurance?

Students are covered for nine months of instruction. After nine (9) months they are no longer insured. When they join the club the insurance fee must be submitted to your insurance chairperson. The rate is not prorated. If they join in December then they still pay the full amount.

NOTE: Due to the COVID-19 virus the insurance company will acknowledge that there is a break in the 9-month instruction period. The total combined number of weeks of instruction should not exceed 9 months.

Accident Claims:

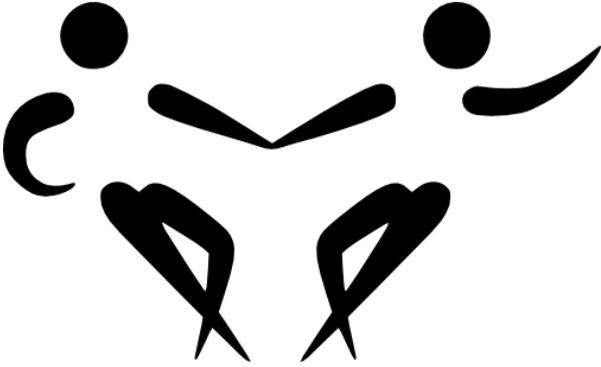
Please have accident forms at all dances. Complete the form for all accidents and submit to your insurance chairperson. Complete the accident form on all dancers whether they are a member of your club or not.

Insurance Portal:

Each affiliate must decide how they want the club's information entered in the insurance portal. (1) The clubs can enter all information and submit the enrollment fee plus the club's roster to the affiliate insurance coordinator. OR (2) The clubs can send all enrollment forms plus enrollment fee (this is the same way it was done before the insurance portal) to the affiliate insurance coordinator, then the insurance coordinator would enter all information for all the clubs in the insurance portal.

Julith Neff

POETRY CORNER



DANCING ACROSS THE DIVIDE

I see you across the canyon wide
But can't hear the music over there
So I do a little jig and wait and stare

You swoosh and swirl and turn, turn about
I slide and skip, toeing, toeing out

You hop-step-step and shuffle your feet
I twist and twirl and hope you'll *fee!* the beat

You do a two-step and I do a waltz
But it's all falling flat... I'm perplexed and cross

I frown... I fold my arms... I tap my foot
You fold your arms and tap your foot!

I watch you tap your other foot
Intrigued... I tap my other foot

And then... we smile

...*Camille Dull*

THE PHONE CALL

I should have known better
The world too raw
The views too skewed

Still there is the bond of family
The conscience of care
He is alone.

We chat on neutral topics
His health, mine
His children, mine

And then he asks
What I think of the thugs in the street
I want to say

Do you mean the attorney general and the president crossing Lafayette Square to St John's Church
after tear gassing peaceful protesters

Or the police in Buffalo pushing aside a 75 year-old man and leaving him bleeding

Or the men in riot gear with no identification firing "less lethal" bullets deliberately at member of the
press?

But I know he means the terrible looting, the burning, the rioting...

Pat Cross



DANCERS SPEAK

LETTER TO SCENE COMMITTEE

That you & everyone involved for managing somehow to put together a lively FDS during this awful time. Of course I really miss the pictures of live events, but you've printed many interesting articles as well as current information on events (virtual or cancelled). The writing contributions dancers are making are especially welcome & will help us through the pandemic.

I hope that you & the entire staff have a nice summer vacation (restricted though it may be) & that you all come back refreshed for the August issue, which I will be looking forward to receiving.

Sincerely,
Nancy Atwood

BUMPER STICKERS

I just got your latest issue of *The Scene*. I really enjoyed what you're doing to keep dancers connected!

In the *Dancers Speak* article there were three pieces about the DANCERS WITHOUT BORDERS bumper stickers. Carol Smith ended by asking "Who has them?"

I do! Please feel free to include something in your next issue about how to get these bumper stickers. Dancers just have to write or email me, provide a mailing address and quantity. I don't need payment; they are my gift to our community. In fact, if you want 10, you can sell them to your local dancers and make some money for your club. It's all about spreading the joy!

Loui Tucker
editor@folkdance.com,

153 Race St., San Jose, CA 95126



UNITED AND TOGETHER:

A headline reads: "Liberals aren't stupid. Conservatives aren't racist. The people we disagree with are not our enemies." (Source: <https://www.kansascity.com/opinion/opn-columns-blogs/syndicated-columnists/article206279209.html#storylink=cpy>)

Startling thought???

Some of you might share my amazement and concern about the huge gulf of disagreement that has developed between Americans on difficult issues... and how that gulf has produced stone-walling instead of statesmanship between elected Republicans and Democrats, on practically *everything*. Recently I was speaking with some friends about this frightening division. We found we all had at least one family member/friend/close relative who was on 'the other side' of the spectrum. We agreed we were at a loss as to how to communicate with them.

Pat Cross' poem (*See Poetry Corner*) wonderfully illustrates the experience most of us have had when we tried to communicate with someone who held an opposing view.

Thankfully, because of the precious freedoms we enjoy in America, we are allowed to seek and implement inspired answers to our problems. The inspiration in this case resulted in a website entitled unitedandtogether.com which produces podcasts on how to talk to folks who have vastly different opinions than we do. unitedandtogether.com searches for and makes available, methods of dialoguing that can begin to bridge the 'Great Divide.' The podcasts are non-partisan and deal with many different topics. They are interesting and well done, using real-life experiences.

In the words of Abraham Lincoln: "A house divided against itself cannot stand." Maybe it's time to repair our 'house' and find our way back to being the *United States of America*.

--- Camille Dull

CAFE AMAN HISTOR - LOOKING BACK, DREAMING FORWARD

Ian & I started Cafe Aman at Cafe Danssa in July 2004 & were there until January 2007. Ian chose our name. It has a double meaning. Firstly we both had been charter members of Tony Shay's "AMAN Folk Ensemble". And we were Board Members when AMAN ended in 2004.

Secondly at the end of the 19th century the "Cafe Aman" was a cultural institution in Greece & Asia Minor. It was the place where a few singers from the ethnic communities - Greek, Jewish, Armenian - would gather to improvise melodies & lyrics. It was compared often to American Blues.

Ian was/is in charge of bringing live dance music to our community. I was/am in charge of scheduling dancers, who share dances he or she would like to do; to review classic folk dance favorites; or add new dances learned at workshops & camps or from their own ethnic community. From the very first night, there was a lot of enthusiasm, and soon it was apparent we were filling a vacuum for the SoCal Balkan dance community. People still drive long distances in the notorious LA traffic to party with us. We have people coming from out of the city, county & other states near & far, & from other countries such as Sweden, Israel, Germany, France, Brazil & Greece as well.

Sherry's long standing Balkan Wednesday night had already been going strong for many years. Athan Karras asked Sherry & me to help him produce a number of "Intersection" Reunions. After the second large & successful gathering, Dennis Gura got some of his former Greek folk dance friends together for a weekly Greek dance class at Danssa. In the old days Thursday night was Greek night, and so it was again! They called the group "Asteria", which at some point switched to the 4th Saturday of the month.

Everything was working nicely, when In December 2006, long-time owner, Carolyn Hester, decided to close the iconic folk-dance club a year after her husband, David Blume (RIP), passed away. We 3 groups called a meeting to discuss the situation, and decided to move together. A number of us from each group divided up possible places & went hunting for a new Westside venue.

Conveniently between a dental appointment & my Pilates class, I drove by the Pacific Arts Center. It was love at first sight ... the beautiful wooden floor opened on to a charming patio, filled with plants, tea lights, assorted couches & a fire pit.

After meeting Shida, the studio owner, & finding out some of the basics (i.e., rent good, parking not so good), I asked her to "pencil in" CA for the 2nd Saturday in March. Before I got to my car, I had called Ian, Sherry, Asako (LIFE) & Drina, Anne & Jerry (Asteria). We met at the studio the next day to check it out. We bombarded the studio owner, Shida (amazing Iranian dancer & teacher) with questions. Excitedly we all went to a neighborhood Bulgarian cafe to discuss the situation. We were rushed because Shida was ready to put the studio on Craig's List.

Within two months we had all moved to the Pacific Arts Center, & Cafe Aman met there from March '07 - July '14. Cafe Aman took our usual every 2nd Saturday of the month, 6:30-11:30pm. Sherry started on Wednesdays, a little later than optimum, but soon was able to have her full time slot. And Asteria was still every 4th Saturday of the month.

After we got started, I called dear friends, Mihai & Alexandru David, to join us at PAC. I loved teaching the Balkan Dance evening at their well-known Gypsy Camp in the '70's. They took Friday nights, with mostly Romanian dances. Alexandru added Russian & other ethnic material.

Then I called good friend & well-known teacher, David Katz, who took the 3rd Saturday in the month for an Israeli dance evening. Both nights were filled with excellent dancing & knock out refreshments. These popular teachers stayed for a long while, but then needed to move on. At David's suggestion, LIFE Balkan dancers switched over to every Friday.

Shida graciously allowed us to use the 2nd smaller studio when available. We had special workshops in music and dance, cultural discussions, & ethnic events, like the all-day "Voice of Roma" classes culminating with a huge unforgettable party. The musicians included Chris Bajmakovich, Ruman Sali Shopov & Sani Rifati, who brought the house down. The "KEFI" (pure joy) was unmatched! At a dinner with them Sunday, each

spoke about their personal experiences of Roma music & dance, and of the similarities & differences in the various Balkan countries. No one wanted this conversation to end. (Right, Marge!)

When we had overflow crowds we used the little studio for extra refreshment tables! And who can forget the strong homey aroma of garlic, wafting over from the adjoining Italian bistro, “Carmines”, which is straight out of “The Sopranos”. The food was Italian, but make no mistake - the music filling Santa Monica Boulevard was ours!

Our 3 groups were there until July 2014, when a new Marley floor was installed. Oh our aching knees & ankles! We all went dark for a month, while a group of us once again scoured the Westside for a new home.

While visiting a venue nearby, good luck brought Drina (our gifted DJ) to our current home, DanceFit LA. Is it really possible that we are in our 4th year here?

The rest is history - lots of great dancing & superb live music, provided by well-known bands, large & small as well as from soloists - some local, some from abroad. Our outstanding teachers - mostly local, but also from NoCal, and from other states & countries - added depth of knowledge & skill to all in their classes. Special workshops & “Pathways to Tradition” cultural gatherings rounded out what CAFE AMAN was created to be - for YOU & for US. Cafe Aman is/was about spending quality time with good friends - old & new.

*Keep well until we meet again -
Mady & Ian*



P.S. The photo to the left is from the AMAN Banat Suite. Top standing: Ted Raddish - Haiduks - musician; Middle Row standing: Mady Kozak Leddel Taylor - dancer/singer; kneeling: Victor Sirelson - dancer & musician; Bottom seated: Ian Price - dancer & musician.

CLUB DIRECTORY

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

Federation Clubs

- *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.
- Cerritos Folk Dancers:** Tue 6:00-8:45. Cerritos Senior Center, 12340 South St, **CERRITOS.** (562) 865-8854 chiangwenli@yahoo.com Wen Chiang
- Conejo Valley Folk Dancers:** Wed 7:30-9:30. Conejo Rec Center, 403 W Hillcrest Dr, **THOUSAND OAKS.** (805) 495-6491 mar601@earthlink.net Marion Miller
- 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) 688-9245 Sophie Chen. *Fri 8:15-10:45. El Monte Chamber of Commerce, 10505 Valley Blvd* **EL MONTE.** (626) 429-9008 *Vincentyhcheng@gmail.com Vincent Cheng*
- Int'l Folk Dance Club - Laguna Woods:** Tue 9:00am-12:00. Clubhouse 6, 24061 Algarrobo, **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 (323) 660-1030 jozefbilman1030@aol.com Jozef Bilman
- Laguna Int'l Dancers:** Wed 6:00-8:30, Sun 6:00-8:30. Clubhouse 2, 24112 Moulton Pkwy, **LAGUNA WOODS.** (949) 770-7026 7kahnmiriam@gmail.com Miriam Kahn www.lagunainternationaldancers.com
- 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, **BELLFLOWER.** (562) 881-9504 julithilona@gmail.com Julith Neff
- *Pasadena Folk Dance Co-op:** Fri 7:30-10:30 (Beg 7:30-8). Altadena Community Church, 943 E Altadena Dr, **Altadena.** (626) 808-0361 mari2@workableconomics.com Mari Werner
- Prescott Int'l Folkdancers:** Sun 3:00-5:00. First Congregational Church, 216 E. Gurley St, **PRES-COTT, AZ.** (928) 925-8995 Prescott.intl.folkdancers@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
- Skandia South Dance Club:** Mon 7:00-9:45. Downtown Community Center, 250 E Center, **ANAHEIM.** (714) 893-8888 tedmart@juno.com Ted Martin.
- Solvang Village Folk Dancers:** Sat 6:30-8:30 (except 3rd Sat). Buellton Recreation Center, 301 2nd St, Buellton. 3rd Sat 1:30-3:30. Corner Alisal & Copenhagen, Solvang (805) 688-3397 dlh4362@gmail.com David Heald
- Tuesday Gypsies:** Tue 7:45-10:15. Masonic Lodge, 9635 Venice Blvd, **CULVER CITY.** (310) 391-7382 sandyhelperin@icloud.com Sandy Helperin
- Ventura Int'l Folkdancers:** Tue 1:15, Thu 1:45, 1st Sun 3:30. Ventura YMCA, 3760 Telegraph Rd, **Ventura.** (805) 647-1634 dancing.valerie@gmail.com Valerie Daley
- Veselo Selo Folkdancers:** Sat 7:30-10:30. Unitarian Church, 511 S. Harbor, **ANAHEIM.** veseloselol1@yahoo.com (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) richterlouis@aol.com Louis
- West Valley Folk Dancers:** Fri 7:15-10:00. Senior Center, 7326 Jordan Ave, **CANOGA PARK.** (818) 348-6133 lila@aurich.com Lila
- Westchester Ariats:** Mon 4:00-9:00. United 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.** (805) 341-9640 sissykf@earthlink.net Sissy Keresztes-Fischer

Krakusy Polish Folk Dance Ensemble: Tue 7:30-9:30 Sat 9:00-10:00. Szarotka Retirement Home, 3400 W Adams Blvd, **LOS ANGELES.** Sat 2:15-4:15. *Polish Parish Hall, 3424 W Adams Blvd, LOS ANGELES.* (626) 827-7338 elistarr@yahoo.com Elizabeth 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

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

Cafe Aman: 2nd Sat 7:00-11:30. Teach 7:30-8:30 LA DanceFit Studio, 10936 Santa Monica Blvd, **WEST LA,** ianpricebey@gmail.com, madelyntaylor@hotmail.com

Caltech Folkdancers: Tue 7:30. Cal Tech Campus, Dabney Hall, parking on California Blvd. or Throop Church, 300 Los Robles, **Pasadena.** (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. Oasis Wellness Center, 5500 Grossmont Center Dr, **La Mesa.** (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 www.Foothill.Dance

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

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 @ AJU-Natalie & Pat:** Mon 10:30am-1:00, noon-1:00(Beg); Thu 10:30am-11:30. American Jewish Univ Dance Studio, 15600 Mulholland, **L.A** 818-642-3585 Pat Jordan

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: Mon 6:00-8:30, Wed 12:30-2:00, Wed 8:00-10:00. Oak Park Stage, corner Junipero and Calle Real, **SANTA BARBARA.** 805.895.4885 Michal Lynch soria-susan@gmail.com Susan Soria

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

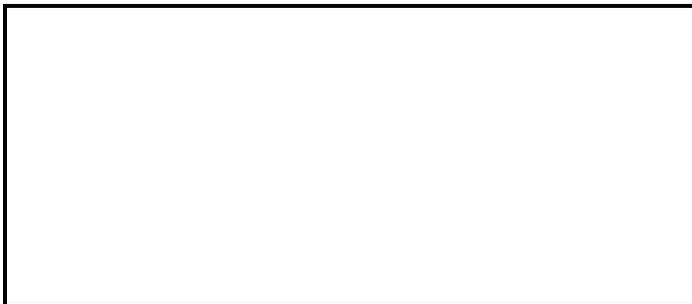
Topanga Canyon Int'l FD: Fri 9:30am-11:00am. Froggy's Restaurant, 1105 N. Topanga Canyon Blvd, **TOPANGA .** (310) 455-1051 Melanie Kareem

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

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