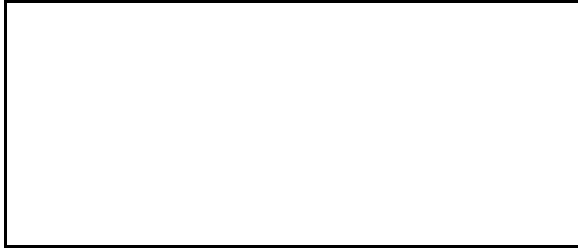


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Folk Dance Scene

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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.

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On the cover: One of a series of pastels of Russian dancers made by Edgar Degas in 1899.

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(818) 990-8925 Louis
dovbyrd@aol.com
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7326 Jordan Ave

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(310) 645-8316 Karen Ricks
LOS ANGELES, Westchester
Methodist Church, 8065 Emerson

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CAFE AMAN

2nd Sat 7:30-11:30. Teach 8:00-8:45
madelyntaylor@hotmail.com
ianprice@hotmail.com
WEST LA, Pacific Arts Center 10466
Santa Monica Blvd

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Tue 7:30
(626) 797-5157 Nancy Mulligan
PASADENA, Cal Tech, Dabney Hall
1200 E. California Blvd.

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Thu 7:15-9:30 (International)
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RIDGECREST, Hi Desert Dance
Center 725 S. Gateway St.

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Park, San Vicente at Melrose Wed
10:30am-noon

FRIDAY NIGHT L.I.F.E.

Fri 8:00-11:30
www.lifebalkandancers.com
worldance1@gmail.com Sherry
WEST L.A., Pacific Arts Center
10469 Santa Monica Blvd.

ISRAELI DANCING-James Zimmer

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

ISRAELI DANCING-Natalie Stern

(818) 343-8009 Natalie Stern
L.A., American Jewish Univ Dance
Studio, 15600 Mulholland Mon
10:00am-11:45 Tue 10:30am-noon
Wed 7:00-9:30; Thu 10:15am-1:05
L.A. Shaarei Tefila (women only), 7269
Beverly, Mon 6:45-8:15 Wed
11:45am-1:15

ISRAELI DANCING-Yoni Carr

(619) 227-0110 Yoni
NEWPORT BEACH, Avant Garde
Ballroom, 4220 Scott Dr Sun 7:00-12
SAN DIEGO, Jewish Academy, 11860
Carmel Creek Rd. Thu

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(619) 469-7133 Evelyn George
SAN DIEGO, Balboa Park,
Casa del Prado room 206 St

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

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(310) 832-1074 Pauline Klak
SAN PEDRO, Dalmatian-American
Club, 1639 S Palos Verdes St.

SANTA BARBARA BALKAN FOLK DANCERS

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

SANTA MONICA COLLEGE INT'L DANCE CLUB

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

TOPANGA CANYON INT'L Fd

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

UCLA BALLROOM CLUB UCLA INT'L FOLKDANCERS

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Mon 9:00-11:00 (folk dance)
(310) 284-3636 James Zimmer
UniversityDanceClubs@yahoo.com
WESTWOOD, UCLA Ackeman
Union Room 2414

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(805) 534-1501 Anne Tiber
LOS OSOS, South Bay Community
Center, 2180 Palisades Ave,

CABRILLO FOLK DANCERS

Tue 7:00-9:45
(858) 459-1336 Georgina
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Thu 8:30-11:30
(310) 229-8947 Jerry Savin
LOS ANGELES, Pacific Arts Cener,
10469 Santa Monica Blvd

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(562) 865-8854 Sue Chen
CERRITOS, Cerritos Senior Center,
12340 South St.

CONEJO VALLEY FOLK DANCERS

Wed 7:30-9:30
(818) 707-7664 Phoebe Rivera
THOUSAND OAKS, Hillcrest Center,
403 W Hillcrest Dr

ETHNIC EXPRESS

Wed 6:30 -8:45 closed holidays &
August
(702) 732-4871 Richard Killian
LAS VEGAS, Charleston Heights
Art Center, 800 S. Brush St.

FANTASY FOLK DANCE CLUB

Sun 2:00 - 6:00
(626) 454-3181 Diane Chen
ALHAMBRA, China Press, 2121 W.
Mission Rd.
Wed 7:30-10:00, Fri 7:30-10:00
S EL MONTE, CSM Trading Inc.,
9640 Klingerman St,

KYPSELI GREEK FOLK DANCING

Fri 8:00-11:00
(818) 990-5542 Dalia Miller
GLENDALE, Church of the
Incarnation Community Center, 214
West Fairview Ave.

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LAGUNA BEACH, Susi Q
Community Center, 380 3rd St.

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(949) 770-7026 Miriam Kahn
LAGUNA WOODS, Club House 7,
24111 Moulton Pkwy

LAGUNA WOODS INT'L FOLK DANCE CLUB

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

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Girls Gym, 300 S. Granite St.

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

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(858) 622-9924 Mary Jennings
SAN DIEGO, Normal Heights
Methodist Church 4650 Mansfield St.

SANTA BARBARA COUNTRY DANCE SOCIETY

Sun 6:30 - 9:30 Wed 7:30-9:30
(805) 682-5523 Gary Shapiro
SANTA BARBARA, Westside Com-
munity Ctr, 423 W. Victoria St. (W);
TBD (Sun)

SCANDINAVIAN DANCERS OF VENTURA & SANTA BARBARA

(805) 604-9608 Madeleine
2nd & 4th Sat 2:00-5:00
SANTA PAULA, Briggs Elementary
School 14438 W. Telegraph
1st Sun 4:30-6:00

*SANTA BARBARA, Gustafson Dance
Studio, 2285 Los Positas Rd*

SIERRA MADRE FOLK DANCE CLASS

Mon 8:00 - 9:30
(626) 358-5942 Ann Armstrong
TEMPLE CITY, Temple City Christian
Church, 9723 Garibaldi Ave

SKANDIA DANCE CLASSES

Mon 7:00-10:00 Wed 7:30-10:00; Sat
7:00 - 11:00(once a month)
(714) 893-8888 Ted Martin
(310) 827-3618 Sparky Sotcher
ANAHEIM, Downtown Community
Center, 250 E Center (Mon)
CULVER CITY, Lindberg Park,
5401 Rhoda Way (Wed, some Sat.)
BELLFLOWER, Women's Club, 9402
Oak St. (some Sat.)

SOLVANG VILLAGE FOLK DANCERS

Sat 7:00-10:00 except 3rd Sat 2:00-4
(805) 688-7994 Beatrice Djernaes
SOLVANG, Bethania Lutheran Parish
Hall, 603 Atterdag Rd.; Corner Alisal
& Copenhagen (3rd Sat)

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Tue 7:30-10:30
(310) 390-1069 Millicent Stein
CULVER CITY, Masonic Lodge 9635
Venice Blvd.

VESELO SELO FOLKDANCERS

Sat 7:30-10:30
(714) 738-8008 Phyllis Pivar
ANAHEIM, Unitarian Church, 511 S.
Harbor.



Folk Dance Scene

Volume 47, No. 6
August 2011

Editors' Corner

We're happy to be back with news of what's happening in the folkdance world after our one-month hiatus. The cover story this month features Russian dance and music. You can find that beginning on page 4. Ethnic Food continues the theme with a recipe for *blini*.

It was brought up at the last Federation meeting that "many" people didn't get their June/July issue of Scene. If you don't receive your copy by the 10th of every month **except July and January**, notify Sandy Helperin. Email her at circulation@FolkDanceScene.org

Be of good cheer!

— Pat Cross and Don Krotser

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For information about dancing in the area, contact the Federation at (310) 478-6600 or Federation website: SoCalFolkdance.org

August 2011

Federation Corner



What does going to the theatre have to do with becoming a folk dancer?

Well, I became a folk dancer as a result of a generous gift that was given to me to attend a show at the Ahmanson Theatre. The trip included a 1 1/2-hour bus ride from Laguna Woods to L.A., so I equipped myself with plenty of reading material. I was seated next to an elderly lady. But before I had a chance to open a book, she started to talk and never stopped until we arrived at the theatre. She was a very interesting lady who was born in Russia, married a few times, escaped from Russia to Poland to Germany, and immigrated to America, which became her home.

When we finally arrived at the theatre, I had to help her out of the bus. She was very unsteady on her feet so I gave her my arm for support. In the theatre we collected a pair of hearing aides for her, and I helped her sit in her assigned seat. At the end of the show, I helped her back to the bus and on the way home she continued telling her stories. When she told me that she folk dances, my ears perked up. I could not believe that this little unstable lady with such limited hearing could folk dance. I needed to see this!

"Well," she said, "Do you want to pick me up next Tuesday morning?" Obviously, I said "Yes!" Tuesday 9 a.m. we walked into a large room with a wooden floor. She put on her dancing shoes and, lo and behold, joined the other people in the circle. Her dancing was impeccable. But most spectacular was the music. The compelling melodies drew me like a bee to honey. I knew I wanted to become part of this group and learn to move to the rhythms and harmonies of these melodies. I started to participate in Tuesday and Wednesday classes, joined Laguna Folk Dancers, and attended Camp Hess Kramer and state-wide festivals.

In all of these events, I enjoy being a part of the folk dancing community who immerse themselves in an environment full of friendly, joyful, exuberant energy, prompted by music that engulfs us and takes everyone to a universal state of celebration.

Folk dancing is an international expression of people. It is a release of emotions--joy, love, strength, nationalism, and sadness. When I folk dance, I share the culture and spirit of people from years ago, along with my dear fellow folk dancers.

What a wonderful feeling!

— Miriam Kahn

Russian Dance and Music

RUSSIAN DANCE

The following article was excerpted from the eHow website: http://www.ehow.com/about_5380701_russian-folk-dance-history.html and was written by Sharon L. Cohen, eHow Contributor

Early History

The first Russian folk music and dance extends back into the 10th century, when Slavic tribes moved into Russia. The Slavs were known for their knowledge and mastery of instruments, songs and dance. Because of the many invasions of the country and the resulting inter-cultural mix, many of the original dances have either been combined with each other into new forms or been lost over time.

The first dances were only known by the peasants and lowest classes. The upper classes and aristocracy did not dance themselves, but they instead enjoyed watching the performances of dance troupes and clowns. There were also street entertainers, or *skomorkhi*, who sang and danced and performed tricks as they wandered from town to town.

First Bear Dance

According to Russian dance director Mikhail Victorovich Smirnov, the first established record of Russian dance occurred in 907AD when Vechshiy Oleg, first grand prince of Kiev, was celebrating his victory at Constantinople. Although his troops could not infiltrate the city walls, they did force the Greeks to enter into a treaty. At the celebration, male dancers dressed up like bears, and several dancing bears were clothed like Russians. At the end of the feast, Oleg demanded the bears be released back into the wild and the dancers be executed. Apparently, Oleg, who was partially blind, thought the dancers were from the northern tribes who owed him numerous tiger skins.

Holiday Traditions

Some of the Russian folk songs and dances were associated with calendar events, such as planting and harvesting, and others with family rites, such as birth, weddings and funerals. Most Russian holidays have been celebrated in the fall and winter when the farming is done for the year. The entertainment begins with a prayer and is followed with an abundant feast, singing, dancing and a series of entertaining fist fights or *stenka na stenku*, "wall against wall."

Folk Dance Clothing

The clothing, which accompanied many of the dances, was also based on the event. Holiday headwear included a *kokoshnik*, or headdress that was decorated with pearls and gold thread; embroidered and decorated blouse or shirt; *sarafan*, or jumper; belt and ornamented apron. The primary color was red, which meant "beautiful." The men wore *kosovortkas*, or shirts fastened on the side; belt; narrow trousers; semi-high or high boots.

First Dance Troupe

In 1937 the Soviets organized the first Russian folk dance troupe under the direction of Igor Moiseyev. The troupe continues to be one of the top performers of folk dance worldwide. The dancing ensemble with its traditional music, dance and song, which is popular in the West, keeps the audience clapping and shouting praise. Moiseyev died in 2008 at the age of 101.

The Moiseyev Company embodies all of the Russian traditional folk dance arts and preserves the folk culture. The classically trained are more than dancers. The men and women in their traditional belted tunics and bright red dresses are also acrobats, like today's break dancers, with bodies spinning and zigzagging on the ground so fast they are almost impossible to see. The dancers fly into the air with their legs wide apart and their fingers touching their toes. While they are dancing, they are telling the story of the hundreds of years of Russian history and the many changes that occurred during the centuries.

In a recent competition on the television show "So You Think You Can Dance," the finalists donned Russian folk attire and displayed their talent in a traditional Russian folk dance. The choreography, which was difficult, showed how much the Russian music and dance is enjoyed and recognized today by international audiences.

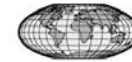
To see performances of traditional Russian Folk dances, see: <http://www.russia-ukraine-travel.com/traditional-russian-folk-dance.html>

RUSSIAN FOLK MUSIC

The following was excerpted from the websites: *Russia-InfoCentre*, (Russia-IC.com), and *Wikipedia*.

History

The roots of Russian folk music date as far back as to the middle of the first millennium, when Slavic tribes



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- ★ Folk dance with local Turkish teachers, and Lee Otterholt!
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- Day 1-2: October 7:** Departure. Arrive in Istanbul. Dinner and overnight in Istanbul.
- Day 3: Tuesday, October 9:** Fly to the Kurdish Region of Sanliurfa. Visit Harran, one of the oldest cities of the Mesopotamia. See the soil houses. Continue to Urfa, the city of the prophets.
- Day 4: Wednesday, October 10:** Drive to Mardin Visit monastery Deyrulzafaran monastery. Visit the market and Ulu Cami. **Kurdish dancing! Folk dance with Lee and local teachers.** Overnight in Mardin.
- Day 5: Thursday, October 11:** Visit Mardin city. Dinner and overnight in Mardin – **former ARMENIAN REGION of VAN.** Drive to Van, situated on the shores of Lake Van, at 5,500 feet, one of the highest lakes in the world. Visit the St. Croix church, a beautiful example of Armenian architecture. This church is located on the Akdamar Island. **Folk dancing with Lee and local teachers.** Dinner and overnight in Van.
- Day 6-8: Friday-Sunday: October 12:- Sunday, October 12-14: VAN:** City sight seeing tour. Then visit Hosap Castle. After the visit continue to Cavustepe, the Ourartéens site. Lunch and stop at a local handicraft, KILIMS, and Castle of Van at the sunset, to have a beautiful view over the biggest lake of Turkey, the lake of Van. **Folk dancing with Lee and local teachers.** Dinners and overnights in Van.
- Day 9: Monday, October 15: VAN - DOGUBEYAZIT – GEORGIAN REGION of KARS.** Drive to Dogubeyazit, the closest town to Mt. Ararat. Visit the famous 17th century Ishak Pasha Palace, built on a high valley overlooking the caravan route. In the afternoon continue to Kars, small city which is a beautiful example of Russian urbanism of the 19th century. Dinner and overnight in Kars.
- Day 10: Tuesday, October 16: KARS - ANI – ERZURUM** Morning visit Ani, the capital city of an Urartian State, and later of the Armenian Bagratid Kingdom from 953 to 1045 AD. Among the ruins of this ancient city there are eight churches, a convent and a citadel along with the main cathedral which has alternately been a church or a mosque. Drive to Erzurum. largest city in eastern Anatolia. Visit the Islamic monuments from Seljuk, Mongol and Ottoman eras, Ulu Mosque and Cifte Minare. Dinner and overnight in Erzurum.
- Day 11-13: Wednesday-Friday, October 17-19: ERZURUM – PONTIC/BLACK SEA REGION of TRABZON.** City tour of Trabzon. Visit Hagia Sophia and Sumela Monastery which was well known and respected as a monastic center from the 4th century until 1923. **Learn Pontic dancing! Folk dance with Lee and local teachers.** Dinners and overnights at Trabzon.
- Day 14: Saturday, October 20: TRABZON-ISTANBUL** Fly to Istanbul, then home to USA. or:
Take our 5-day/4 night Istanbul extension! Sat.-Wed.: Oct. 20-24.
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Poetry Corner

STEPS IN TIME

Soft rock,
one two, one two,
footsteps on the sidewalk
exactly on the beat.

Staccato heels,
clicks on cement,
a secretary's sleek suit
and polished smile.

Heavy boots,
no echo on the count,
construction worker's
deliberate steps in time.

Lovers' stroll,
gliding on rain mirrors,
caressing the walkway
feet barely touching

Tanned arms swinging,
small sneakers
stubbing toes in cracks,
oblivious skipping.

Steps of age,
shuffling with lost grace,
far behind
faint brushes on brass cymbals.

– Lillian Rodich

LIMERICK

A ferocious young man from Fontana
Was so tough that he'd swim with piranha.

But his bombast dissolved
When heart and feet got involved
In dancing the lovely Smilyana.

– Carl Pilsecker

ALERGARE IN NORI (RUNNING THROUGH THE CLOUDS)

Alergare in Nori by **Rodica Elena Lupu** (Reader: and Translation: **Georgeta Bostean**) Contemporary poetess and novelist, Lupu was born in Romania at the

onset of the communist era in the early 1950s, which influenced her militant literature. Her awards include: the Special Prize for Poetry (Romania, 2010), the Prize for Excellence (Spain, 2010), among others.

The poem is re-printed here, in Romanian and English, with permission.

Romanian

Atâta frig s-a condensat în aer
Si-atâta intuneric în pamânt,
Prin rumegusul iernii vântul taie
Mici fulgere în vidul pal dansând.

Norii se tin în cârje de ninsoare
Vag timpul tesatura si-o complica,
Contururile ard în îngrosare
Sub marea de lumini cu ochi de sticla.

Culorile sunt reci si parasite,
E o aversa de metale gri,
Largi voaluri indigo cad împietrite,
Sub rasuflarea serii albastrii.

Atâta timp s-a condensat în aer
Si-atâta necuprindere-n cuvânt
Prin zatul departarilor ma-ncaier,
Cu umbra mea, în vidul pal dansând.

English

The coldness so condensed into the air
The darkness' thickness mother earth bears,
Through winter's sawdust winds are sharply slicing
In the pale void lightning bolts are dancing.

The clouds rest on snowflakes as on crutches
A vague contortion time in its net punches,
The contours thicken, burning as they rise
Under the sea of lights with glassy eyes.

The colors are so frigid and deserted,
A downpour of metals, gray and sordid.
Large veils of indigo fall to the ground
Stoned by the breath of evening's blue sound.

The time is so condensed into the air,
Infinity trapped in the word, I fare
To distant lands, my shadow wrestling,
In the pale void both of us are dancing.

Russian Dance and Music

settled in the European part of the present territory of Russia. Those tribes were famous for their love and mastery of music, singing and dancing, according to Byzantium and German manuscripts. It is known, that in 591 Avars' khan sent Slavic singers and *gusli* players as ambassadors to the Byzantium Emperor. The music of Kievan Rus, the first Russian state formed in the 10th century, was not homogeneous, just like the tribes that made up this country. It included Finno-Ugric, Turkic and other prototypes besides Slavic ones.

Guttural singing traditions of Siberia and the Far East are very old. Regional and ethnic (pre-national) traditions remain evident in Russian folklore. Thus, folk singing traditions of the northern, western, southern and central regions, as well as settlements in basins of big rivers of Oka, Volga and Don, have their own distinct features. The majority of still alive folk songs have pagan roots bearing the impact of Christian rites.

Ethnic (folk) music in Russia can often be categorized according to the amount of authenticity in the performance: truly authentic folk music (reproductive performances of traditional music), folkloric and fakeloric performance.

Authentic folk music

This music is closely tied in with the village life and traditions. It was usually not performed by music professionals. In recent years there has been a marked decline in authentic folk performance practice. Festivals, competitions and the work of ethnomusicologists have made attempts at preserving what has survived. In recent times there has been a movement by musicologists to study and reproduce authentic folk music in an authentic performance style on the concert stage. This movement in Russia is spearheaded by members of the faculty of folk music at the Moscow Conservatory.

Folkloric music

This category includes music by groups led by music professionals, past and present, who have taken authentic musical material, and then arranged and performed it. It was widely accepted as 'authentically Russian' by Western audiences (conditioned, for instance, by performances by the Red Army Song and Dance Ensemble).

The category includes many of the regional folkloric ensembles and dance companies popular in the Russian Federation. Often these folkloric ensembles specialize in collecting and maintaining the folk music

traditions of the area of their origins which they service. They perform in stylized stage costumes based on the authentic costume designs used in the village but modified for stage use. Most inauthentic - but widespread - was the practice of performing so-called Cossack *prisiadki* (low-squatting dances) in perfect synchronization; as Professor Laura J. Olson observes, "this situation did not reflect actual Cossack traditions so much as it borrowed from the traditions of Russian ballet that dated to the late nineteenth century".

Fakeloric music

Includes music composed by city intelligentsia and professional composers in a folkloric manner. Some 60-80% of contemporary Russian folk music marketed to the West is not "authentic" and can be loosely labeled as fakeloric. Much of the music of the Russian folk instrument orchestras can also be categorized in this group as it is based on academic music traditions and playing techniques, only taking a folk element as its inspiration.

In recent times music professionals who have completed diplomas in noted conservatories performing on Russian folk instruments are now questioning their "folkiness" when they perform, as none of their music was ever really performed originally by the (village) folk. Some now refer to their music as being academic folk music which to many academic musicians is an oxymoron.

Vocal music

Authentic Russian folk music is primarily vocal. Russian folk song was an integral part of daily life in the village. It was sung from morning to night and reflected the four seasons and significant events in a villager's life. Its roots are in the orthodox church services where significant parts are sung. Most of the population was also illiterate and poverty stricken meaning that resources for instruments could not be had and notation of any kind, which is more relevant for instrumentals than for vocals, could not be read.

Russian folk songs and dances were formed in two cycles: one of them is associated with calendar rites (sowing, harvest, etc.), while the other has to do with family rituals (wedding, birth, burial, etc.). The epoch of Old Rus is characteristic of heroic ballads singing the praises of noble princes and instrumental music (pipes, horns, tambourines and kettle-drums). Special

continued on page 10...

Calendar

Note: Federation Dance Events are in Bold.

CALL TO CONFIRM ALL EVENTS

AUGUST

7 Tango Music & Dance Concert, Sunday concert 3:00 p.m., reception 4:00 p.m. at Rancho Cordillera del Norte, Nordhoff & Wilbur, Northridge. Info: (818) 998-0326 or elisabethwaldmusic.com

11 Westwood Co-op, guest teacher, Paul Mulders, Thursday, 7:30 - 10:15, Felicia Mahood Senior Center, 11338 Santa Monica Blvd. Info: (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com

14 Culver City English Country Dance, Caller: Annie Laskey with music by Frank Hoppe & friends, 4-7:00 p.m. at Lindberg Stone House, Lindberg Park, 5041 Rhoda Way, Culver City. Info: Annie Laskey (310) 837-3427 or caldancecoop/playford

26-28 Greek Festival at St. Spyridan Church, 1391 Chaffee St., Upland. Info: (909) 985-4411.

SEPTEMBER

3,4,5 Greek Festival at Assumption of the Virgin Mary Church, 5761 E. Colorado, Long Beach. Info: (562) 494-8929.

3,4 Greek Festival at SS Constantine & Helen Church, 43404 - 30th St. West, Lancaster. Info: (661) 945-1212.

5 Labor Day Party, West L.A. Folk Dancers, Monday, 7:45 p.m. with Beverly & Irwin Barr at Brockton School, 1309 Armacost Ave., W.L.A., 90025. Info: (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com

9-11 Greek Festival at St. Sophia Church, 1324 S. Normandie, Los Angeles. Info: (323) 737-2424.

10, 11 Greek Festival at SS Constantine & Helen Church, 3459 Manchester Ave., #32, Cardiff-by-the-Sea. Info: (760) 942-0920.

10, 11 Fall Equinox Folk Music, Dance and Story-telling Festival at Rancho Cordelia del Norte, Northridge. Dancing, singing, instrument classes, performances, crafts, food. Info: (818) 817-7756, www.ctmsfolkmusic.org

16 Friday Partner Dance evenings with West L.A. Folk Dancers resume Friday, Sept. 16, 7:45 p.m. at Brockton School, 1301 Armacost Ave., W.L.A. See OTS for details. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com

16-18 Greek Festival at St. Anthony Church, 778 S. Rosemead Blvd., Pasadena. Info: (626) 449-6945.

18 Nevenka concert. The women's chorus, Nevenka, at a house concert in Northridge. See OTS. Reservations essential. Info: (818) 368-1957, JayMichtom@verizon.net.

23-25 Greek Festival at St. Nectarios Church, 20340 Covina. Info: (626) 967-5524.

23-25 Greek Festival at St. John Church, 5300 S. El Camino, Las Vegas, NV 89101. Info: (702) 221-8245

OCTOBER

1 Playford-to-the-Present Ball, 2011, Saturday at War Memorial Hall, So. Pasadena. Dance Master: James Hutson. Info: Annie Laskey (310) 895-1571 or caldancecoop/playford

1, 2 Greek Festival at St. Nicholas Church, 42030 Avenida Alvadado, Suite A, Temecula, CA. Info: (951) 296-6207.

28-30 Camp Hess Kramer Workshop Weekend, Malibu. Teachers: Beverly Barr, Gary & Jane Diggs, & Denise Heenan. See OTS. Info: Irwin (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com

31 Halloween Party with West L.A. Folk Dancers, Monday 7:30 p.m. at Brockton School, 1301 Armacost Ave., W.L.A. Info: Beverly (310) 202-6166, (310) 478-4659 or dancingbarrs@yahoo.com

NORTHERN CALIFORNIA

8/13,14 Lecture, Show & Workshops on Middle Eastern Dance with Tarik Sultan at Halanda Studio, 1062 Lincoln Ave., San Jose, CA 95125. Info: hala@haladance.com

8/19 Stellamara in Concert, Friday, 8-10:30 p.m. at 830 Bancroft Way at Sixth St., Berkeley, CA. Info: (510) 486-8700 or rudramandir.com/performance/stellamara-concert.html

8/24 1st Annual Festival Baksheesh - a celebration of Balkan and Romani music and benefit for the EEFC 7pm-midnight, at Rhythmix Cultural Works, 2513 Blanding Ave., Alameda. http://rhythmix.org



Special Workshop

with

Paul Mulders



Master Teacher of Yugoslav and Macedonian Dance

Sunday, August 14, 7:00 PM

Clubhouse 1, Laguna Woods

enter through Gate 1, Avenida Sevilla and El Toro Road, say you are going folk dancing.

The address is: 24232 Calle Aragon, Laguna Woods, 92637

More info: (949) 586-2044, (949) 770-7026, www.lagunafolkdancers.org

Drop-in fee \$5.-

HOSTED BY

Laguna Woods Folkdancers



Netherlander Paul Mulders is well known and well regarded throughout Europe and the U.S as a dance instructor, specializing in Yugoslav and Macedonian dances, the Roma village dances of Prilep and Bitola in particular. He had studied dance in the Balkans and assisted Pete Atanasovski throughout the summer of many years. He has taught at numerous folk dance venues in this country.

Paul, we are happy to welcome you back for your third Laguna workshop!

Recent Events

A FAIRY TALE STATEWIDE FESTIVAL

Statewide was exactly what it proposed, a Fairy Tale. I found the Memorial Day weekend event in Solvang to be aptly named and carried out. From the quaint town of Solvang to all the folks making it happen to all the folks attending and enjoying the event. A fairy tale Folk Dance Festival is exactly what we all enjoyed.

So many great folks pitched in to make the event come to a successful and enjoyable conclusion. From the fliers advertising the event, to the decorations creating the ambiance at the two sites, to the registration set up and check-in procedures, to the marvelous instructors, the motel, the food, the folk dancers, entertainment, the great little city nestled in the Santa Ynez Valley. Wow! It all took off and kept on going until it was time to pack up and drive away.

For me, the weekend began early on Friday morning when I left my home in San Gabriel and drove to Solvang taking the long route via highway 101 through Buellton in an attempt to avoid the expected traffic. The drive was a pleasant one and not as congested as I feared. After exploring the lovely little city, Solvang, I met up with our leader, **Marsha Fenner**, and we began to explore the dance sites.

Since this was to be a "Folk Dance" event our first dance was at a lovely church on Friday evening, Bethania Lutheran Church. Here we got to know many of the folks we would be spending the weekend with. The warm atmosphere enchanted us all.

Then on Saturday the festival kicked into high gear as 'folks' began to check in from all over Northern and Southern California. From San Francisco to San Diego we merged into a happy and joyous crowd ready to learn, dance, eat, wonder at our dance site and enjoy one another's company. Saturday was full of marvelous teaching from **Yves** and **France Moreau**, a lovely luncheon for many, live music and Danish dance teaching by **David Heald**. More dancing; then we broke for dinner. Most of us returned to the Veteran's Hall for an evening dance and dance reviews.

Sunday woke us to a morning of breezy (windy) weather and a continuation of the marvelous program but with different dances all day and into the evening. At the evening dance party we were treated to ice cream from the Las Vegas folks. But dancing was our primary interest and we returned again and again for more of it along with live music.

Throughout the weekend we celebrated the installation of officers for both north and south Federations, past presidents reception, ordered CD's and DVD's so we will be able to continue the new dances to which we have been exposed. Finally we enjoyed one another's company at a lovely Bar B-Q on Monday, Memorial Day.

There is no way thanks can be expressed to all who volunteered their time and talents to make the Fairy Tale Folk Dance a grand success. We thank all who attended and were so gracious with their willingness to help as needed. Thank you all for being there.

— *Sylvia Stachura*

STATEWIDE 2011

Wondering...

Was it because I brought my best self to four days of festive folk dancing -- or was it the tiny, tidy town of Solvang where we gathered Friday night -- or was it the carefully cleaned church hall with it's shining wood floor... that created it?

Surely it was each of those threads in a magic shuttle moved by some mighty hand, weaving all with joyous, singing hearts from north and south, east and west; weaving on that village loom of loveliness, this tapestry of sparkling memory that lingers...

— *Camille Dull*



Photo courtesy of Marsha Fenner

Calendar

9/22–25 Tamburitza Extravaganza. This annual event is being held at the Hyatt Regency San Francisco Airport. Four days of tamburitza music from some of the best groups in North America. to reserve your room call (888) 421-1442. Info: <http://www.tamfest2011.com/>

11/25- 26 Kolo Festival. The 60th Kolo festival will be held on Friday and Saturday of Thanksgiving weekend, Teachers: Steve Kotansky, Balkan, Bata Marcetic, Serbian, John Filcich, kolos. At 50 Phelan Avenue, SF. See OTS.

OUT OF STATE

MAINE

Mainewoods Dance Camp Schedule:

8/14-20 Teme Kernerman - Israeli; Jaap Leegwater - Bulgarian; Ann Smith - Scottish.

8/21-27 Sonia Dion/Cristian Florescu - Romanian; Dale Hyde - Welsh.

8/28 - 9/3 Roo Lester - Scandinavian; Hilde Otterholt - Hawaiian; Lee Otterholt - Balkan & Beyond. See OTS. Info: info@mainewoodsdancecamp.org

NEW MEXICO

8/4–7 NM August Camp with Yuliyana Yordanov, (Bulgarian) Carlos Mora (Cuban Rueda de Casino). Socorro. Info: www.swifdi.org.

NEW YORK

8/13-20 Balkan Music & Dance Workshop, Teacher: Michael Ginsburg; Music: Makedonski Biseri, at Iroquois Springs, Rock Hill, NY. Info: eefc.org

OREGON

8/11-14 Junction City Scandinavian Festival, Junction City. Info: scandinavianfestival.com

9/2 –5 Balkanalia, Long weekend of Balkan dance, music, songs. At Camp Angelos, near Portland. Ahmet Luleci, Cristian Florescu and Sonia Dion. Info: (503) 234-9088, reagel@spiritone.com, balkanalia.org

VERMONT

10/6–10 Weekend Camp in Traditional Northern Italian Dance. Organized by Marie DiCocco & Celest DiPietropaolo. Barre. See OTS. Info: mdicocco@erols.com.

WASHINGTON

8/19-21 Norsk Folkdancers Stemne with Projekt Tove, Camp Brotherhood, WA. Info: seattlestemne.org

FOREIGN

BULGARIA

8/3-15 Folk Tour to Bulgaria led by Jim Gold. Info: jimgold@jimgold.com

GEORGIA

8/15-22 International Folk Festival - Kvalinateli at Batumi, Georgia. Info: festivalbatumi@gmail.com

GREECE

8/5-17 Greek Traditional Dance Seminar organized by Yannis Konstantinou & Lingistes. Info: carolinesimmonds@hotmail.com or (415) 272-4641.

10/16-30 Greece & the Greek Islands led by Lee Otterholt. jimgold@jimgold.com or (201) 836-0362.

HUNGARY

8/2-15 Folk Tour to Hungary led by Adam Molnar. Info: jimgold@jimgold.com or (201) 836-0362.



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On the Scene

2011 CAMP HESS KRAMER WORKSHOP WEEKEND - OCT. 28-30, 2011

Save the dates. All year campers continue to talk about the Camp Hess Kramer weekend and they are anxiously waiting for the next enjoyable weekend.

Our teachers this year are veterans of the Hess Kramer weekend. We will be learning dances from **Beverly Barr**, Los Angeles, **Gary & Jane Diggs**, Albuquerque, and **Denise Heenan**, San Jose. They teach in their respective cities, and other workshops during the year. We look forward to seeing each other, dancing together and building lasting friendships.

See the full page ad in this issue of Scene. For more information contact: Beverly or Irwin Barr (310) 202-6166 or (310) 478-4659, dancingbarrs@yahoo.com

KOLO FESTIVAL CELEBRATES ITS 60TH ANNIVERSARY IN AN OLD/NEW LOCATION!

The California Kolo Festival has a new location for its 60th Anniversary and it is where it has been held in the past - the City College of San Francisco. We are in the new wellness building with wonderful floors designed just for dancing and we have plenty of on-site parking. We will use three of their dance studios. Two rooms will be used for classes and parties and the third will be for a *kafana* - at last a *kafana* with room enough to dance!

This will be a special Kolo Festival with great bands and teachers, plenty of dancing room and free parking! What a difference it will make: rooms for dancing to two different bands, no stairs to run up and down, everything on one floor.

The dance teachers will be: **Steve Kotansky**, Balkan, **Bata Marcetic**, Serbian, **John Filcich**, kolos. Bands aren't set yet but be assured that this is a special Kolo and they will be very good. More information will be coming as it develops. For information contact **Jerry Duke**, jcduke@sfsu.edu or check our website, soon to be updated: <http://balkantunes.org/kolofestival>

Come and help us celebrate our 60th Anniversary November 25 and 26. Lessons start around 9:00 a.m. and continue all day with a Kolo Band Jam in the evening before the dance party. It moves!

We are at 50 Phelan Avenue, just off Ocean Avenue, San Francisco, CA 94112.

– Gary Anderson

NEVENKA CONCERT

Nevenka, the mostly-Balkan women's chorus, will be performing on Sunday evening, September 18 at 7:00 at a house concert. It will be outdoors at a home in Northridge. This truly outstanding group sings *a capella*, or with some musical accompaniment. Reservations essential! (818) 368-1957, JayMichtom@Verizon.net

ARE YOU INTERESTED IN A DAYTIME DANCE CLASS?

It's more fun than an exercise class or going to the gym, much healthier than going out to lunch, and less expensive than shopping. Try it - you will love it.

Beverly Barr teaches two folk and line dance classes that meet the above criteria and the bonus is that it is good for you too. You will have a good time.

Tuesday at Roxbury

We dance from 10:45 a.m. to 12:30 p.m. - \$1 per class for Beverly Hills residents, and \$2 per class for non-residents. This is an intermediate class learning and dancing international folk and line dances. Everyone is welcome to attend. We meet in the auditorium, 471 So. Roxbury Dr. in Beverly Hills, about one-half block south of Olympic Blvd.

Wednesday In Culver City

We dance from 3:00 to 4:30 - \$4 per class for all. We meet in the Yanji-City Room at the Culver City Veterans Memorial Auditorium on the southwest corner of Culver Blvd. & Overland Ave.

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

MAINEWOODS DANCE CAMP

Ethnic Items for Sale!

There are many items to be sold so keep your eye out for something perfect for you! If you are interested in seeing them, you can go to www.ebay.com and search "Mainewoods." New items are being listed regularly, so check often!

Don't forget! For information and to register for the 2011 season, visit our Mainewoods website, <http://www.mainewoodsdancecamp.org/>, where you can see our finalized Teacher Schedule, and get all the details on our Registration Page!

Dancers Speak

year, we awarded a half-time scholarship to an avid folk dancer. This year, 2011, we decided to award a scholarship to *Makedonski Biseri*, a folk orchestra direct from Macedonia. Folk music provided by professional Macedonian folk musicians would bring music from the source to be enjoyed by all Stockton folk dancers at the Macedonian Party scheduled for the first Saturday. However, this unique opportunity was not to be. Three of the musicians were not granted visas and, therefore the tour had to be cancelled. What a disappointment!

I'm not too proud to beg, so I am begging all our good friends and fellow folk dancers to make a tax-deductible donation to this scholarship fund in order to encourage young, deserving dancers. Were he here, Bora would be pleased to know that he is being remembered in this generous manner.

Make checks out to: Stockton FDC Scholarship Fund/ In memory of Bora Gajicki. Mail your contribution to: Bruce Mitchell, 2420 Willow Creek Ct., Cool, CA 95614.

– Marge Gajicki

Ethnic Food

BLINI

When I thought about researching Russian recipes, the first thing that came to my mind was blini. I remember being served blini with caviar on a Russian river cruise. However, when I "googled" blini I was surprised by the differences in the recipes I found. The website allrecipes.com used all purpose flour and no yeast in one recipe and yeast and buckwheat flour along with regular flour in another, with the addition of sour cream and heavy cream.

The most interesting website for me was russianlife.com. It started with an article explaining that blini is the plural and the singular is *blin*. In early days, blini was said to be a "ritual food", which was used as an offering to the deceased. Today blini are an essential part of the Russian diet, and are most always found as appetizers on Russian menus. They are made with yeast and are less than 1/2 inch thick. They are commonly served with sour cream and caviar. They may also be accompanied by pickled herring, smoked salmon, or hard boiled eggs.

When made without yeast they are known as *blinchiki*, are a little thicker, and filled with such things as cabbage, mushrooms, or rice and cheese. They can be filled with jam and stacked. *Oladi* are more like American pancakes and often have fruit in the batter.

Here is a basic blini recipe:

- 1 cup regular flour
- 1/3 cup buckwheat flour

- a little salt
- 1-1/4 cups milk
- 1 package yeast
- 2 eggs, separated

Heat the milk to lukewarm and add the yeast, stirring to dissolve. Sift both flours with the salt into a bowl and add the yeast mixture, then the egg yolks. Stir well and cover and let rise in a warm place out of the breeze, for about 45 minutes. The batter should have bubbles forming on top. Beat the egg whites until stiff and fold into the batter, mixing to combine. The blini are then cooked on a moderately hot griddle or non-stick pan coated with a little oil, turning once, as with pancakes.

Serve with sour cream and jam or caviar, or....

– Sandy Helperin



Quote of the Month:

To understand the culture, study the dance. To understand the dance, study the people.

Chuck Davis attended Howard University 1966-68, majoring in Theater and Dance. He danced with Babatunde Olatunji's Dance Company, Eleo Pomare's Dance Troupe, and the Bernice Johnson Dance Company. He formed his own company, the Chuck Davis Dance Company in 1967 and started DanceAfrica, a festival of dance, in 1977. He joined the faculty of the American Dance Festival in 1974 and started a second dance company, the African American Dance Ensemble, in 1983.

Question of the Month:

We have been learning so many exquisite Russian dances in the last several years. Most of them have hauntingly beautiful music and elicit feelings both melancholy and moving. Others, like *Hai Zelenky*, are full of humor and playfulness. Do these two extremes personify the Russian people? I think they are two sides of all mankind.

— Sandy Helperin

The following are answers to June/July's Question of the Month: What is your earliest memory of dance?

I was about four years old and I kept falling down from dizzying bouts of extended whirling during the third movement of Grofé's Grand Canyon Suite.

The sound evoking mule hooves on the trail had gotten me up to dance a marching step, but then this soaring music came and it was so compelling that I had to twirl and twirl, fall, get up, and do it some more.

The record was physically larger than the others in my mother's 78s collection and that first drew me to it. The sound knocked me off my feet and flowed over and through me. It was wonderful to move to music. I remembered that feeling when I began folk dancing nearly 30 years later.

— Jan Rayman

My earliest memory of dance was in Jerusalem, at a celebration, probably a wedding. I was about 6 or 7 years old, and had a Bucharian dress, as was customary at parties, and was dancing Bucharian

movements to beating of a special drum and other instruments. The sleeves of the dress were wide, and the colors bright. It also had some velvet on the patterns. The dance is typically circular arm movements, and the head moves as well.

Folk dancing started for me at age 12, in *Hashomer Hatzair*, a Jewish scout organization, translated as the Young Guard. We danced International, and a lot of Israeli dances

— Tikva Mason

My first experience with folk dancing was in about the 4th grade when I was in a play called "The Good Master" (a book set in Hungary). I played the mother and danced a *czardas* with the "father". My mother made me a skirt and blouse to wear in it, and she made one to match for my little sister, who was 1 1/2 years old at the time.

I liked doing it, but the next time I went folk dancing was about 30 years later when the temple bulletin announced that Beverly Barr was teaching dancing there.

I went to the temple and started learning to dance (taking my mother who was visiting us at that time), and haven't stopped since.

— Rachel Almo

MARGE AT LARGE, REFLECTIONS AND IMPRESSIONS



This time of year is poignant and sad for Anna and me. Bora would have celebrated his 74th birthday around the end of July and our 44th wedding anniversary on the last day of August. We take flowers to his grave a few days before his birthday anniversary, since we are usually at Stockton Folk Dance Camp on his actual birthday, July 24.

Almost three years ago, right after Bora's death, we established the Bora Gajicki Scholarship at Stockton Folk Dance Camp. Folks have been extremely generous, and we were able to grant one young folk dancer a full-time scholarship in 2009. The following

SUNDAY EVENING DANCING IN LAGUNA BEACH

August dancing is hosted by Laguna Woods Folkdancers at Clubhouse 1, 24232 Calle Aragon, Laguna Woods CA 92637, and Clubhouse 2 on August 21st; 7:00 - 9:45 p.m.

August Teaching Schedule

August 7 **Shana Winokur** teaches *Bat Hareem*, Israeli and *Indijski Cocek*, Macedonian Rom

August 14 special workshop features **Paul Mulders** for extended teaching

August 21 **Maria Pahos Bensen** teaches *Tsamiko* and *Pentozali*, Greek at Clubhouse 2, 24112 Moulton Parkway, Laguna Woods, CA 92637

August 28 **Diki Shields** teaches *Sukachko Kolo*, Croatian and *Guhneegha*, Armenian. If time she will review *Moja Diridika*, Croatian

Info:

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

WEST L. A. FOLK DANCERS

The Friday Partner Dance evenings will not meet for the rest of the summer. We will resume on Friday, Sept. 16, 2011.

Info: Call Beverly Barr at (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com If you have not been to this group recently, please call to make sure we are dancing that evening.

Beverly & Irwin Barr's classes will not meet on the following days in August: Mon., Tues. & Wed., Aug. 1, 2 & 3 and all Fridays.

PASADENA FOLK DANCE CO-OP

We teach the same dances all Fridays in August.

Beginning Teaching at 7:45 p.m.:

Joc de Leagane (Romania)

Ying Bin Wu (Taiwan)

Intermediate Teaching at 8:30 p.m.:

Postie's Jig (Scotland)

Refreshments and programmed and requested dances follow until 11:00 p.m.

Cool off with our large drum fan.

Dancingly Yours,

— Jan Rayman

NIKOLAY TVETKOV TEACHING POSSIBILITY

Nikolay Tzvetkov is one of the best - if not the best dancer and teacher in Bulgaria. I have studied with him many times and would like to set up a tour for him in the US for 2012. I'd like to know if you might be interested in having him for a workshop perhaps in the winter/spring 2012. I'll be happy to give you more information if you'd like. Thanks so much for your consideration. (310) 398-2376, jehdance@gmail.com

— Joan Hantman

VESELO SELO

August schedule

August 6 Reviews of recently taught dances.

August 13 All request night.

August 20 **Paul Mulders** teaching recent Stockton dances. This special event is \$8.00

August 27 Reviews of **Paul Mulders'** dances.

— Lu Perry

TRAVEL AND DANCE WITH THE BARRS

Our South American Cruise is in the last stage of planning. The cruise will be in Jan. or Feb., 2012, depending on which cruise is chosen. These are good months for travel in South America. By the time you receive this issue of Scene, we should have the information. We will keep everyone posted with ads in Scene, flyers, & e-mails. Our aim is to have an enjoyable and interesting trip, and to have fun with a great group of very friendly people with enough dance choices to please the dancaholics.

We thank all our loyal travelers for your inquiries, interest, and patience. You are welcome to contact us at any time with questions. Beverly & Irwin at (310) 202-6166 or (310) 478-4659 or dancingbarrs@yahoo.com.

— Beverly & Irwin Barr

PAUL MULDER'S AT WESTWOOD CO-OP

Macedonian teacher, Paul Mulders, will teach dances from Stockton Folk Dance Camp, Thursday, August 11 at Westwood Co-op, 7:30 - 10:15 at Felicia Mahood Senior Center, 11338 Santa Monica Blvd, West L.A. Call Beverly at (310) 202-6166 or (310) 478-4659 or e-mail, dancingbarrs@yahoo.com

WEEKEND CAMP IN ITALIAN DANCE

Thanks to all of you who answered our survey about which Italian traditional dances you enjoyed most and are still dancing. As we already had sensed, groups in the U.S. prefer to dance Italian dances which require little or no improvisation. It has occurred to us that IFD leaders & dancers may be interested in learning Italian traditional dances at a skill level higher than the basic-plus level at which we have been teaching.

Ethno-musicologist, **Placida "Dina" Staro**, who is probably Italy's most knowledgeable researcher and teacher of northern Italian traditional dance, singing, and fiddle playing, will be available to again lead workshops in the U.S. This would be Dina's third series of workshops in the U.S.

As many of you know, we have a house in central Vermont, where we intend to retire. It is near Barre, the center of New England's granite industry. The immigrant laborers during the turn of the 20th century came from Italy, Ireland, Scotland, and Quebec. Ten percent of Barre claims Italian (northern) ancestry. We have asked the city of Barre and the Labor Hall to sponsor a weekend-holiday camp of Northern Italian traditional music and dance from noon, October 6, 2011 to Noon, October 10, 2011 (Columbus Day).

Here are the basic elements we suggest should be included during the four-day camp:

Dance Workshops: 18 hours - Dances from the 6 northern regions of Italy (includes 2-hr. review session)

Instrument Workshops (mostly fiddle): 3 hours

Singing Workshops: 3 hours

Evening parties (4): Live music with **Suonatori**

D'I'Aqua Fredda & local musicians

Local tours: Granite museum, sculptors/ cemeteries, State House, Ben&Jerry's??

Billeting with local families in Barre

Breakfasts and dinners at the Labor Hall

We intend to billet participants with local families, since during October, Vermont experiences "maximum color" foliage, and motel rooms are at a premium.

Due to billeting we may have to limit workshop attendance to 30 participants, and may need a minimum of 20 participants. We estimate that the cost per participant would be somewhere from \$300 to \$350 per participant. Info:mdicocco@erols.com

- Marie DiCocco & Celest DiPietropaolo

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place in song folklore belongs to calendar song cycle; it consists of smaller cycles definitely timed to seasons and pagan festivals (often overlaid with Christian holidays).

Authentic village singing differs from academic singing styles. It is usually done using just the chest register and is often called "white sound" or "white" voice. It is often described as controlled screaming or shouting. Female chest register singers only have a low diapason of an octave to 12 notes.

Instrumental music

Instrumental music for a long period was suppressed in Russia. In 1648 Tsar Alexis I of Russia under the influence of then-prevalent views in the Russian Orthodox Church banned the use of all musical instruments. At that time it was stated that instruments were from the devil. Not easily verifiable today, but some historians also believe that traveling minstrels singing disrespectful songs about the Tsar to balalaika accompaniment, could have been the real reason. As a result of the ban, instrumental music traditions disappeared and did not have a fertile ground for development in Russia for many years. No musical instruments are used in Orthodox churches (in Russia).

In the late 19th century Vasily Andreyev, a salon violinist, took up the balalaika in his performances for French tourists to Petersburg. The music became popular and soon Andreyev had organized a club of balalaika players. This club grew into an orchestra, which in time grew into a movement.

From a simple unsophisticated three stringed instrument, combined with an awakening "Russianness" in the last phases of the Tsarist Empire, the movement led to the development and implementation of many other Russian folk instruments.

The Russian folk instrument movement had its resonance in the cultures of other ethnic groups within Russia, the Soviet Union and the Soviet Block countries. Folk instrument orchestras appeared in Belarus, Ukraine, Kyrgyzstan, Yugoslavia, Bulgaria, Moldavia, and Romania.

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC.
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Denise Heenan
Dances from Stockton Camp and more

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

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

THERE ARE 4 LEVELS OF ACCOMMODATIONS FROM DORMITORIES TO THE DELUXE ROOMS IN THE CONFERENCE CENTER

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FOR INFORMATION CALL

IRWIN - 310-202-6166 or 310-478-4659 or dancingbarrs@yahoo.com

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

Registration on a first come first serve basis

Please make check payable to **CAMP HESS KRAMER COMMITTEE**

Name _____	\$160 Per person\$ _____ Dorm: 2 to 5 persons - Bring bedding & towels
Address _____	\$190 Per person\$ _____ Room in Redwood Bldg., Semi or private bath, Sleeps 2 or 3, bring bedding & towels
City _____ State _____ Zip _____	\$225 Per person\$ _____ Room under dining hall, semi-private bath sleeps 2, with bedding, towels & maid service
Home # _____ Work # _____	\$265 Per person\$ _____ Deluxe room in the Conference Center, private bath, with bedding, towels, maid service
E Mail _____	<u>Single Supplement</u> \$40.00\$ _____
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Smoker _____ Non Smoker _____ Vegetarian _____	
Emergency Contact _____ Phone # _____	

Another memorable weekend camp experience is planned

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