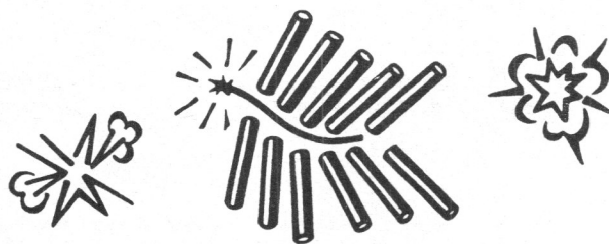


Let's Dance

JULY/AUGUST 1993 • \$1.50



THE MAGAZINE OF INTERNATIONAL FOLK DANCING



Official Publication of the Folk Dance Federation of California, Inc.

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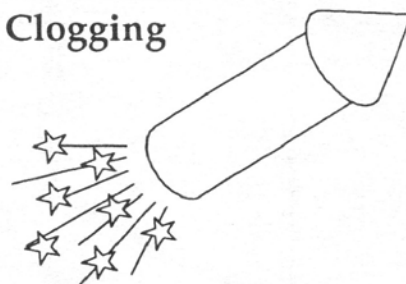
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President's Message

The summer activities are in full swing, and I hope you are all taking advantage of them. In the Fresno area, we look forward to the Sunday afternoon picnics with food and live music to dance to under the cool trees. One is set for the 4th of July. Our annual calendar has many activities listed along with the monthly calendar of events in *Let's Dance*.


The Folk Dance Federation of California, South, has a Revitalization Committee busy at work, and I hope that we can get some good ideas from them to benefit the North for this coming year. Please submit any ideas you might have along these lines.

I would like to thank everyone who sent me their wishes for a speedy recovery from my auto accident in the end of April. The fractured ankle and

ribs are mending well.

May I also thank the Chairpersons for offering to help the Federation by filling a position on the Board. Have a nice summer.

Fran Ajoian
President



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Headdresses from Schwalm

by Barbara Lynch

These women's coifs and men's caps are from central Germany, north of Frankfurt, Hessen "county." The area is called Schwalm because of the Schwalm River, a tributary of the Eder.

The photos accompanying this article are from a 1930s book, printed by Ludwig Simon, Berlin. E.M. Schumacher is the author. The German translating was done for me by Maria Kane, a native speaker, now living in Petaluma.

I found these headdresses particularly interesting because they show a variety of uses and are "signs" of marital status and social events. This little girl (photo 1) is wearing the basic coif which is really an undercap. She probably doesn't have long enough hair to coil under the cylinder on top of her head—yet. This young man (photo 2) has festival clothing on under his smock. His cap is curly sheepskin with a tassel.

The work smock (photo 3) is blue linen and is not embroidered/smocked as the English ones are. The stand-up collar has six or more cords to stiffen it and is "stuffed" at collar edge. Kilting or box pleats protrude at neckline seam. A metal hook and eye fasten the smock. The shoulder yoke is also heavily pleated down the center and box pleated on the edges. I assume this extra fabric, in addition to being attractive, helps pad the shoulder and neck area when tools or loads are carried over the shoulders. These linen smocks are easier to clean than a wool jacket and also shed water to some extent. They are baggy enough to allow freedom of movement.

Note that this man in white (photo 4) has front fall trousers—a style that disappeared in America in the 1840s, except for sailor pants.

These "haube" on the women (photo 5) are "harvest cloths" and function as sun shades as well as keeping dust and straw out of the hair. There is obviously some stiffening under the cloth, but it is too far back on the head to be the usual under cap, and the

ribbon ties are not visible. The aprons and loose jackets, I believe, are to protect regular clothing when doing field work.

This woman (photo 6) is a widow, and her coif is blue-violet in color. It is called a communion coif "abendmahl haube." Under it are two other structures: see next picture.

The woman on the right (photo 7) shows the basic under cap. The second cap goes on over this and is heavily embellished with crochet, couched metal threads, and embroidery. Over this goes the widow's veil, the unmarried woman's coif you see on the left. This veiling is pinned to undercaps, which are tied to the head.

This man's hat (photo 8) is called "drei meister" in German; or as we would say, "three cornered hat, tricorné. The ribbon hanging down signifies mourning.

This bride (photo 9) looks as if she could hardly move with all those layers of clothing and the heavy bride-crown. Behind her (photo 10) is the groom with a different style crown. His coif is a six to eight inch circle mounted on his hat. It sticks up eight inches in the air at front of his hat. It has four stiff, decorated ribbons raying out on each side. I don't know if these wedding crowns belong to one of the families or if the village owns them. Here (photo 11) is a clearer view of the groom's wedding crown. The women are bridesmaids.

The grooms man (photo 12) is fortifying himself for the journey to deliver the bride's dowry to the groom's house. The dowry has linens, feather beds, clothing, etc., and fills a stake wagon so high that ladders have to be used to load and unload the goods.

So—these various headdresses not only denote an area, Schwalm, Germany; but also tell of marital status, mourning, holidays, ceremonies and work.

Seaddress from Schwalm



Photo 1



Photo 2



Photo 3



Photo 4



Photo 5



Photo 6

Headdress from Schwalm



Photo 7



Photo 8



Photo 9



Photo 10



Photo 11



Photo 12

International Folk Culture Center Anniversary Celebration



On Saturday, February 27, 1993 the International Folk Culture Center of San Antonio, Texas celebrated its second anniversary with a gala evening of dancing, food, and entertainment. The program included: Gabor Schöffner performing traditional Andean music; Na Pua O Hawaii, the Hawaiian Polynesian Dance Troupe of San Antonio, performing native dances of the Pacific Islands; and international folk dancing with the Texas International Folk Band. An ethnic snack buffet was also provided.

Gabor Schöffner is a musician and instrument craftsman who was raised in Chile, South America, and his performance offered us a rare opportunity to experience the haunting magic of the rich Andean music tradition. He plays the music from his native land on authentic Andean instruments such as the "kena" flutes, "antara" and "siku" panpipes, the "bombo" tree-trunk drum and the 10-string "charango." He began his search for quality instruments by building his own kena and charango in 1975, and in addition to performing in the traditional styles, he has also since dedicated himself to creating instruments of exceptional quality and timeless beauty.

Na Pua O Hawaii is a talented group of Hawaiian musicians, Tahitian drummers, and dancers who have been performing professionally since 1978. Most of the performers are native-born Hawaiians who now reside in San Antonio, and their colorful performances of ancient rhythmic chants and hypnotic dances are authentic representations of the traditions of Hawaii, Samoa, New Zealand and Tahiti. In performing for us, they took us on an exciting musical tour of the Pacific island paradise, and the highlight of their show was a thrilling men's flaming fire knife dance from Samoa.

Through the year the International Folk Culture Center continues to provide a wide variety of public programs and activities including: recreational folk dancing, folk culture classes, regular monthly dances, weekend workshops in both dance and music, and occasional special events. The Center also maintains a Central Calendar of Events and publishes a bi-monthly calendar of events and a tri-annual newsletter to aid in networking and in disseminating information about regional folk culture activities.

Additional information about the Center is available by writing to the International Folk Culture Center, Our Lady of the Lake University, 411 SW 24th Street, San Antonio, TX 78207-4689, or by calling 210-431-3934.

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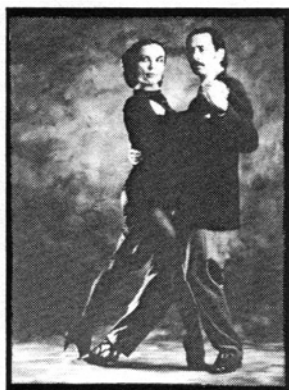
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ARMENIA

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CHOREG

- 1 quart of milk
- 2 cubes butter
- 3/4 cup sugar
- 1-1/2 teaspoons salt
- 14 cups flour, approximately
- 2 cakes yeast
- 1/2 cup lukewarm water
- 3 eggs
- 1-1/2 tablespoons anise seeds
- 2 eggs, beaten
- Sesame seeds

Scald milk, add butter, sugar, and salt, and stir until well mixed. Cool to lukewarm. Add the 4 cups of flour. Dissolve yeast in lukewarm water and add along with the 3 beaten eggs and anise seeds. Add additional flour to make a soft dough. Knead thoroughly for about 5 minutes. Place dough in a greased mixing bowl, spread a thin coating of oil over top, cover, and set in a warm place to rise.

When nearly doubled in bulk, turn out on a floured board and pat into a large flat round of dough, about 1-1/2" thick. Cut the dough into strips about 3" wide. With a rolling pin, roll each strip to 3/4 inch thick. Cut crosswise into strips 1" wide. Braid three lengths together, making a small roll about 4" long; tuck the ends underneath. Brush tops with the 2 beaten eggs, and sprinkle with sesame seeds. Let rise until nearly doubled in bulk.

Bake in a hot oven (400°) for 10 to 15 minutes or until brown. Makes 3 to 4 dozen, depending on the size.

RICE AND SPINACH ARMENIAN

- 1/2 cup oil
- 1 cup sliced onion
- 2 pounds spinach
- 1 cup raw rice
- 1/2 cup canned tomatoes
- 2 cups boiling water
- Salt and pepper to taste

Heat oil in a deep saucepan; add onions, cover and braise slowly for 15

minutes. Wash spinach well and cut up in large pieces, stems and all. Put spinach on top of onions; next add the rice, then tomatoes and water. Season to taste with salt and pepper. Cover and cook over low heat for 45 minutes, or until rice is tender. Serves 6

HAIGAGAN KEBAB (Armenian Lamb)

- 4 pounds of lamb shoulder
- 2 onions
- 2 eggplants
- 4 green peppers
- 4 tomatoes
- Salt and pepper
- 1 cup sherry
- Vegetable parchment paper

Cut lamb into 8 large pieces and each onion and eggplant into 4 pieces. Cut peppers and tomatoes in half. Take 8 sheets of vegetable parchment paper, and on each arrange a piece of lamb, onion, eggplant, pepper, and tomato. Sprinkle with salt and pepper. Pour 2 tablespoons of sherry over the top, and wrap up. Place the "bundles" in a roasting pan. Bake in a moderate oven (350°) for 2-1/2 hours. DO NOT turn packages or cover pan. No water is needed, since the moisture of the vegetables plus the sherry gives a natural gravy. Serves 8

CHICKEN TCHAKHOKBELLI

- 1 cube butter
- 2 2-pound chickens, each cut in 4 pcs.
- 1 onion, sliced
- 1/3 cup sherry
- 1/2 cup tomato juice
- 1 cup water
- 1 teaspoon paprika
- 1 teaspoon salt
- Pepper

Melt the butter and fry the chicken until light brown. Remove the chicken to a baking pan. Fry the onion in the remaining butter until limp, then pour this over the chicken. Combine sherry with tomato juice, water, and seasonings, and pour over the chicken. Bake, uncovered, in a hot oven (400°) for 1 hour, turning the chicken at the end of the first half hour. The juices in the pan make an excellent gravy. Serve with rice pilaff.

CALENDAR of EVENTS

Ed Kremers, 155 Turk Street, San Francisco, CA 94102, 415-775-3444

- July 1 Thurs SACRAMENTO: Non partner DANCING ON THE DECK with Stan Cummings & Bruce Mitchell 7:30-9:30
Hamilton St. Park 916-988-7920
Every Thursday except 7/29 FREE
- July 3 Sat SACRAMENTO: Kolo Koalition party; 916-923-1555
VINEBURG: Napa Valley FD; Schaal Hall
Emerson 707-258-0519
- July 4 Sun MARTINEZ: Picnic & dance on the Horn Farm, 10 AM until you leave; potluck; 510-228-8598;
ALSO every Fri eve July 9-Sept 3 inc.
FRESNO: FD picnic; 209-255-1786 (Garabedian)
- July 10 Sat PETALUMA area: Cheese Factory Festival 707-546-8877
PALO ALTO: Los Quadros party, 1st Cong Church
415-493-5033
SACRAMENTO: Folk Dance Party, Babcock School, Baldwins 916-455-5000
- July 11 Sun SARATOGA: Ethnic dance performances, Villa Montalvo 6 PM Info: program 415-474-3916
tickets 415-392-4400
- July 16 Fri SAN FRANCISCO: Changs Folk Dance Party 415-661-9426
- July 17 Sat BERKELEY: Folk Dance Party at Live Oak Park Gym
1301 Shattuck at Berryman 7:30-10:30 PM
\$3 mem \$5 non mem "Vacation Cruise"
- July 24 Sat PALO ALTO: Pen Council Party; Lisin 408-252-8106
SAN CARLOS: F.D. Party, Community Ch, 415-368-7834
SUNNYVALE: Mid-Pen Scand. Party; Masonic Temple
415-323-2226
SACRAMENTO: New Eng Country Dancers
916-736-0845 or 916-481-1974
- July 31 Sat FIFTH SATURDAY PARTIES: Fresno 209-255-1786
East Bay 510-228-8598
Napa 707-258-0519
Peninsula 408-252-8106
- Aug 1 Sun FRESNO: Grape Blessing Picnic 209-255-1786
- Aug 7 Sat SACRAMENTO: Kolo Koalition party; 916-923-1555
VINEBURG: Napa Valley F D Party; Schaal Hall
Emerson 707-258-0519
PENINSULA: Folk Dance Party; Lisin 408-252-8106
- Aug 8 Sun SAN FRANCISCO: Belly Dance Festival; 415-668-1515
Sun FRESNO: Grape Blessing Picnic 209-255-1786
- Aug 12 Thurs SACRAMENTO: Non Partner DANCING ON THE DECK
All Thursdays in August except 8/5
- Aug 14 Sat PALO ALTO: Los Quadros FD Party; MacDonald
415-493-5033
SACRAMENTO: FD Party, Babcock School, 916-455-5000
SACRAMENTO: New Eng Dance Country Dancers,
916-736-0845 or 916-481-1974
- Aug 15 Sun GUERNEVILLE: Armstrong Grove picnic & dance
707-546-8877

(Continued on Page 14)

Lunden grønn (Norway)

Lunden grønn (LOON-duhn GRUHN) is a shortened title from the song dance called "Jeg gikk meg ut i lunden grønn" (yah-ee YEEK mah-ee OOT ee LOON-duhn GRUHN), which means "I went out into the green grove." It is a kind of dance done almost exclusively by organized folk dance groups. The dance form is based on the living Faroe Islands tradition, also thought to have existed in Norway at one time, but it has been changed considerably in the Norwegian revival. The Norwegian form of the Songdances was created mostly by Hulda Garborg just after 1900 with the primary motive of getting people to sing Norwegian songs. New song dances are still being created today using appropriate songs, ballads, well-known country songs, and sometimes more recently to popular songs.

In Norway the only accompaniment for song dances is singing. Because of this, song dances have also been used in some places where there is a religious objection to dancing. Alix has taken the liberty of dancing to a recording because of the difficulty of learning song words in Norwegian. This dance was created for another song "Hans og hånå", but works well with this song "Lunden grønn" since both are reinlenders.

This dance was presented by Alix Cordray at the 1992 University of the Pacific Folk Dance Camp at Stockton, Ca.

CASSETTE: Dansk Norsk PAK 1004 Side A/4; Heilo 7008 Side B/10. 2/4 meter

FORMATION: Cpls in a single circle facing RLOD (CW), W on M R, holding hands R over L, thumbs crossed, palm to palm, R palm up, elbows bent and R arms held close to the R side of the body.

STEPS: Kvilesteg: (1 1/2 meas) Step fwd on L (ct 1); step on R slightly fwd, or beside L (ct &); step fwd on L (ct 2); lift on L, keeping R close to the floor (ct &); step fwd on R (ct 1); lift on R, keeping L close to floor (ct &). Step repeats exactly.

Reinlender step: Step fwd on L (ct 1); step fwd on R (ct &); step fwd on L (ct 2); lift or low hop on L (ct &). Step alternates. Step may also be danced bkwd or sdwd.

STYLING: Svikt: To look Norwegian, all steps should have a feeling of down-up-down; that is, wt is lowered on cts 1,2 and up on the & cts.

Ftwk is the same for M and W.

MUSIC	2/4 meter	PATTERN
-------	-----------	---------

Measures

4 meas INTRODUCTION No action.

I. VERSE

1-6 Dance 4 Kvilesteg steps fwd in RLOD.

- 7-8 Release corner's hand. M raise joined MR, WL hands slightly and with 2 Reinlender steps turn in place once CCW, M dancing bkwd, W fwd.

II. CHORUS

- 1-3 Resume beg pos and dance 2 Kvilesteg steps fwd in RLOD.
- 4 Step fwd on L (ct 1); step on R slightly fwd or beside L (ct &); step fwd on L (ct 2); step on R beside L, release hands and turn to face ptr and join R hands in a thumb grip at shldr level as follows: With thumbs up, dancers grasp base of each other's thumb, cupping hands (ct &).
- 5 Beg L, dance one Reinlender step sdwd away from ptr, M twd ctr, W away from ctr.
- 6 Repeat meas 5 with opp ftwk sdwd R, changing thumb grip to L hand.
- 7-8 Keep L hands joined and join R in a thumb grip over L. Beg L, dance 4 step-hops, (or lifts) turning approximately once CW. On last step M steps straight fwd into place, joining hands with ptr, MR, WL to beg over in the large circle.

DANCE SEQUENCE: Dance pattern as written 4 times and then Fig II again.

Jeg gikk meg ut i lunden grønn,
der motte meg ei piga skjønn.
"Å vi' du vera vennen min
og følga med meg hjem?"

I went out into the green grove,
there I met a beautiful girl.
"Oh, do you want to be my sweetheart
and come home with me?"

Chorus:

Sjung fadderi, sjung fadderalla,
sjung fadderi, og fadderalla lei.
Repeat last 2 lines of the verse.

Sing tralala, sing tralala,
Sing tralala, and tralala lo.

"Om åtte dagar sko du få svar
når eg hev fråga mor or far.
Og viss at det æ viljen din,
så sko eg bliva din."

"In eight days you will get an answer,
when I have asked my mother and father.
And if it is what you want,
I will be yours."

Når åtte dagar forgangne var,
da pigan seg en anden tar.
Et oppslagsbrev hun til meg skrev,
ho sviki har sin ven.

When the eight days have passed,
the girl has taken another.
She wrote me a letter breaking the engagement,
she has betrayed her friend.

"Adjø min far, adjø min mor,
adjø min søster og lila bror.
No reiser eg til fremmande land,
kjem alli meir igjen."

"Good-bye my father, good-bye my mother
good-bye my sister and little brother.
I am leaving now for foreign lands,
never to return."

Åttetur fra Asker

(Norway)

Åttetur fra Asker (OHT-teh-toor frah AHS-kehr) is widely used among folk dance groups in Norway. It was collected by Klara Semb, the woman who wrote down most Norwegian dances in her four books. Asker is approximately 15 miles west of Oslo. This dance is described in Klara Semb, Norske Folkedanser II, Turdansar, Oslo 1991, ISBN 82-521-3657-5. Alix Cordray presented this older version of the dance at the 1992 University of the Pacific Folk Dance Camp in Stockton, Ca.

CASSETTE: Norwegian Folk and Figure Dances I, EMI 8C 254-37340 Side A/4. 3/4 meter

FORMATION: The original description calls for circles of 4 couples, but today it is usually done in a large single circle of many couples. W at M R with hands joined and held at shoulder level.

STEPS Waltz*, lift*, step-swing*

Åttetur step: This is a special kind of step-swing. Step fwd on L, bending L knee sharply (ct 1); extend R leg fwd, toe pointed fwd and with the ft just off and parallel to the floor (ct 2); lift on L (ct 3). Keep wt fwd. Step alternates.

STYLING: Svikt: To look Norwegian, both the Åttetur and waltz steps should have a feeling of down-up-down; that is, wt is lowered in cts 1,3 and up on cts 2,3&. Another characteristic is that while rotating CW in the waltz, the steps are thought of as fwd on R and bkwd on L, rather than side to side.

* Described in Steps and Styling, published by the Folk Dance Federation of Calif., Inc.

MUSIC	3/4 meter	PATTERN
-------	-----------	---------

Measures

2 meas INTRODUCTION No action.

I. CIRCLE LEFT AND RIGHT

1-8 Facing slightly RLOD (CW), beg L, dance 8 Åttetur steps fwd. On last step, turn 1/2 CW on ball of R ft to face slightly LOD.

9-16 Beg L, dance 8 Åttetur steps fwd LOD (CCW). On last step, release hands and W turn 1/2 CCW to face ptr.

II. CHAIN TO #5 AND BACK

1-16 Using Åttetur steps, beg L ft, and R hand to ptr, chain (grand R & L), M moving LOD (CCW), W RLOD (CW). Keep hands at shldr level. Counting ptr as #1, dance to the 5th person. With R joined, turn 1/2 CW to face back the way you came.

On the turn, raise joined R hands to make an arch and look at other dancer under the arch. W hold skirt with L, M L hand low on hip where leg joins the torso. Return home to ptr, but do not pass ptr, just stop in ptr's orig pos.

NOTE: There is a little less than 2 meas per hand for this chain. The usual way to phrase it in Norway is to take approximately 7 meas to reach the 5th person, 3 meas to go around, and 6 meas to go back to ptr's place. This phrasing is, however, neither conscious nor fully standardized.

III. WALTZ

- 1-2 Bow to ptr, "støypa ljust" as follows: M cross arms in front of chest, bend down and up. W hands on skirt, place ball of L on floor slightly behind body, bend R knee until L knee touches floor, then rise. Head should be bowed and is the last part of body to be raised.
- 3-14 Assume shldr-shldr blade pos*, and dance 12 Waltz steps, turning CW and progressing in LOD. On meas 3, dance sdwd twd ctr, M R, W L. Beg the ptr turn on meas 4 with the M stepping bkwd LOD on L, W fwd LOD on R. End with M facing LOD, W RLOD.
- 15 M: Facing LOD, stepping slightly fwd, step R (ct 1); hold (ct 2); L (ct 3). W: Facing RLOD, stepping slightly bkwd, step L (ct 1); step R (ct 2); step L (ct 3). At end, separate a little from ptr, allowing hands to slide down ptrs arms. Release M L, W R hands.
- 16 Light greeting: Keep M R and W L hands joined at shldr level and free hands at sides. Both step bkwd on R, leaving L extended fwd on floor (ct 1); hold (ct 2); lift on R, raising L slightly off floor (ct 3). Bow heads slightly.

DANCE SEQUENCE: Dance pattern as written twice.

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CALENDAR of EVENTS (*Continued*)

Aug 20 Fri	SAN FRANCISCO: Changs FD Party 415-661-9426
Aug 21 Sat	SUNNYVALE: Mid Pen Scandia party; Masonic Temple 415-323-2226
	PENINSULA: Council FD Party; Lisin 408-252-8106
	SANTA ROSA: Party Piner Elem Sch; 209-255-1786
Aug 27-29 F, S, & S	FRESNO: St. George's Orthodox Greek Festival 209-255-1786
Sept. 3-6 F, S, S, & M	SANTA BARBARA: 18th Annual Santa Barbara Folk Dance Symposium at UC Santa Barbara See ad in this issue.

COUNCIL CLIPS

SAN FRANCISCO COUNCIL

WHAT'S HAPPENING AT CHANGS - Our fourth Fridays have been going along well, and under Ruth's leadership, we have covered a lot of ground. We will continue with our four Friday schedule, dancing from 8 until 11 p.m. each time. As usual, the third Friday will be party night, and the fourth Friday will be devoted to review dancing.

The following is an interview of Grace Nicholes by Sam Kermoian:

SAM - Gracie, I know that as one of Changs' founding members and its first elected president, our 55th Anniversary must bring back memories. Looking back, how did it all start?

GRACE - A long time ago, Song Chang, an artist, traveled to Europe each year and made sketches which he brought back to San Francisco and made into beautiful Christmas cards, which was his business. He had seen the people participating in folk dancing in the village squares and thought it would be a good thing for people to do in financially depressed times when entertainment shouldn't cost much.

SAM - How did you get involved?

GRACE - I was fortunate enough to be included in a group that met in Chang's apartment to learn dances from Chang and anyone else who knew a dance. Soon the crowd was too big for the apartment and we moved to a bar where they would let us dance for the drinks we would buy. Well, folk dancers don't drink, so we soon lost that place; but our numbers had increased so that if we each paid \$.25 we could probably rent a hall which we did. I had been very interested in folk dancing in college, so this was great for me.

SAM - From that beginning, how did the group form into a club, and what about the missing apostrophe in our club's name?

GRACE - Well, eventually we decided to organize

into "Chang's International Folk Dancers." Chang agreed to the name if we would take out the apostrophe. He said the dancers didn't belong to him but to the world. When we did organize and elect officers, I was elected president and began a happy career of dancing, teaching dance, making costumes, and squeezing in time to teach school to pay my rent.

SAM - Many of us are aware of the leading role you played in Changs' Exhibition Group. We know that you, like other Changs members, went on to form new folk dance groups. Please tell us about those.

GRACE - There were so many dancers at that time, that I formed an exhibition group, like many other groups had - "The Folk Arts" - and later a social folk dance club "The Carrousel." The Folk Arts performed at festivals and civic functions. The Carrousel met every week with a party every month for which the members decorated and furnished refreshments.

SAM - Your fame as an outstanding folk dance teacher is known, not only to us, but across the U.S. as well. You must have studied extensively.

GRACE - Yes, by this time I began studying folk dancing seriously - taking classes in Spanish, Mexican, and other national dances, teaching folk dancing, researching and making costumes, and I just didn't have time to teach school, but made my living through folk dancing. I always worked with the Folk Dance Federation, and held several offices in it. When the Folk Arts disbanded, I formed another exhibition group, the Terpsichoreans, who participated in many festivals and other special events throughout the state.

SAM - Well, Grace Churcher Perryman Nicholes (you have danced under all these names), besides being an honored member of Changs, we know that you are now teaching a women's group. Do you have any final comments for us?

GRACE - Yes, I teach the "San Francisco Women's Dance Circle" for the Recreational Department. It's a Federation member group. All this dancing (I suppose) has given me an arthritic knee and I now dance very little, but I had such a great time getting to this situation, I can't complain, and I still love folk dancing and appreciate Changs.



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REVITALIZATION COMMITTEE REPORT

Preston Ashbourne, Chair

Overview

Several general topics are presented here, at varying levels of detail. There are philosophical statements, areas of complaint, suggestions for improvements, proposals of actions to take, etc.

This report is subdivided into 7 topics, somewhat arbitrarily, as they overlap considerably:

- Funding
- Music
- Marketing
- Philosophy
- Education
- Performing Groups
- Perpetual Revitalization

In each of the meetings and conversations, there was a consensus that revitalization of the Folk Dance Federation is needed to preserve and perpetuate folk dance in Southern California. Because this concept seems to be universally accepted and supported, we are giving an outline rather than an extensive report on the discussions involved. We also do not cite authors of ideas nor give exact quotes.

Funding

All projects will, of course, require money, so funding was a major topic. The Federation's philosophy should be as liberal as possible in this regard. We must be willing to SPEND MONEY! The flip side of this is that we have to make an effort to "make money" to support the spending.

First: Anyone who has discretionary funds should contribute to promoting dance. (Ted Martin suggested that he will help in this way for a really special project.) This may mean channeling funds for some events through the Federation to take advantage of nonprofit status for tax write-offs.

Second: Many companies have programs of matching grants for their employees. Encourage people to look into this!

Third: The Federation should actively seek grants to support many activities, including marketing and administrative costs, and sponsor seminars on how to obtain grants for member groups. Presently, Tony Shay (AVAZ) and Richard Duree (DUNAJ) are valuable resources in this field, being knowledgeable and willing to help. We will be setting up a workshop with Tony soon. We may need to consider establishing an officer(?) solely to apply for grants.

Here is some concrete information that came up at the meetings:

The following cities have or may have Arts Funds: Pasadena, Long Beach, Santa Monica, West Hollywood, Cerritos (?), Costa Mesa (?)

The National Endowment for the Humanities and the California Endowment for the Humanities are funding sources that do not require matching funds. However, they do require an academic sponsor.

Note that "matching funds" do not have to be simultaneous, and can come from gate receipts at events. The matching funds at our end can "match more than one grant!"

Music

If we don't have the "right" music, people won't come dancing! This refers

to sound quality, live vs tape, style of programming, and musical genres.

Younger people today are growing up accustomed to high-tech equipment and accurate sound. Federation and its member clubs should think about conversion to CDs and digital tapes in the not-too-distant future. Gradually, more and more of our kind of music is appearing in this format (e.g. Greek music and the Gypsy Kings are on CD). In the meantime, better tapes can be dubbed off of CD originals for actual daily use at dances.

Use more live music more often! Get people who are not used to it more accustomed to live music by exposure. The musicians in our community are professionals. They need exposure. They need to be treated properly and paid well.

We need to experiment with varying format events (festivals) to determine the correct proportions of live to canned music, and preprogrammed to request selections. As the Federation and the dance community evolve, these variables will change, so this is an ongoing process. We all understand that different groups have differing approaches to suit their membership. Some groups may change with the tide, others may not. It's all okay. In some cases, utterly new groups should form to accommodate new ideas.

Marketing

The Revitalization Committee spent most of its time on the subject of marketing and recruitment. This is the most important area to concentrate on. We need to present folkdance to a wider and younger audience and develop ways to get them involved.

Image

We must project an image of relevance to modern society, one that will be attractive to younger people. We need to research this to determine exactly how to accomplish such a miracle.

Targeting a Market

A marketing campaign should probably emphasize or "target" different age groups in sequence, ie: first aim for the 40+ crowd, then the "thirty-somethings", then young adults/teens, then children. This is not a unanimous concept, since targeting children is the way to preserve the future. The thinking is that people feel most comfortable with people of only a slightly different age range (rather than trying to mix teens with senior citizens). The structures are already somewhat in place for welcoming other adults, whereas there needs to be a whole new "world" set up to accommodate children and teens.

Perhaps there needs to be development in two parallel universes: existing groups who are willing to seek younger members can recruit among younger adults, and structures can be created for the recruitment and teaching of children/teens. Later, or at special events, the groups can co-mingle with all ages represented, as would be the case in a real village environment.

Advertising

Most people have no idea what folkdancing is. We must change that with intensive ad campaigns in various media. Mario Cassetta (KPFF) has always been helpful. Mimika Gottling (KPCC) has a Greek program. KTYM has several ethnic programs. Find others on other stations! Publicity for individual events is one thing, but name recognition is what we need now. Here are some other ideas:

- Adopt a stretch of freeway. It provides 2 "billboards" that will be seen by millions of commuters. (The actual work of cleaning the roadside can be done either by volunteers OR by hiring professional companies for about \$300/month.)

- Write articles on dance for local newspapers. Anyone can help with this. There should be an article somewhere every day!

- Distribute *Folk Dance Scene* to the public at magazine stands.

- Prepare regional lists of folkdance clubs to hand out freely, especially at schools (eg, when a performing company does a school show). Post them at stores, in your office, your doctor's waiting room, etc.

- Put big annual events in the California Ethnic Events directory published by the State.

- Put festivals in the next edition of *California Festivals*, a book that contains over 300 festivals of all kinds, but lacks folkdance-oriented ones!

- Put ads in the publications of singles organizations, which abound in Southern California.

Other Thoughts

- Establish an 800 phone number for the Federation (with answering machine) for an information hotline. This may be a good idea for other groups as well.

- Federation and groups can produce public access TV shows and fill the airwaves with folkdance. (Richard Unciano's daughter is studying film production in high school, and I had training in production at Century Cable.) Public Access shows can either show social folkdancers at their clubs or professional groups performing, or preferably, both. It's cheap, the producers (us) keep the tapes for broadcast on all the cable channels, and its do-able.

- Federation should supply resources to other synergistic entities like the 5-Cities Coalition.

-Communicate regularly with the Los Angeles Cultural Affairs Department and perhaps get them to fund *Folk Dance Scene*.

-Become a component of all municipally sponsored fairs.

-Consider hiring someone as a marketing person (part time).

-Steve Davis suggested doing a questionnaire to poll all groups regarding attitude towards new dancers, younger dancers, and other issues. These other issues might include thing like, "How far are you willing to drive to a folkdance event? Why do you like whichever group you like?", etc.

Recruitment

A large part of marketing is the actual recruitment of new members into the organization. We asked why Contra Dancing is so popular today. Answers included: young crowd, live music, food (e.g., potlucks), singles, and easy dancing (for couples).

We should be jointly sponsoring events with other dance organizations such as those that represent Square, Contra, Cajun, Country Western, Scandinavian, etc. That is, have a program with X% international dances and Y% 'other'. After all, there are already many of us who do several kinds of dance. "Folk" means the social dance of a people (in conjunction with ballroom and as opposed to ritual or performance dance, whether ethnic or not).

Similarly, we should have "cross-over" events, ie. dances done conjointly with specific ethnic communities (e.g., International Folk Dance + Latino [salsa]).

We need a search committee to find ethnic church dance groups to bring into the Federation and its events.

Have ethnic "concerts" at ALL events done by folkdance groups. That means bringing in somebody from ethnic community "X" to demonstrate their folk dance.

Serena Rafoua of AVAZ teaches young Latinos at Belmont High and may be a good contact for this.

Recruitment of Young People

We came up with many ideas for bringing the young into folkdance. They fall into three areas: getting dance BACK into schools, involving the young in special events, and special organizations for them.

Schools

In addition to and in conjunction with the work done by performing companies like AMAN and GYPSY in schools, there should be follow-up. For example, distribute coupons for free admission to dance classes or dance events.

Target schools and send(?) volunteer teachers (especially to places like the Performing Arts High School of CSULA and the Dramatic Arts School in Pasadena). This may require grants to pay teachers.

Send free subscriptions of *Folk Dance Scene* to all school libraries.

People love to win prizes, so offer "scholarships" to dance classes to students in local schools and colleges.

Events

Some events should be designed for young people, and other should just incorporate them somehow.

Mixed events: Get kids as volunteers to help out at the event (watching doors, serving food, etc.) If done through the auspices of a school, maybe they can arrange some kind of credit for their participation. Donna, a young person who was at the meeting at Ted's house, quipped: "ADULTS FREE when accompanied by a teenager." A great idea, no?

Young people's events: We have already started planning what I'm calling "Young People's Galas". These are flashy dance events for teens and twens.

Youth Organizations: Richard Unciano suggested creating an organization like baseball's Little League for dancing. It would use adult volunteers. Richard has experience with such things and could help create it. We would set up performing/competition groups like the Greek churches do. The Dance Education Association (DEA) now has an ethnic category. We could get involved in their competitions, even across category lines (e.g., folk vs modern dance).

Philosophy

Who are we? Where do we fit in the scheme of things? Under "philosophy", I'm including demographics, nomenclature and general principles.

Demographics

Southern California is no longer Euro-centered and WASPy. Afro-Americans, Asians, Latinos and others are part of the population and should be represented in the dance world. (The Federation should maintain up-to-date statistics on population demographics for our marketing purposes.) They have dance cultures to offer us, and we can share with them.

Nomenclature

"Folk" is a much-maligned and misunderstood word. Some people confuse folkdance with square dance. For some, it implies "white and old". "Ethnic" implies "brown", and "World" implies "younger". The education field uses the term "multi-cultural" as a buzz-word, but they use it wrongly. What a mess! We need to clarify these terms for our own use and then make it known to the public.

General Principles

Get younger people! Couple dancing is popular! Have events for people of all ages. Successful groups seem to have a focus. Fulfill expectations. We need young, dynamic teachers. Federation should find facilities for dance, lobby for school facilities, network with other groups, act as a resource center.

Education

Another big topic, including philosophy of teaching in the revitalization concept, and use of schools, plus other ideas.

Teaching dancing, not dances. Teach how to dance and make it fun instead of teaching how to perform choreographies. Dance is not the memorization of thousands of patterns, but the free use of a few elements to create an experience. Teach dance well and have high standards. (Richard Duree is our Teacher Training Chair, and an excellent resource.)

Teachers

Find teachers of dance from other ethnic communities, ie, non-European (we already know those), such as Asian, South American, African, etc. Gema Sandoval of Plaza de la Raza is a source for Latin American dance.

Get teachers into private schools and day-care programs.

Have teacher institutes for Latin American and Asian dance.

Offer high schools curricula like "history through dance".

Teaching Tips

How to dress for dancing: safe, comfortable footwear, avoid shoulder pads, look good, dress up for ethnic events (they're usually in churches).

How to be a club leader.

How to lead lines and line etiquette.

How to lead (for men), partner etiquette.

Escort women to parking lots!!

Expanding Horizons

Encourage attendance at ethnic events (Greek festivals, of course, but there are also many others. It's fun to dance with real ethnics!). Learn firsthand about others' cultures. Also encourage attendance at ethnic music and dance concerts.

Miscellany

Give awards such as trophies and scholarship to meritorious students and present them at the Gala.

Create source lists to be the "yellow pages" of the Federation.

UCLA

Elsie Dunin, Department Chair at the UCLA Department of Dance, will be our mentor for folkdance there. She has the music collection. Rick Spear wants to create a new folkdance club on campus there. A faculty patron is required and must be paid a fee. We thought of doing many different events and classes at UCLA and, depending on what was successful, transferring the methods to other colleges and universities. Richard Duree and Marvin Smith are going to work with Elsie on various projects.

Performing Groups

Performing companies need to be incorporated more into the action of the Federation, and the Federation needs to be very responsive to the needs of the professional ensembles. We now have a knowledge base for this among the officers et al of the Federation (Judith Plonas performs Morris dance, Richard Duree directs Dunaj, Preston Ashbourne is with Dunaj and Gypsy), so performers can feel welcome.

Federation should publish a glossy brochure advertising ALL ethnic dance companies.

A job for some one or a committee would be to solicit outside performing groups from other (ethnic) communities. If they join the Federation, they would get into the brochure as an extra perk.

Perpetual Revitalization

This committee should be a standing committee for two years or more. Then, perhaps under a different name, it should continue to be a "watchdog" for the Federation to insure ongoing participation in programs of outreach and keeping abreast of changes in society.

This report is, in itself, not "final", except for the first phase of revitalization. This is an ongoing process. We now need to analyze what we've learned and create projects and goals and recruit people to work on them.

FOLK DANCE NEWS

TURKISH FOLKLORIC TOURS - presents A Folkloric Camp and Tour of Turkey; Camp, August 12-15; Tour, August 15-28. The camp and tour include parties, festivals, live music, two meals a day, most tips and gratuities, workshops, seminars, lectures, lodging, performances, and many treats and extras. For more information, contact Ahmet Luleci/Turkish Folkloric Tours, 1 Homer Square, Somerville, MA 02143, 617-625-4905.

1993 DANCE AND CAMP - The 1993 Montreal International Folk Dance and Music Camp will be held on August 3 - 8. Teachers will include Bianca De Jong (Bulgaria), Ahmet Luleci (Turkey), George Tomov (Macedonia/Croatia), Tineke Van Geel (Armenia), Pierre Gingras (Greece), and Steve Csillag (International). For more information, contact: MIFDC, 5635 Hudson Avenue, Montreal, Que., Canada H4W 2K3, 514-481-3867 (very late evenings).

RUSSIA/UKRAINE BY BOAT & TRAIN - Travel with a boatload of musicians from many countries on the canals and rivers from Moscow to St. Petersburg, from July 19 and August 9. After 12 days, the tour will fly to Lvov to tour the Ukraine by train. There will be many stops along the way in both parts of the trip for sightseeing, tours, events, and shopping. For more information, call Sarah and Sam Stulberg at 703-527-8998

CONGRATULATIONS - Millie von Kinsky. The Board of Trustees of the National Folk Organization of the United States of America is proud to announce the appointment of Millie von Kinsky to the National Folk Organization Advisory Committee. This well deserved honor goes to her for dedicated services to the organization. She has served as a member of the NFO Board of Trustees, Nominating Committee Chairman, and is the current NFO Newsletter Editor.

Article IX of the NFO By-Laws allows the Board of Trustees to appoint persons to the Advisory Committee who are deemed helpful in serving the organization. Other members of the Advisory Committee are: Mary Bee Jennies, Past President; Alexander P. Durtka, Jr., Past President; George M. Frandsen, Past President; Rolf Kaufman, Past President; Steve Cates, USA delegate to CIOFF; Gwendolyn E. Peacher, IOV Senator-USA; Vyts Beliajus, Editor Viltis Magazine; and L. DeWayne Young, Assistant Editor Viltis Magazine.

The University of California Santa Barbara - International Dance Symposium will bring in its 18th year from September 3 through September 6 with an astounding array of performers. Founder/Director Tom Bozigian, has invited back an all-star staff. Ventzi Sotirov represents Bulgaria specializing in Pirin-Macedonia. A soloist with Pirin State Ensemble, he has recently moved to the U.S.

with his family and will bring with him exciting new music and dances. The 1992 Symposium introduced Argentine Tango specialists, Alberto Toledano and Loreen Arbus. They were a hit and are back again to continue where they left off. The duo in the past year has become a popular teaching team on the national circuit.

Representing Greece, Joe Graziosi continues to circumvent the North American continent conducting his workshops and working within the various Greek communities. He will introduce dances new to the Southern California area. Tom Bozigian recently returned from 3 months teaching in Europe and Asia. His current teaching schedule is fully booked within the Southern California Armenian community, and the Sunday, September 5 Armenian Picnic will feature his orchestra.

Also returning this year are Macedonian musicians, Dimitri Valkanoff, popular Macedonian Greek clarinetist from the Bay area; Macedonian guitarist, Alex Piperkov; Armenian clarinetist, Ara Gholdoian with Mugooch Hagopian, accordionist, and Gevork Sepedjian, guitarist, both from Yerevan, Armenia and all part of the Bozigian orchestra; accordionist Don Sparks of Aman Ensemble accompanied by Vic Kolar and Chuck Corman, professional musicians with the same group.

University of California Santa Barbara is a world-renowned conference center located on the central California coast overlooking the Pacific Ocean. The facilities are excellent with single and double rooms, 3 daily meals, and a campus that adds a beautiful touch to your stay. And the city of Santa Barbara is worth the 20 minute drive for sightseeing during a break from dance activities.

And the activity is full and varied. All classes are during the mornings or early evenings on wood floors with dance material for all levels. Each day a folklore presentation is given by one of the teachers, and each has a table at the Folkshoppe where records, cassettes and other items are offered for sale. The evening parties are programmed and deejayed by Beverly and Irwin Barr, well-known teachers and tour programmers from Los Angeles. And the late evening post-parties conclude the day with the featured professional musicians' goals. Every club promotion chairman should have one of these kits.

September is Square Dance Month - and it's not too soon to start planning a campaign to interest folks in your community in learning to square dance. Don't wait until August 31 to make your plans. Start now. Target your market. Who do you want to entice to your fall sessions? Use all the media and resources available. Are you unsure how to go about this campaign? Order the Promo-Pak for Square Dance Month, issued as a LEGACY project, from Stan and Cathie Burdick, P.O. Box 2678, Silver Bay NY 12874. The cost is \$5. The Pak includes a poster with the 1993 theme, info on ways to promote, and methods of accomplishing your goals. Every club promotion chairman should have one of these kits.

Eunice Udelf, on Statewide

It has been a great honor to lead the Folk Dance Federation South, Inc. during the past year and I look forward to working in this capacity through the coming year. We have embarked on a course of revitalization which I hope will bring a whole new generation of folkdancers into our circle as a new century approaches.

Statewide is always the crowning event of our organizational year. This year's Statewide program incorporated some of the major tenets of revitalization in the emphasis on beginner teaching, use of live music and greater diversity of national dances representing a greater variety of nations evidenced with our concert. I sincerely hope that all future festivities and institutes are successful events in these areas.

The next Statewide, the 50th anniversary of California Statewide Festival, efforts are beginning toward making it an unforgettable event. This way, we have enhanced our lives of communication with Folk Dance Federation North. We are working together to make an International Folkdance weekend scheduled for the second weekend in November a focal point in the revitalization of the International Folkdance world. It is our hope that every folkdance group in California will schedule a few varied events for that weekend, and who knows President Clinton might drop by to observe and/or participate. We've invited him!!

STATEWIDE "94" will be at Belmont. Belmont is just off #101 about 15 minutes south of the San Francisco Airport (and those hospitable Northerners will no doubt, provide transport!) It's been a great year; the coming years should be even better!

HAPPY DANCING!!

Eunice Udelf, President
Folk Dance Federation of California South Inc.



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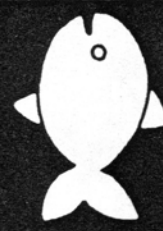
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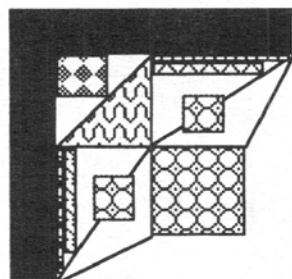
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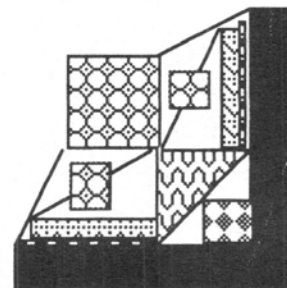
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