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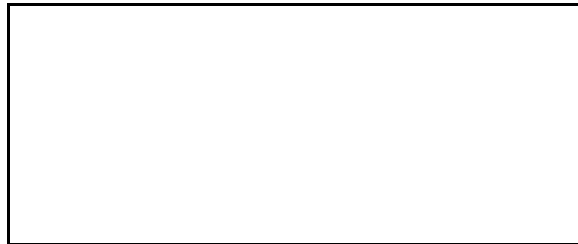
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## Folk Dance Scene

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

**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 preferred.* 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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*On the cover: Traditional Greek Cypriots dancing during celebrations of the national holiday. (photo permission from the European Commission). See Cover Story page 4.*

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(714) 893-8888 Ted Martin  
(310) 827-3618 Sparky Sotcher  
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250 E Center (Mon)  
CULVER CITY, Lindberg Park,  
5401 Rhoda Way (Wed)

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TORRANCE, Cultural Arts Center  
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11338 Santa Monica Blvd.

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7412 Balboa Blvd

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1975 Washington

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dovbyrd@aol.com  
SHERMAN OAKS, Anisa's School  
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Worldance1@aol.com Sherry  
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11533 W. Pico Blvd.

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Park, San Vicente at Melrose

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Israelidance@yahoo.com  
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22622 Vanowen ENCINO,  
Community Ctr 4935 Balboa

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COSTA MESA, JCC, 250 Baker St  
LA JOLLA, Beth El, 8660 Gilman Dr

## ISRAELI DANCING Natalie Stern

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L.A., Univ of Judaism  
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Wed 7:30-10:00 Thu 10:15-noon;  
L.A. Shaarei Tefila, 7269 Beverly  
Mon 6:15-8:45, Tue 10:15a-noon  
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(619) 281-5656  
SAN DIEGO, 4569 30th Street

## SAN DIEGO FOLK DANCERS

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SAN DIEGO, Balboa Park Club,  
Balboa Park

## SAN PEDRO KOLO DANCERS

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SAN PEDRO, Dalmatian-American  
Club, 1639 S Palos Verdes St.

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1900 Pico Blvd

## UCLA BALLROOM DANCE CLUB UCLA INTERNATIONAL FOLK DANCE CLUB

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

## WEST COAST GAMMELDANS CLUB

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



# Folk Dance Scene

Volume 41, No. 9  
November 2005

## Editor's Corner

This month's cover story is about Greek dancing. Our cover story is by Athan Karras on the history of Greek Dance, and there is an accompanying article by Dora Stratou on the different types of Greek dances. Sandy Helperin has also contributed a few of her favorite Greek recipes.

In Dancers Speak, Lou Pechi continues his column "Dancing with Two Left Feet", this month sharing with us his experiences at the Esma Redzepova concert.

I would like to mention two upcoming events. This month, the Budapest Ensemble performs Csárdás, Tango of the East, at locations in Los Angeles and Santa Barbara. This "not to be missed" show is sponsored by Kalman Magyar, who has promoted Hungarian dancing for many years throughout the US.

In January 2006, two master artists from Skopje Macedonia, Goran Alacki (accordionist) and Ljupčo Manevski (lead dancer with Tanec, the Macedonian National Ensemble) will be performing and teaching in Chicago, Tempe AZ, and parts of California. More information will be available in the next issue.

— *Steve Davis*

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November 2005

## Teachers Corner



Athan Karras is a well-known authority on, and performer and teacher of, Greek folk dance. He was lead dancer with the National Dance of Greece Ensemble under the direction of **Dora Stratou**. Athan's instruction explores the various styles of Greek folk dance, covering the provinces and islands of the Aegean and Ionian Seas. He continues to teach

regularly at various venues: Loyola Marymount University, Center for Modern Greek Studies, St. Nicholas Greek Church of Northridge and with the California Traditional Musical Society (CTMS).

With **Rudy Dannes**, Athan co-founded The Intersection Folk Dance Center in Los Angeles in 1964. For many years, The Intersection was the premier location for folk dancing in Southern California. Athan carried on the tradition by founding the Athens Intersection in Athens below the Acropolis.

Athan has traveled the United States, teaching and lecturing in major cities and conducting seminars and workshops at many of the leading college and university campuses. He has presented several folk festivals, featuring dancers, singers, and musicians at UC Berkeley, UCLA, and Loyola Marymount University. Athan has directed his own Greek dance groups, including the **Intersection Greek Dancers** and **Dionysos**.

He has been an instructor of Greek dance and culture at Loyola Marymount University and the United States coordinator for Mazoxi, an annual dance conference held on the island of Crete. Athan has produced numerous dance festivals and events in the United States and Canada and created ethnic folklore programs for the Southern California Heritage Society.

Athan is a member of the Dora Stratou Greek Dances Theatre and Foundation, a member of the Board of Directors for the AMAN Folk Ensemble, and an Advisor and Director of the Folk Dance Programs for the California Traditional Musical Society (CTMS). He also founded and served as Director of the

(continued on page 11)



Athan Karras leading a Greek dance at the Intersection Reunion, 2004.

## GREEK DANCE: AN ANCIENT LINK -- A LIVING HERITAGE

First, let me take a moment to tell how I came to love Greek dance, and why I so strongly identify with it. Like many Greek families, mine celebrated all our events with dance. My greatest joy as a child was looking forward to two seasons: spring and summer. In springtime, when sounds of *protomayia* echo everywhere the first of May, all of Greece is dressed in a petticoat of red poppies. There are picnics and rituals of gathering wild flowers that date back to ancient times. Some of the choicest days in my early life were the late winter Karnavalia celebrations before Lent, and the grandest holiday of all—Easter!

As a child, I spent summertime in my parents' village of Lithoron nestled in the foothills of Mount Olympus. Every weekend, various chapels in the nearby hills celebrated a saint's day with a feast. People gathered under the shade trees preparing foods, as the icy waters from the melting snow of Olympus quenched our summer thirst and cooled watermelons in the nearby running brooks. My uncles played *gaidas* and *klarina* setting the pace for all to dance. I wish I had realized then that dance was my destiny; I would have paid closer attention to what I was dancing!

For me, dance has always been a way to communicate when words failed. I came to America as a teenager, and before I learned to speak English, I learned the "American" dances. Friday nights, kids were dancing to big bands in the parks of Brooklyn and before I knew it, I was doing the boogie woogie and the

Lindy hop. I was even approached to dance on Broadway but my parents didn't understand that kind of "monkey business" and forbade it. Later, when I joined the Coast Guard and was sent to the South Pacific, the only way I knew to communicate with the natives was by dancing with them. They loved showing me their moves. We couldn't speak to one another but through dance we expressed our joy and feelings.

As a sailor in San Francisco, after losing all my money in a crap game, I browsed along Market Street until I heard the familiar eerie sounds of a clarinet coming from a Greek restaurant. Homesick and yearning for the taste of anything with olive oil, I strode in and ordered a familiar dinner. While wondering how I was going to cover the check, a nice-looking family with two gorgeous daughters caught my eye. As the music began they started to dance, I leapt onto the dance floor and joined the line. In no time, the girls pushed me to lead the dance, and soon we were laughing and dancing as if we knew each other all our lives. Their father generously took care of my bill and many years later, when I returned to California, I met these same two sisters again. This time they were married with families of their own. We were dancing at a Greek gathering. When I asked them to teach me a particular step they were doing, they laughingly replied that they had learned these very steps from me years ago in that San Francisco restaurant. That's how dance is disseminated — we transmit, we share, we make dance our own and pass it on.

Exploring the roots of modern Greek dance in the ancient Greek culture is an adventure in itself. Evidences of a connection are found in the popular rhythms in Greek dances today. They are the same 7/8 and 5/4 rhythms discovered in ancient poetry. In the Iliad, Homer wrote about a wedding dance where brides singing wedding songs were led from their homes up through the city by the light of flaming torches, while young men danced and whirled to the sounds of flutes and lyres—this scene was depicted on Achilles shield. Homer also mentions the *Syrto* dance in his writings and dozens upon dozens of references to dance are found in ancient texts from Lucian to Epaminondas.

In early societies, dance derived its importance from its function as an integral part of social and religious life. The feeling of being part of a larger unit grew into group customs and dancing started to reflect human

## Federation Clubs

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(805) 497-1957 Jill Lungren  
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(310) 398-8187 Al Drutz  
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Art Center, 800 S. Brush St.

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VENTURA, Temple Beth Torah  
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BAKERSFIELD, Wayne Van Horn  
School, 5501 Kleinpell Ave.

**KRAKUSY POLISH FOLK DANCE ENSEMBLE**  
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LOS ANGELES, Polish  
Parish Hall, 3424 W Adams Blvd.

**KYPSELI GREEK FOLK DANCING**  
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(818) 990-5542 Dalia Miller  
PASADENA, Skandia Hall  
2031 E. Villa

**LAGUNA FOLK DANCERS**  
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384 Legion Ave

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**MOUNTAIN DANCERS**  
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## Greek Dance

circumstances by expressing emotions that regulated the consciousness of man's identity. Early Greek dance was most likely done on the *chorostasi* (threshing floors), a circular paved area where the wheat was harvested. A charioteer stood on a flat board, underneath was assembled stone to thresh and separate the wheat from the chaff as he was pulled around and around by a horse with blinders. After the harvest, it was time for celebration, and only natural to clear the space of the circular threshing floor and celebrate with dancing. The circle—a key factor in early dance—is recognized as a universal symbol conveying infinity. Dance is often identified with other universal symbols, such as the sun and the moon. The threshing floor was called *orchestra* named after the Greek word for dance, *orchesis*. In time, the orchestra became the focal point of rituals and festivities leading to the birth of Greek tragedy.

The earliest "folk" dances executed in this area continued to develop into dramatic dance-songs known as the dithyramb, and eventually through use of antiphonal singing—a statement and a reply—brought about the form of dialogue and character which Thespis introduced.

These first enacted dithyramb rituals were derived from primitive "folk songs", which in turn developed a story line, becoming dramatic works in reverence to the god of wine and fertility, Dionysos. As an inherent part of Greek tragedy, the chorus is expressed with antiphonal singing and dancing simultaneously creating the beginning and foundation of theater, as we know it in the western world. Theater to the Greeks however was a place for spectators; the kernel of dramatic action took place in the orchestra. Remnants of antiphonal singing and dancing remain in Greek dances and the Greek orthodox liturgy today. Many of our Greek folk dances still thrive in the countryside and until recently, were also executed at the *alonia* (threshing floors). Today the folk songs of the countryside still reflect antiphonal singing in their dances, especially in processional dances, when a leader will sing a verse, which the chorus repeats.

Greek mythology weaves a wonderful tale about how dance began. Before man, Titans inhabited the earth. Titan goddess Rhea, wife of the god Cronus, taught the art of dance to the Kouretes, sons of Earth who dwelled on the island of Crete, and to the Corybantes who lived in Phrygia in Asia Minor.

According to legend, Cronus would habitually devour his children at birth so that none would succeed him. Rhea fled to Crete to give birth to Zeus in a cave on Mt. Ida. Cronus pursued Rhea and her baby and when he confronted Rhea, she gave Cronus a stone wrapped in swaddling clothes, which he promptly swallowed. Meanwhile Rhea placed the baby in the care of the Kouretes. In order to prevent Cronus from hearing the baby's crying, she besieged the Kouretes to dance wildly and noisily while beating their swords and shields. For this favor, Rhea honored the Kouretes by making them priests of Zeus and their descendants carried on their dances as cult rituals. The dances *Pentozali* and *Maleviziotikos* with their fierce noise making and leaping movements are believed to be evolved versions of the Kouretes' dance.

Ancient Greeks believe that dance was divinely inspired. Plato said that dance arose from the natural desire of the young to move their bodies and express emotions—especially that of joy—or *hara*, thus the word for dance—*horos*. Others attribute the inspiration to dance to a need to dramatize heroic deeds or perhaps mythological tales, or it may have come from the stimulation of wine, the gift of the god of wine Dionysos and the dance forms known as Bacchic (Dionysian) from Thrace and Phrygia. What were these dances like? All attempts to answer this question come from reconstructing information from ancient texts, mentions about dance in meters of poetry, ancient musical remnants, or archeological depictions in art, epigraphically, linguistic and lastly, any anthropological sources.

The 7/8 *Epitritos*, the 5/8 *Paionas* and the 9/8 *Thochmios* rhythms were known in ancient times and the lyrics did not always adhere to a set formula. This is much like the folk music we find in the villages today when the folk dancers sometimes keep their own rhythm, quite apart of the accompanying singers. Archeological sources can be convincing with statues or figurines of dancers, but they cannot give us an accurate representation of movement.

Inscriptions found in Delos mention the Geranos dance where people holding torches most likely danced at evening ceremonials. This dance movement imitates the winding path of a serpent and the inscriptions suggest that the dancers carried garlands. Most believe the Geranos dance was linked to the Minoan folklore tale about how Theseus found his way



# History of



with the help of Ariadne through the labyrinth maze after victoriously defeating the Minotaur. The *Tsakonikos* dance in Tsakonia, Peloponesus reminds us that Peloponesus' earliest settlers were Minoan. Animal worship was also evident in ancient mime dances, such as the *Tauromachia* or "bull dances" in Crete. Pollux mentions the Morphasmos, an imitation of animal movements, and Athenaeus mentions dance with "Morphe" images of animals in ritual tribute to a divinity, which degenerated into hilarity, that can be seen today in Carnival representations, especially in Sohos and Skyros.

With the decline of Greek civilization, dance also declined from religious to festivals that in turn became more spectacular, losing their revered characteristics. Dance movements changed from sacred ceremonies to primitive rites. The Dionysian ceremonies became carnivals, the Bacchic dances turned into orgies, and dance was reduced to vulgarity. Lucian, Athenaus, and Pollux write of the lascivious hip swaying by courtesan dancers. In his symposium, Xenophon mentions toasting with merriment the flute girls and professional dancers. Many dances aligned to deities and rituals that once were ceremonial and processional swiftly went from hilarity to burlesque until they were shunned altogether.

In folk dance, there are ritual movements connected with tilling the soil, harvesting crops, and periods of drought. There are carnival celebrations and soil fertility rituals during the twelve days of Christmas. Many rituals celebrated today are hidden in religious holidays. For example, starting with Lent there is Cheese Monday in Thrace, when they celebrate the Kalogeros, a folk playlet assuring villagers of a good year and harvest, as well as prosperity for their herds.

On a visit to a late-night taverna in Athens, I once saw a young man dancing wildly to a soulful *Zeimbekiko*. After breaking dishes and tossing chairs about as a way of showing that material things were of no consequence, he grabbed a bottle of brandy, poured it in the area he was dancing, and lit a match setting the dance area on fire. As he leaped in and out of this fire, I was reminded of how ritual dance is utilized to express emotions.

There are several instances of ancient dances that still survive in contemporary traditional Greek life. The *Keleustes*—an ancient dance for oarsmen—is similar to a traditional song for sponge divers on the island of Kalymnos who—in a heaving song *Dirlada*—pull the oars in a rhythmic pattern while singing. The ancient dance *Pyrrihios* is associated with fire by its very name. This is one of the most referred-to dances of ancient times. Fire portends movement whether it is the fire from within the dancer causing him to dance wildly, or if it is the external open fire that he dances around. It is classified as an orgiastic dance with Dionysian roots. These dances emphasize earthiness and downbeat heavily accented by rhythm and percussion. The string and wind instruments emphasizing melody are more akin to spiritual harmonics representing the Apollonian aspects in dance.

A perfect example of the Dionysian and Apollonian forces evident in dance is the *Tsamiko* dance from Tsamouria, Epirus depicting a reenactment of a battle. The dance begins with a military cadence, like a march, a heavy beat depicting preparation for combat. Through numerous calculated and improvised movements, the leader expresses vigor, power, and strength. He falls to the ground as if wounded only to rise leaping in the air, victoriously overcoming his wounds. This dance gained great prominence during the War of Independence, when Greek brigands hid in the mountain peaks preparing to confront their Turkish oppressor. The warriors gathered around a fire singing songs of freedom that incited fevered dances. The dance reminds us of a fire within the dancer shown by energetic acrobatic feats. Due to its popularity when the new nation was formed, it is believed that the *Tsamiko* is a dance of the 1800s, but it is a wonderful example of a dance with ancient roots and a strong presence throughout history with a vital presence to this day.

# Dancers Speak

## DANCING WITH TWO LEFT FEET (9)



I met **Esma** almost forty years ago. This beautiful Macedonian Roma girl, dressed in her native costume, gracing a Monitor 33 1/3 LP, was serenading a small boy beating a huge drum at her feet. Her image and the beautiful songs she sang swirled in my mind for all these

years. *Chaye Shukariye* or beautiful girl in Roma, was one of my favorites

When I found out that Esma finally decided to come to California, I made a date to see her perform at the Santa Monica Pier.

LP record in hand, I sat in the intimate performance hall as it slowly started to fill with people. Local Roma seemed to dominate the few folkdance friends I spied in the audience. Finally the band filed in and started playing some of the tunes I carried in my mind all of these years. What a difference hearing the live band instead the scratchy records. As the excitement increased, the band was joined by a beautiful older lady. I was waiting for my young friend, however as soon as this lady started singing I realized that this was Esma. The image of the girl in my mind has not aged a bit over the forty years, yet when I heard the voice, Esma became again the youthful image of my dreams.

She sang both in Serbian and Roma, but as the requests from the audience for Roma prevailed and as the folkdance audience joined in, the party became a true Rom event.

At the intermission I was finally able to elbow my way through the crowd to Esma to talk to her and have her sign my LP record. She was delighted to know that I admired her singing all these years and introduced me



to Sami, the boy with the drum, who now a grown man, played the clarinet in Esma's group (see picture).

Besides seeing Esma and having her sign my record, what touched me the most was the pride of the Roma people, when they realized that a *Gadjo* (Foreigner) admired their Rom singer and their culture. You could see it in their eyes as they passed the autographed LP record from hand to hand.

So what did I learn from this?

I learned that just a small token of recognition, such as a smile or even better a minor local phrase such as *Kako Si?* or *Sar San?* (How are you?) can open the door to the soul of the people. We are all one big family with the same needs and desires. We all celebrate our joy with songs and dances. And, as you folk dancers know, the songs and dances are as varied as the cultures on this planet.

Smile. Learn a phrase in the local language. Hum or sing a song to a dance you learned.

Try it. You will get what I am talking about.

— Lou Pechi



## GYPSIES HELPING CANCER PATIENTS

The Tuesday Gypsies have another hobby--knitting! A number of our dancers have been knitting scarves for cancer patients. The yarn comes in a kit sold by "Knit for Her Cure" an organization that contributes to the Gynecological Cancer Foundation. The organization hopes to raise at least \$25,000 each year for the GCF. Upon completion, the scarves will be donated to women undergoing chemotherapy. By joining in this effort, the Gypsies are proving that they have not only nimble feet, but nimble fingers and big hearts.

Pictured are: Millicent Stein, Asako Oshiro, Carolyn Brent, Frances Slater, Edith Sewell, and Marian Fogle

— Millicent Stein

## DANCING ON THE WATER

With special folk dance events scheduled at every port, the cruise ship M/S Dalmacija carried **Mel Mann's** group of ninety folk dancers to seven lovely "Pearls of the Adriatic," June 11-18, 2005. Dance teacher and leader, **Lee Otterholt**, has led many "Dance on The Water" cruises. An international folk dance figure, Lee knows many dance leaders in Europe, and arranged special dance events at each port in addition to his own teaching.

The first pearl visited was Korcula, a charming old town considered the birthplace of Marco Polo. One could visit the house where he was born, and climb a tower for a birds-eye view of the medieval town and the Adriatic Sea. Back at the ship, we learned Croatian partner dances taught by local performers.

The next pearl, delightful Dubrovnik, offered the most spectacular performance of the trip. On an outdoor stage at the edge of the harbor, the "Lindjo Ensemble" of fifty performers gave a forty-five minute private show that will be long remembered. Later we were treated to a two-hour lesson, dancing with members of the Ensemble to live music. What more could a traveling folk dancer wish for?

On the Greek Island of Corfu, we toured the Achillion Palace and a monastery. The palace, surrounded by elegant, colorful gardens dominated by a huge statue of Achilles, is the former summer residence of Austrian Empress Elisabeth. The monastery, situated on cliffs high above the beautiful beach village of Paleokhasastritsa, has spectacular views of the coast and the glistening turquoise Ionian Sea. In the evening, two couples performed traditional and contemporary Greek dances on the ship, and led us in line dances.

The fourth pearl on our itinerary was Kotor, in Montenegro. According to our tour guide, it is located on "one of the 25 most beautiful bays in the world." Kotor was an interesting surprise with its protective four-kilometer long wall and battlements. Eight lovely ladies from the "Bernice" group came to our ship in the evening to sing and perform a dance done by wives of sea captains for many generations.

The fifth pearl, Split, began 1700 years ago as a palace for Diocletian, last of the Roman Emperors to

persecute Christians. Ironically, his mausoleum was turned into a cathedral; and his temple to Jupiter became a baptismal. It began to grow into a town in the seventh century, when inhabitants of the nearby town of Salona took refuge in the palace during the invasion of the Avars and Slave. Outside the palace walls is a large open-air market where a great variety of vibrant colors, pungent odors, and interesting interactions between buyers and sellers were there to experience. At the ship, dancers from the group, **Jedinstvo** taught a formation style dance from Split.

The outstanding feature of Pula, our sixth pearl, is the coliseum. Smaller than the one in Rome, the people of Pula consider it to be more beautiful. Built in 1 AD, a local legend has it that the coliseum was built in honor of a beautiful slave girl. After our tour, some of us climbed to a hilltop tower with an excellent view of the whole area. That afternoon, on board, we had a Croatian dance performance and lesson with live music, by dancers from the old dance ensemble **Cere**.

The most beautiful pearl was saved for last—Venice. We took a water taxi tour of Venice by night that was magical. Cruising the Grand Canal we viewed palaces built over a period of five centuries. Lit up like a Christmas tree, the town was reflected in the busy waters where gondolas bobbed as water taxis sped by. St. Mark's Square was amazing, with street artists, colorful shops, sidewalk cafes and live music in all places.

Curious for some time about Mel Mann's cruises on the water, the trip was all I had hoped—and more. The group was a wonderful mix of folks from many places, some experiencing their first sailing with Mel, while others had as many as twelve trips with him. It was nice that we had most of the day at the ports—not just a couple hours. The best part of traveling by ship is that we only unpacked and packed once. That left a lot more time for dancing and sight seeing.

For more information about yours, visit the website: [folkdanceonthewater.org](http://folkdanceonthewater.org)

— *Bobi Ashley*

*See Mel Mann's ad on page 11 of this issue. Mel reports that the signups for this Mekong River trip are coming in fast and he expects this trip to sell out early the way his Croatian trip sold out.*

For the dancers in a line dance, it is the leader who executes multiple actions expressing emotions, often sharing the lead with others, each one interpreting their own feelings. In the *Tsamiko*, the lead dancer reenacts a battle, swinging his arms and slapping heels as if he were a warrior with a sword. Even though the sword is no longer a relevant weapon of warfare, the dancer still demonstrates the need to overcome an oppressor, visible or invisible, to assert victory. Currently, the *Tsamiko* dance is no longer the sole domain of the Greek villages. Urban settlers also respond with equal fervor to make this dance not just an empty exercise, but rather a dance with a psychological function articulating the need to overcome obstacles and demonstrate victory for survival.

It wasn't until the 1950s when **Dora Stratou**, believing that to remember the historic continuity in Greece, we need to look to the traditions and customs of its people. Within folk songs and dances we can find the living history whether it be to celebrate with joy or to cry and shed tears in our sorrows. By establishing a national folklore ensemble, Dora Stratou brought attention to the Greek dances evident in the provinces of Epirus, Macedonia, Thrace, Crete and Pontos. It is of the utmost importance that these provinces and islands never severed their ties to Hellenic culture, language, religious traditions, and certainly not their dances. The Franks and the Venetians on the Greek islands introduced court dancing such as the Ballos, from the Latin word to dance *ballore*, but they didn't change the music, the rhythm, or lyrics, they simply danced their island *Syrto* in couples in order to imitate the court dances of western renaissance Europe.

Finding a kinesthetic response while doing a *Syrto*, or *Tsamiko*, or getting into the groove during a *Hasapiko*, we do not articulate our feelings verbally. The vibrations speak louder than words. And from it, we feel emotionally cleansed, relieved, enthused and spiritually invigorated. When Zorba danced he didn't say, "Hey, watch me!" He danced to destroy the pain and anguish he felt when his son died, "For if I didn't dance, I would have burst." He snapped his fingers to his own inner rhythm just as the ancient poet Anacreon said: "When old age leads the dance his white hairs only tells his years, but youth is in his heart."

Under certain circumstances a dancer may choose to lead, or may be selected by those in the circle, and in assuming that role he or she elects to improvise

spontaneous choreographic steps within the form and the technique of the region. It is then that he momentarily becomes the "artist." These "moments" cannot be reproduced or reenacted, they live and die in that brief time, and what is important is that he or she is not "performing" but living and acting out the emotions and feelings of that moment. The motifs or specific movements that are copied or imitated rise out of the need for expression deeply steeped in the Greek culture encompassed within music and tradition.

Greek dance teaches us how to remain human in this whirlwind of technology and the pursuit of material things. Today, the preservation of Greek dance is primarily through public performances. It is—in essence—a break in tradition. By bringing in external forces, which are unconnected with the life of the community, we have changed the characteristics and the relationship of the individual dancer to society and its culture. The idea of placing Greek dance on a stage reminds me of a philosopher who was an advocate of acquiring more and more books. His unique and massive collection lined bookcases along the walls of his home until one day they were so top-heavy that the bookcases collapsed, fell on his head and killed him instantly.

Dance in any period of history will remain alive in as much as people continue to give it the respect it needs to survive, remain pertinent, and timely. Otherwise it becomes simply a symbol of its time and as Wozien said, "When a symbol is made to have a finite meaning as opposed to merely being a paraphrase of the mysterious, an approximation to reality, then it becomes an idol..."

I have been involved in Greek dance now for more years than I even like to remember, and I welcome the gift Terpsichore bestowed on me. I feel exhilarated to see others join in with equal and even greater passion, to ask questions and carry on the legacy of Greek dance. It is, after all, not an idle exercise but a meaningful art form that is valuable and evocative to the human spirit by connecting our history and our future. What I have hoped to touch upon is not to "reincarnate" our past but to awaken the communion we sense when doing a simple *Syrto*. Traditional dance is very much alive everywhere Greeks feel the pulse of that beat, and we keep it—not as a relic—but as a testimonial to an ancient link—a living heritage.

— *Athas Karras*

# Greek Dances

Greek dances are divided basically into *syrtos* (dragging dances) and *pidiktos* (springing dances). Sometimes they are composed of both forms combined. They also have various other names as well. For example, from the names of regions: the *tsakonikos*, the *kalamatianos*, etc., where the place-name has come to mark the kind of dance. Other names come from persons, who may have given rise to the dances, e.g., Nikolos, Menousis, Manetas, Kyra Maria, Papadia and so on. There are also seasonal names for various dances: St. Basil for the New Year, the Easter Dance, etc., as well as names from professions and guilds, for example, the *hasapiko* (the butcher's dance) and the *mihaniko* (from the divers).

The *syrtos* is the oldest dance. We may plausibly hypothesize that the *syrtos* and Greek dances in general (which have preserved a very special form and pattern different from all other dances) were essentially the dance danced around the altar in all the sacred rituals of the ancient Greeks. For the joining of hands and the formation of an unbroken circle can only be explained in this way. In many ancient vases can be seen this same circular dance and this same hand-grip. And numerous frescoes in various monasteries depict this dance with the lead dancer holding a handkerchief in his hand. The *kalamatianos*, which has ended up as a Panhellenic dance, is a kind of *syrtos*, only more springing and faster.

The *tsakonikos* (and the name still survives for this kind of dance) has deep roots in a very ancient tradition. Many research scholars believe it is the Crane. It is danced in Tsakonia, the southern area of the Peloponnese, to this very day. The dancers hold each other tightly by the arm, as though striving not to lose one another. An extremely old tradition tells that this dance resurrects the exodus of Theseus from the Labyrinth at Knossos. The *candiot* has the same movements as the *tsakonikos*: the trick with the knee and the foot in the air on the fifth beat of the dance, as it is still danced. The lead woman dancer holds a big handkerchief in her hand. The same kind of dances where the same big handkerchief is held in precisely the same way are found in dances from various parts of Greece: *Souphli* (Thrace), *Siatista* (Macedonia) and *Karditsa* (Thessaly).

What is the significance of the handkerchief in Greek dances? What is the real explanation? From the 13th century are found writings of dancers holding a rope to help them remember and learn the twistings of the

Labyrinth. In some mazes the dancers held a card which helped them keep their proper distance and execute the pattern faultlessly. There is a dance in the neighborhood of Thessaloniki and elsewhere, where at certain moments, the handkerchief is twisted until it turns into a rope. This was a catalyst for using the handkerchief later on in various other dance patterns. In Alexandria, in the Kyra Maria dance, the lead woman dancer holds the handkerchief precisely as the dancers in ancient times used to wield the *krotala* (an ancient percussion instrument very much like castanets). In time, the handkerchief was probably used for more practical reasons, such as helping the lead dancers spin about more easily in their various leaps and pranks. The handkerchief may also have been used for reasons of modesty, so that the young man's hand would not directly touch the young woman's.

The *sousta* is danced mainly in Crete and in the Dodecannese, but the springing dances throughout the northern parts of Greece are also called *sousta*, as is the main dance in the Dodecannese. Each island is different in the character of its dance. In Rhodes, for example, the dance is undulating with a limited springing movement. In Chalki it has a more definite springing movement. In Carpathos, up in the villages of Olympos, they dance the *sousta* more heavily and statically.

In Crete, the basic dances are the *pendozalis*, a war dance which until just recently was still danced by armed men, the *sousta* and *syrtos*. The *pendozalis* and *syrtos* are circular dances; in the former they hold each other by the shoulders. The *sousta* is danced by couples and is playful, with various tricks, erotic in mood.

In Cyprus the dances are basically *antikrystos*, where the dancers face one another at a certain distance apart. They are also danced in many parts of Greece, but in Cyprus they are mostly danced either by women alone or by men alone. There is a whole separate music for the series of women's dances and for the series of men's dances.

The Greeks of Pontos have many dances: war dances and dances of a ritualistic character. They are extremely attached to their homes and their traditions are deep-rooted, with a curious mixture of Christian worship and worship of the ancient divinities. In certain parts of Pontos, the people had the custom of masquerading in the fustanella and helmet of Alexander the Great.

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P	Pre-New Year's Eve	P
A	PARTY	A
R	(Bid Farewell to 2005)	R
T	Friday, Dec. 30	T
Y	*****	Y

Post-New Year's Eve  
PARTY  
(Welcome to 2006)  
Monday, Jan. 2

◆✦◆✦◆✦◆✦◆✦◆✦

P	Enjoy dancing & partying. We will	P
A	We will do our best to make this a	A
R	memorable New Year's celebration.	R
T	<u>All Request Program</u>	T
Y	<u>Pot-luck Snacks</u>	Y

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# On the Scene

## NEW FOLK DANCE CLASS AT TEMPLE ISAIAH

The new session of international folk dance classes, with Beverly Barr teaching, will begin at Temple Isaiah, 10000 Pico Blvd. in Los Angeles (across the street from the Rancho Park Golf Course). The class will meet on the 1st, 3rd, and 5th Wednesdays of the month at 7:30 p.m., beginning Nov. 2, 2005.

For information call Beverly at (310) 202-6166.

## WEST L. A. FOLK DANCERS

### Friday - Nov. 25 - Day After Thanksgiving Party

This annual party held the day after Thanksgiving is always so well attended and so much fun. It is the start of the holiday season and a happy time of the year. Dance off that Thanksgiving dinner and have a terrific evening of folk dancing and warm friendship.

### New Years Eve (and more)

We will be celebrating New Years right here on our home turf. We are planning a Pre-New Years' Eve Party the day before New Years' Eve and a Post New Years' Day Party the day after New Years. One week later, Jan. 8-12, 2006, we will take a trip for 5 days and 4 nights. See the ad and OTS article for Winter Break in this issue.

### Friday - December 30 - Pre-New Year's Eve Party

Let's make this a long New Years' weekend celebration. We will party the night before New Years' Eve, on Dec. 30, and we will celebrate the beginning of the New Year on... (see next paragraph).

### Monday - Jan. 2, '06 - Day After New Years' Party

We are living up to our name of "Party People", given to us some time ago. We enjoy dancing and partying and will do our best to make this a memorable New Years' celebration.

High energy parties are planned with an all request program. Bring the names of your favorite dances, as well as snacks and desserts for the pot luck table. Brockton School, 1309 Armacost in W. L. A. (1 1/2 blocks north of Santa Monica Blvd., between Barrington & Bundy). Party begins at 7:30 p.m. and ends when you are too tired to dance anymore.

The West L. A. Folk Dancers meet on Monday and Friday nights. We will be teaching new dances that were taught at the recent camps and workshops as well as some good oldies. For information call (310) 202-6166 or (310) 478-4659

— Beverly & Irwin Barr



## CSÁRDÁS - The Tango of the East

After its successful tour of 2000 and 2004, the Budapest Ensemble happily returns to North America. Encouraged by reviews that called it "admirable ...vibrant ...compelling" (The New York Times) and "rousing ...remarkable ...terrific" (The Boston Globe), this company of fabulous dancers and superb musicians is set to charm audiences once more with its production: CSÁRDÁS - The Tango of the East.

The story line of the show would do Disney proud. It starts with a modern day Táncház - an urban dance revival session and then takes a fantasy time-trip through the historical regions of Central Europe. There are love spells and enchantments; hardships and conflicts; jealousies and star-crossed lovers. The story culminates in a grand celebration that will set your toes tapping and your heart warming. All this, of course, to fiery Gypsy music with some of the most intense and spectacular dancing you'll ever see.

Csárdás, the national dance of Hungary, was also wildly popular among Slovaks and is adored by Transylvanian-Romanians, Polish Highlanders, Croats and Serbs. And when it came to Csárdás music, Gypsies were the undisputed master musicians. No wonder classical composers like Liszt, Brahms, Bartók and Kodály drew inspiration from the music of these legendary musicians.

See this exciting performance on Nov 13, 14 or 15. Locations and times are in the Calendar.

— Steve Davis

# Greek Dances

The Greeks of Cappadocia clearly show a strong influence of Christian religion. In Pharassa, for instance, the dances are religious in character. Their two basic dances are for St. Basil's Day and for Easter. One of the most impressive dances is danced with wooden spoons. Another depicts a long journey up a mountain, combining lively springing steps with a slow dragging pace, which allowed the dancers to catch their breath in the course of the long journey. The lead man holds a staff in his hand, giving the impression he is guiding the dancers on their way.

In Alexandria Macedonia, some 50 villages of the region have a ponderous Macedonian dance, ritual in character, danced by women usually dressed in their bridal gowns. They wear an elaborate headgear with a legend: In one of Alexander the Great's battles, the men warriors were not faring too well. The women rushed in and won the battle! To reward them for their brave conduct, Alexander granted them the privilege of wearing the helmet. Their dance is slow and difficult to dance. The lead woman holds a handkerchief moving it in a way that gives extra-ordinary emphasis and character.

The dances of Epiros are heavy, with strange jerks made by the leg. They are a bit slow, but have an unsurpassed dignity. Their music is fundamentally influenced by medieval polyphony. The women's costumes are the most beautiful of all our costumes and the most splendid in hand embroidery. In Epiros and especially in Pogoni, the finest folk instrumentalists are to be found. The *hasapiko* is a very old dance, danced in the Byzantine era by the butchers guild. Now it is mostly danced in the islands and ports.

Throughout the long ages of all the various conquests, and above all throughout the Ottoman Empire, we Greeks have always found some way to preserve our traditions. Often in order to keep the Governor of the province from possibly forbidding them, the Greeks would make light of their dances as though they were just a part of Carnival.

Certain examples are the *boula* dances from Naousa in Macedonia as well as certain Carnival customs of the people of Pontos. The *boulas* are a series of dances executed by men masquerading as women or wearing fustanellas. The chests of the fustanella-wearers are covered with florins which make a din of music when the dancers leap up three times as a form of greeting. Some of these movements acquired a

symbolic character during the period of slavery. The natives themselves say the raising of the sword, for example, symbolized the mystic oath for freedom and the struggle for liberation. The quivering of the body at a certain point of the dance is also a display of strength and gallantry. Another traditional *boula* dance was danced by women during the Independence War, who, in order to avoid captivity, had cast themselves over waterfalls, singing and dancing as they did so. According to this legend, the woman who had led the dance was called *Krinio*, so the dance was called *Krinitsa*.

The Ionian dances are of a different style and musical quality. The music is strongly influenced by the West, having come in contact with it far more frequently. The dances are graceful, coquettish and full of erotic swaying. In Cephallonia and Zakynthos, we have lost track of the traditional costumes, whereas in Cythera, Lefkas and Kerkyra, they are still worn.

Several regions most characteristic of the variety of dances in Greece have been mentioned. But there are also dances danced from one end of Greece to the other: In Central Greece - Roumeli and the Peloponnese, for example - two dances are danced: the *tsamikos* and the *kalamatianos*. But these are also danced in all other parts of Greece, including the islands. In some places they are slower, in others, quicker. Each dance, even the most limited in local origin, has its own peculiar variations, even in the neighboring villages of the same locale.

Greece is a land whose language has been in continuous use since time immemorial. Its dance, like its language, is an equally ancient survival. Throughout the centuries the Greeks were not aware of the significance of their dances and their songs. For them, it was just their way of 'letting go.' It was their need for gathering together. It was their way of life as Greeks.

Many regions of Greece, and their dances, have gone unmentioned. Like the language with its numerous dialects, so it is with the dance and its many forms. It is impossible to cover them all. It is amazing a small country like Greece should have such diversity in dance!

— Dora Stratou.

This article was excerpted from the September 2005 issue of Northwest Folkdancer, and originally appeared in the March-April 1991 issue of Viltis, under the title "The Greek Dances, Our Link with Antiquity".

# Greek Food



## AVGOLEMONO SOUPA (EGG AND LEMON SOUP)

8 cups of chicken soup      1/2 cup of rice  
2 eggs      2 egg yolks  
1/2 cup of lemon juice      salt

Bring the soup to a boil, add the rice and cook over a medium heat, covered, for about 20 minutes.

Beat the eggs and egg yolks and slowly add the lemon juice. Add some of the hot soup while beating and then stir the egg mixture into the soup.

Serve immediately.  
4-6 servings

## SPANAKORYZO (SPINACH WITH RICE)

1 cup of olive oil      1 onion, chopped  
1 cup of rice      1/2 cup of dill

About a pound and a half of spinach, well washed (I used baby spinach and did not have to chop it at all)

the juice of 2 lemons      3 cups of water  
salt and pepper

Heat the oil in a large pot and saute the onion until golden. Add the dill, spinach, and water. When the mixture comes to a boil, add the rice, salt and pepper and stir well. Cover and cook over a low flame until all of the water is absorbed. If necessary, stir occasionally to keep the rice in the water.

Pour the lemon juice over the rice and spinach, and serve.

6 servings



## BRIAMI (POTATOES, ZUCCHINI AND EGGPLANT)

2 pounds of potatoes  
4 medium zucchini  
2 medium eggplants  
1 lb. of tomatoes

2 onions      2 green or red peppers  
1/2 cup parsley      1 cup of olive oil  
salt and pepper

Peel and slice the potatoes and put in a large, oiled casserole. Slice the zucchini, peppers, and eggplant and add to the potatoes. Finely chop the onion and add with the sliced tomatoes, chopped parsley and the oil, salt and pepper.

Bake in a 350 degree oven for about an hour and a half, stirring after the first hour.

8-10 servings

## KOURABIEDES (BUTTER COOKIES)

1 pound of almonds (ground)      1 pound of butter  
2 egg yolks      1/2 pound sugar  
2 pounds of flour      cinnamon  
1 cup of brandy      powdered sugar

Beat the butter for about 15 minutes, or until it turns white. Add the sugar, while beating and then add the egg yolks, cinnamon to taste, and brandy. Mix in the almonds. Add the flour in small amounts, while mixing with a wooden spoon. Shape into small balls (the size of a walnut) and bake on greased cookie sheets for about 15 minutes at 350 degrees. Sprinkle with powdered sugar while warm.

I found these cookies a bit bland and would probably add some grated citrus rind next time I made them. The original recipe said to beat the butter for 40 minutes, but I think it must have been written before electric beaters were available, so I only beat the butter for 15 minutes.

Makes about 6 dozen cookies

— Sandy Helperin

# On the Scene

feeding of the Balkan voice class and Rajna Ledoux teaching Croatian singing. There will also be instrument instruction in melody and percussion by teachers still to be announced.

The dance teachers are: **Ahmet Lüleçi**, Turkish; **Erik Bendix**, Macedonian and Bulgarian; **Marko Vukadinovic**, Serbian and **Jerry Duke and Bob and Sharon Gardner**, Northern Greece.

There will be live music each evening, featuring **Anoush, Bebelekovi, Zabava, Zaedno** and others. And a concert will be presented at 6:30 pm Saturday, followed by more dancing to live music.

And a feature that has been brought back this year is the opportunity to practice the dances being taught in the studio Saturday night after the concert.

For more information and registration, please see our web site: [www.balkantunes.org/kolofestival](http://www.balkantunes.org/kolofestival) or call (800) 730-5615 or email Jerry Duke at [jcduke@sfsu.edu](mailto:jcduke@sfsu.edu).

— Kay James

## HUNGARIAN DANCE PERFORMANCE

Jon and I strongly recommend the upcoming performance of the Budapest Ensemble's **Csárdás, Tango of the East** at the Alex Theater in Glendale on November 13, 2005. We've seen this show on video and it is etched in our memories as a distinguished piece of dance theater. It stays true to the roots of Hungarian dance while conveying a beautiful love story that is well told, well acted, and strongly danced.

**Kalman Magyar**, who has promoted Hungarian dance and music in the U.S. for years with his sponsorship of annual Hungarian dance camps on the East coast feels so strongly about this performance that he is personally sponsoring this group's tour. This is his gift to both the Hungarian community and those who love their dance.

Please do not miss this show! 3:00 and 7:30 on November 13 at Alex Theater, 216 North Brand Blvd.

To purchase tickets call: (818) 243-2539 or go to [alextheatre.org](http://alextheatre.org). For more information visit [csardas.org](http://csardas.org) for a list of other theater locations if you do not live in Los Angeles.

— Debbie Rand

*Ed: This show will also be in Santa Barbara on November 15. See Calendar for details.*

## DENNIS BOXELL'S SEPTEMBER TOUR

With Dennis in Southern California for the Tamburitza Extravaganza, the Cal Tech Folk Dance club booked him for two sessions. We arranged a tour through Laguna Beach, Veselo Selo, Narodni, the Dalmation Club and Santa Barbara.

The dances he teaches are enjoyable, and he shows how people really do them in the villages. The music he uses is always good. I also recommend personal lessons, or master classes, to anyone interested. An instrument lesson one night at my place helped turn concert music into dance music.

For this trip Dennis produced a CD of dances from Srem, which is in the North Serbian region of tamburitza land. Over the border, Croatia calls its part of the country Srijem. When the Hungarians were in charge, they called it all Szerem. That's folklore for you. Dennis also brought a DVD showing a local dance group doing their dances. At each stop on the Calif. tour he taught at least one dance from Srem, and reviewed dances he had taught before.

This region is home to *Malo Kolo* (little dance) and *Veliko Kolo* (big dance), which many of us know. The dance called *Stremsko Kolo* (dance from Strem) is a version of *Malo Kolo*. There is good music for it on "Dances from Strem". The first dance on the CD is *Kolo na Jednu Stranu* (dance on one side), which goes to the right with suitable jiggling and a neat three-step.

As a change of pace, Dennis reviewed dances of Thrace, a region that runs across borders of Bulgaria, Greece, and Zervos with stamping, *Ksi-Syrtos* and *Tap'nos* and *Zervodexios* with hand movements, *Troirou* to high energy bagpipe music.

What about Macedonia? That wasn't the focus of this tour, but we got a glimpse. He did teach the Kosovo dance *Memedede*, and the Roumlouki dance *Katsamba*. More will come another time.

Dennis tells where dances are from, and whom he has seen doing them. He's willing to give us coaching and drills in local movement style, and hearing the music, which he says is where the fun is. He encourages different people to take turns leading.

The next big event for Cal Tech is our Halloween Party, on November 1st (the nearest Tuesday). We're still dancing at Throop Unitarian Church, Del Mar at Los Robles, Pasadena.

— Nancy Milligan

## VESELO HAPPENINGS

Main message for November is that we are back at our Hillcrest Park; the address is 1155 N. Lemon St. in Fullerton. Phone (714) 738-8008 for information.

November 5 **Nostalgia Night**. Do all your old favorites.

November 12 **Fun For All Night** with emcee **Carol Maybrier**. Dances anyone can do.

November 19 **All Request Night**. Dances new and old, whatever you like.

November 26 **Thanksgiving Day After Party**. How about bringing those left-over goodies to share. All request dancing.

— *Lu Perry*

## CAFE AMAN

Come join us at Cafe Aman on Saturday, Nov. 12th! 7:30 pm to 11:30 pm. Live Macedonian music played by **Veselba Izvorno** and **Anne Sirota** teaching Pontic Dances.

At Cafe Dansa; located at 11533 West Pico Blvd., CA 90064-1519 in West LA, between Sawtelle and Barrington, on the north side of the street, upstairs. Tel: (310) 478-7866. Street parking.

Please pass this message on!

— *Shirley J. Hansen*

## CROATIAN ITEMS FOR SALE

1. Tamburitza, brac, beautiful, handmade, like new, G(2x) DAE strings. Photo available, please contact me.
2. 'Opanke,' folk footwear from the Zagreb region (Sestine, Prigorje), size 7 1/2 - 8.
3. Slippers, fancy with leather trim, size 7 1/2 - 8.
4. Croatian-English dictionary by Drvodelic, 847 pp. hardcover.
5. English-Croatian dictionary by Filipovic, 1435 pp. hardcover.
6. 'Godina dana hrvatskih narodnih obicaja' (A year of Croatian folk customs) by Gavazzi, with English, French and German summaries, 250+ pp. hardcover.
7. Music books for tamburitza.
8. Music books of Croatian songs.
9. Music book of various kolos for accordion.
10. LP, 45 rpm and 78 rpm records, as well as cassettes, of mostly Croatian singers and musicians, including Zvonko Bogdan.

11. Silver filigree broche of an 'opanka.'
12. Turkish coffee pots (dzezve), individual size, and a matching tray.

If interested, please email: [nevenka101@aol.com](mailto:nevenka101@aol.com) for further details. (510) 428-0206.

— *Nevenka*

## WINTER BREAK

We have a new New Years plan this year and hope many of you will join us. The American Bus Association announced that Winter Break has been designated as one of the Top 100 Events in North America for 2006. This is the second consecutive year that Winter Break has been selected for this honor.

What is Winter Break? It is a festival celebrating adults and seniors living life to the fullest. Spring Break was, and is still, a way for students to escape the challenges of the classroom, but has also grown to become a celebration of life without worry. Winter Break is somewhat the same, a celebration of life and a place to act your age - give or take 30 or 40 years.

The event will educate, stimulate, and offer non-stop entertainment. Many daily choices will be available. Activities include all types of dancing, dance classes, art classes, wine tasting, parades, educational seminars, single's events, healthy cooking classes, writing seminars, on-going live entertainment, Ice Cream Social, Classic Car Show, Wellness Clinic, free gaming tournaments, Native American Arts, Crafts & Jewelry Show, and more. Be sure to see the World's Largest Chorus Line. You can even join an organized Dip in the Colorado River.

This event is held in Laughlin, Nevada and all 9 of the hotels in Laughlin take part in Winter Break. This will be a 5 day 4 night trip. Round trip transportation will be by motorcoach, which will stay the entire time.

See the ad in this issue of Scene. For information call Beverly at (310) 202-6166 or (310) 478-4659.

— *Beverly & Irwin Barr*

## 54TH ANNUAL KOLO FESTIVAL, SAN FRANCISCO

Dance away those Thanksgiving pounds in San Francisco, Friday and Saturday, November 25 and 26, at the Russian Center, 2450 Sutter Street, San Francisco. Classes will start at 9:30 each morning.

This year's Kolo Festival will feature three singing teachers: Juliana Graffagna teaching an overview class both days, Michele Simon teaching a care and

(continued from page 3)

Laografia International Greek Folklore Society and is a Cultural Consultant for the Greek Heritage Society of Southern California, Member of the LA Cultural Arts Committee, and Founder/Director of the International Greek Folklore Society. He had the lead role of Yanni Martakis in the acclaimed 1957 black-and-white film noir *Dark Odyssey* (in one scene he leads a Tsamiko dance with a sword!), now available on DVD. He is a lifetime member of The Hellenic University Club of Southern California, which recognized him for his contributions to Greek Culture and Heritage. He was named Man of the Year at the Levendia Conference, a Greek Folk Festival in Tarpon Springs, Florida. He received the 2001 Athenagoras I Humanitarian Award, highest award given by the Greek Orthodox Folk Dance Festival of the Western Diocese and also was honored with the Lifetime Achievement Award of the California Traditional Musical Society (CTMS). As an entrepreneur, Athan brought the Parthenon Dancers of Greece to the United States and Canada for several tours and has taken groups to Greece to visit dance festivals and ancient sites.

Athan has produced several outstanding recordings of Greek folk dance music that include the regional sounds of the mountains and the islands. He was featured in a multicultural video produced by Human Kinetics and produced an instructional video, *Learn Dances with Athan Karras*, that details steps and styling of Greek regional dances.

Among Athan's CDs, videos, and publications are:

*Dance Songs of Greece*. Basic and popular Greek dances (CD).

*Did You Say Dance?* The Hellenic Journal, July 2002.

*Greek Dances with Athan Karras*. Video. Several dances, variations. R&R Video International.(Video).

*Greek Traditions in Music and Dance*. Article.

*Learn Greek Dances*. Video. Basic Greek dances for beginners (Video).

*More Dance Songs of Greece*. Popular Greek folk dances (CD).

*Songs of Greece*. The Intersection, c. 1960.

*Spirit of Greek Dance*. Travel in Greece (CD).

*Traditional Greek Dances*. A collection by Athan Karras (CD).



## DANCE ON THE WATER 22nd Annual Folk Dance Cruise

## VIETNAM-CAMBODIA TOUR

Dec. 18, 2006 - Jan 1, 2007

Dancing led by LEE OTTERHOLT

Sail 7 days on the Mekong River in a 3 yr. old teak wood chartered river boat. 3 days touring Saigon, visit Phnon Penh 2 days touring Angkor Wat & Siem Reap

We have chartered this lovely 64 passenger boat & will dance when and where we wish & can control all aspects of this trip. All tours, transfers & excursions included.

**DO NOT DELAY LIMIT 64 BEDS.  
LAST YEARS CROATIA TRIP  
SOLD OUT IN TWO MONTHS**

Join us for camaraderie with folk dancers from all over the US, Canada & elsewhere

FOR MORE INFORMATION  
MEL MANN (folk dancer)  
% BERKELEY TRAVEL COMPANY  
1301 CALIFORNIA ST.  
BERKELEY, CA 94703  
TELEPHONE (510) 526-4033  
FAX (510) 524-9906  
E-MAIL [MELDANCING@AOL.COM](mailto:MELDANCING@AOL.COM)  
web [www.FolkDanceOnTheWater.org](http://www.FolkDanceOnTheWater.org)

# Calendar

Note: Federation Events are in Bold.

CALL TO CONFIRM ALL EVENTS.

## NOVEMBER

- 1 *Miamon Miller and Friends* play at Cal Tech Folkdancers Halloween party. Costume contest. 7:30 at Throop Church, 300 S. Los Robles, Pasadena. Info: (626) 797-5157, [franprevas@yahoo.com](mailto:franprevas@yahoo.com).
- 7-11 Cruise and Dance on the Paradise Cruise ship for 4 nights with Beverly & Irwin Barr and the West L.A. Folk Dancers, leaving from Long Beach. Info: (310) 202-6166.**
- 12 *Lanternman Ragtime Tea Dance*. Lanternman House, Pasadena. Dance and tea in a beautiful historic home setting. Info: [lahacal.org/1918](http://lahacal.org/1918).
- 12 *Living History Day, Mission San Juan Capistrano – Baptism and Fandango. A real baptism in the Great Stone Church, re-enacting the traditions of Early California, followed by a traditional fandango by Living History Society and Dunaj Folk Ensemble.*
- 13, 14, 15 Performances by Budapest Ensemble's *Csárdás, Tango of the East*. Sunday: 3:00 and 7:30 at Alex Theater, 216 N. Brand Blvd., Glendale. Tickets, call: (818) 243-2539 or (818) 243-ALEX, Website: [www.alextheatre.org](http://www.alextheatre.org). Monday: 7:30 at the East El Cajon Performing Arts Center, El Cajon. Info: [www.csardas.org](http://www.csardas.org). Tuesday 8:00 pm at the Lobero Theater, 33 E. Canon Perdido Street, Santa Barbara. Tickets, call (805) 963-0761 (see OTS).
- 18 *Nevenka in Concert* at a new world music venue, Club Tropical in Culver City. An evening of Eastern European song. Info: [Nevenka.org](http://www.nevenka.org).
- 24-27 Southern California Scandia Festival. Three days of intense instruction and live music at a beautiful mountain camp near Julian. Make reservations early: Carol Martin (714) 893-8888.**
- 25 *The Day After Thanksgiving Party* by West L. A. F. D. (Friday). Request program played by Irwin & Beverly Barr at 7:30 at Brockton School. **Potluck snacks. See OTS. Info: Beverly at (310) 202-6166.**
- 26 *St. Andrews Scottish Ball*, hosted by LA Branch RSCDS. Live music. At Masonic Lodge, El Segundo. Info: Doris Fisher (310) 324-2759
- 26 *Social Daunce Irregulars, Victorian Grand Ball*. 7:30 at Pasadena Masonic Hall. Information: <http://victoriandance.org/>.

## DECEMBER

- 3 *Linda Dewar & guests*, concert and CD Release party. Scottish, Irish and American songs. Sponsored by Folkworks. 8:00 at CTMS Center for Folk Music, 16953 Ventura Blvd. Encino. Info: (818) 785-3839, [Mail@Folkworks.org](mailto:Mail@Folkworks.org).
- 11 *Early California Christmas and Fandango*, at Rancho Los Alamitos, Long Beach. A celebration and re-enactment of Christmas traditions of Early California, including a fandango. Richard Duree will serve as 'el tecolero' Don Juan Bandini.
- 26 *Scandia Holiday Party* at Women's Club of Orange, 121 Center Street in Orange. **One of the year's best potluck dinners and dance parties. Live music all evening. Info: Ted Martin: [tedmart@juno.com](mailto:tedmart@juno.com) / (714) 893-8888.**
- 30 *A Pre-New Years' Eve Party* with West L. A. Folk Dancers, (Friday). Request dance program played by Irwin & Beverly Barr at 7:30 at Brockton School, W.L.A. Bring snacks and desserts for pot luck. See OTS. Info: call Beverly at (310) 202-6166.
- ## JANUARY, 2006
- 2 *Day After New Years' Party* with West L.A. Folk Dancers, (Monday). Request program 7:30 at Brockton School. **Pot luck snacks and desserts. See OTS. Info: Beverly at (310) 202-6166.**
- 8 - 12 *Winter Break* for adults & seniors with Beverly & Irwin Barr. A planned program with choices each day, including dancing, entertainment, seminars, contests, wine tasting, a Big Band Senior Prom, & more. Events held in hotels in Laughlin, Nevada, with travel by motorcoach. See OTS for details. Info: call Beverly at (310) 202-6166
- 14 *Viennese Nights: A Ball, 7:30* at Prado Restaurant, Balboa Park, San Diego. **The second Viennese Ball hosted by the San Diego Vintage Dancers.**
- ## FEBRUARY
- 3,4,5 *Dickens Festival*, Riverside. Info at website: <http://www.dickensfest.com/>.
- 10-12 *Laguna Folkdancers Festival*. Ensign School, Newport Beach. Teachers: Cristian Florescu, Sonia Dion, and Steve Kotansky. Info: (714) 893-8888, [info@LagunaFolkdancers.com](mailto:info@LagunaFolkdancers.com).
- ## NORTHERN CALIFORNIA

# Calendar

- 11/13 *Zado Singers* perform 3:00-3:45, at Albert Einstein Residence Center, 1935 Wright St., Sacramento. Info: [www.ZadoSingers.org](http://www.ZadoSingers.org).
- 11/18-20 *West Coast Ragtime Festival*, Red Lion Inn, Sacramento. Dance instruction by Richard Duree, Bruce Mitchell and Stan Isaacs. Information: [www.WestCoastRagtime.com](http://www.WestCoastRagtime.com).
- 11/23 *Afternoon Of Israeli Golden Oldies*, 1:30-5:30 at Ashkenaz, 1317 San Pablo Avenue @ Gilman St., Berkeley. Info: (510) 525-5054.
- 11/25, 26 *54th Kolo Festival* at the Russian Center, 2450 Sutter Street, SF. Two days of dance classes with Ahmet Luleci, Jerry Duke, others. Also singing and music classes, culture lectures, two nights of traditional live dance music in three venues and a Saturday night concert with music and dance exhibitions. See OTS. Info: (800) 730-5615 or <http://balkantunes.org/kolofestival/>.
- ## OUT OF STATE
- ### ARIZONA
- 11/11-13 *Dance in the Desert*, contra dance camp with Susan Michaels. YMCA camp, near Tucson. Info: (520) 408-6181, [dancecamp@fftm.org](mailto:dancecamp@fftm.org).
- ### OHIO
- 11/3 *Georgian Voices: The Anchiskhati Ensemble*, from Tbilisi, The Republic of Georgia perform 8:00 at The Beck Center for the Arts, 17801 Detroit Avenue, Lakewood. Info: (216) 521-2540.
- ### TEXAS
- 11/24-27 *Texas Camp*, with Roo Lester, Ya'akov Eden, others. Bruceville. Info: (52) 453-8936, [croth@austin.rr.com](mailto:croth@austin.rr.com).
- ### WASHINGTON
- 11/5 *Scandinavian Fair*, at Hampton Inn's Fox Hall, Bellingham. Music and folk dancing throughout the day. Crafts, Nordic delicacies. Info: (360) 592-4065, 360-752-2225 or email [nelliesnews@comcast.net](mailto:nelliesnews@comcast.net).
- ### FOREIGN
- #### CANADA
- 12/2 *Special Birthday Celebration for Sandy Starkman*. Presented by Hamilton FD Club. 8:00 – 11:00 at St. Paul's Anglican Church, Toronto. Info: (905) 528-4026, [millers@mcmaster.ca](mailto:millers@mcmaster.ca).
- #### CENTRAL AMERICA
- 12/28/05-1/11/06 *Cruise to Panama Canal and Central America*. Folk dancing led by Sandy Starkman. Info: Sandy at (416) 633-4852, [sandydancing@juno.com](mailto:sandydancing@juno.com).

# Cristian & Sonia



## CRISTIAN AND SONIA ON TOUR

For over two weeks, Sonia Dion and Cristian Florescu toured and taught Romanian dances across California, and proved to us once again that true dance is much more than just moving your feet...

Cristian was born in Bucharest and began dancing with various folk groups in 1982. In 1991 he received his certificate as a solo dancer and choreographer from the Romanian Ministry of Culture. He choreographed for many Romanian folk ensembles and studied with various experts, including Theodor Vasilescu.

Sonia was born in Québec and has been a professional dancer for over 20 years. She was a lead dancer and choreographer of Les Sortilèges, Canada's oldest professional folk dance ensemble

Cristian and Sonia met at Les Sortilèges and formed a professional and personal partnership. Ahmet Luleci and Yves Moreau recognized their unique talent to instill excitement on the dance floor, and recommended them to the Stockton Folk Dance Camp.

Those who were fortunate to meet Cristian and Sonia at Stockton in 2004 and 2005 knew what other dancers were missing. A tour was organized for September and October (14 workshops). Cristian and Sonia taught with energy and compassion. They approached the dancers on the floor as if they were old-time friends. They delighted them with "Shaking les Bijoux" and "Small Romanian Banana" steps. Above all, their enthusiasm and excitement engulfed the most impassive participants.

They will teach at the upcoming Laguna Festival in February, the Statewide Festival in San Jose in May, and Mendocino Folklore Camp in June.

Thank you, Cristian and Sonia, for that special spark that you bring to the dance floor...

— Gerda Ben-Zeev