

October 2003 \$3.00

Let's Dance



THE MAGAZINE OF INTERNATIONAL FOLK DANCING



POLASKI POLISH DANCERS PERFORMING AT THE
2002 FRESNO HARVEST FESTIVAL

OFFICIAL PUBLICATION OF THE FOLK DANCE FEDERATION OF CALIFORNIA, INC.

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Deadline for each issue is the 5th of 2 months previous (i.e., the November 2003 deadline is the 5th of September, 2003). Send to Nadine Mitchell, 1941 Danvers Way, Sacramento, CA 95832-1226.

TABLE OF CONTENTS

	<u>PAGE</u>
President's Message.....	3
Calendar of Events.....	4, 5, 6 & 7
Council Clips.....	7
The Peddler's Box.....	8 & 9
Dance Descriptions:	
Asadoya Yunta	12 & 13
Paraliakos.....	14 & 15
Fresno Harvest Festival.....	19 & 20
Brainstorming - Got Ideas?.....	23

Requirements for submitting ads, flyers, & printed information to Editor:

Electronic submission should be in Microsoft Word. Material must be on white paper, camera-ready with one-inch margins all around the page. This includes flyers, which should contain location and address information and directions, as well as the name and telephone number of the contact person. All material mailed that does not require retyping must be accurate and mistake-free as it will have to be scanned and therefore cannot be edited. Any material submitted in other forms, i.e., typewritten, handwritten, etc. must be discussed with the Editor prior to submission. Anything not sent in the proper format or discussed previously to mailing will be returned.

<u>Size (width & length)</u>	<u>Fed.</u>	<u>Club/Others</u>
1/4 page (3" x 3 1/2")	\$10.00	\$15.00
1/2 page (6" x 3 1/2" or 3" x 7")	\$15.00	\$25.00
Full page (6" x 7 1/2")	\$25.00	\$40.00
Mail checks to: Editor, Let's Dance, 1941 Danvers Way, Sacramento, CA 95832-1226.		

Opinions expressed in this publication are not necessarily those of the Federation/North, or of the Editor.

SUBSCRIPTION RATE

\$17.50 per year (magazine only)
 \$22.50 per year (Associate Member)

MAIL APPLICATIONS, RENEWALS &

CHECKS TO: Let's Dance Magazine, c/o Paul
 Nyberg, Treasurer, 1782 D St., Apt. 89,
 Hayward, CA 94541

Let's Dance (ISSN#0024-1253) is published monthly by the Folk Dance Federation of California, Inc., with the exception of the May-June and July-August issues, which are released each two-month period. Standard mail postage paid at Sacramento, California.

PRESIDENT'S MESSAGE

WHAT ARE WE SELLING?

What is it we offer? Just what is our "product"? Who "buys" it?

If we had a million dollars we would hire marketing consultants, graphic artists and advertising specialists to promote folk dancing. They would spend months thinking about every detail. They would redesign our "package." They would test the design in the marketplace. They would make it appealing to today's "customers." They would suggest a vigorous ad campaign.

That's exactly what General Mills did to promote their Betty Crocker cake mix. The company did a complete makeover on the package knowing that the package can make or break a product.

Well, we don't have a million dollars and we're not a cake mix. Instead, we have hundreds of people who love folk dancing. Together we have a million ideas. Let's start with advertising. Are our flyers dull? Are the signs we display inviting? Does a single balloon on a sandwich board say, "COME ON IN. THIS IS FUN!" or will people just walk by? To my eye, one balloon looks wimpy, maybe even worse than none. Try three balloons! Make it five!

Notice flyers and signs wherever you see them. What attracts your eye? What would make you investigate further? What's special about folk dancing? You don't need any special talents to do this. Notice, think and share your observations. See what you can learn.

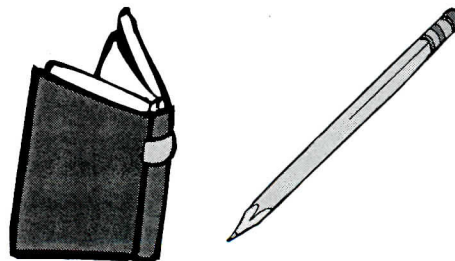
It would be clear to any marketing consultant that the beginner dancer is our hope for the future. They are the life blood of folk dancing. The consultant would want us to do everything to ensure their success. What does your club do to foster beginners? Does your club focus on the dances rather than on dancers? Does the quality of the music need to be improved for the ears of today? Think about these topics.

The Federation has its in-house consultants on the Publicity/Public Relations Committee. Members are Loui Tucker, Donna Frankel and Joan Ominsky with Mel Mann as Chairperson. They are working on our "package." You can help. Talk to them. Share your ideas. Share your successes.

Betty Crocker, Aunt Jemima and the Quaker Oats guy are all out there to see their products. Their faces have been carefully designed, expressions, hairdos and all. We are all out there "selling" folk dancing. What should we look like? Think about it.

Laila Messer

Phone: 415-332-1020
e-mail: tspolaris1@aol.com



October CALENDAR OF EVENTS

Send future upcoming events information to Nadine Mitchell,
1941 Danvers Way, Sacramento, California 95832-1226, (916) 665-1588,
e-mail: gregandnadine@lanset.com

Deadline for November 2003 issue is September 5, 2003

Note: Information must be received by the above date or it will not be published.

Plan ahead! Save these dates for upcoming Federation and other events.

October 18 & 19, 2003 **Harvest Festival.** 55th Annual Harvest Folk Dance Festival, California State University, Fresno, South Gymnasium, Campus Drive and San Bruno. There will be an Institute, general folk dancing, exhibitions and good food!

November 27, 28, 29 & 30 **Kolo Festival.** Russian Center, San Francisco.

January 9 & 10, 2004 **Heritage Festival.** Community United Church, Arroyo at Elm Streets, San Carlos. Warm-Up Party on Friday, Jan. 9. Saturday afternoon institute. Folk dancing and exhibitions Saturday evening, Jan. 10.

*FEDERATION EVENTS

COUNCIL CLUB PARTIES

Redwood Council

Napa Valley Folk Dancers Party. Grandview Mobilehome Park Clubhouse, 4130 Byway East, Napa, 94558. Classes every Tuesday, 10:30 AM-12:00 Noon. Advanced: Thursdays, 10:30 AM-12:00 Noon. Beginners: Friday, 10:30 AM-12:30 PM. Women's Group. Party: Every 4th Saturday, 10:30 AM to 12:30 PM.

Every Wednesday **Novato Folk Dancers.** Lynwood School, 1320 Lynwood Drive, Novato, CA. 94947. Time: 8:00-10:00 PM. Contact 415-892-9405.

October 11 **Petaluma International Folk Dancers Party.** Hermann Sons Hall, 860 Western Avenue, Petaluma, CA. 7:45 PM - ? PM. Phone Contact: 707-546-8877.

Every Wednesday **Santa Rosa Folk Dancers.** 1:45-3:45 PM, Willowside Hall, 5299 Hall Rd., Santa Rosa, CA. Contact Frank and Elsa, 707-546-8877.

San Francisco Council **Changs International Folk Dancers, Inc.** Meets the first four Fridays of each month at the Social Hall, 7th Avenue Presbyterian Church, 1329 7th Avenue, San Francisco. Contact Sidney Messer, 415-332-1020.

2003 **First Two Fridays** of each month. Teaching: 8:00-9:30 PM. Teacher: Craig Blackstone. General Dancing: 9:30-10:30 PM.

2003 **Third Friday** of each month. Teaching - 8:00 - 9:30 PM. Refreshments and general dancing.

San Francisco Council (Continued)

Changs 2003 Fourth Friday of each month. General dancing: 8:00 - 10:30 PM.

Mandala Folk Dance Center. Meets every Thursday at St. Paul's Church Hall, 43rd & Judah, San Francisco, 7:30-8:15 PM. Request dancing, 8:15-9:00 PM. Intermediate teaching from 9:00 - 9:45 PM. Request dancing from 9:45-11:00 PM. First and last Thursdays are always Party Nights. Contact Edith or Paul at 415-648-8489.

San Francisco Dance Circle. Meets every Wednesday, 10:00—11:30 AM at the Harvey Milk Recreation Center, 50 Scott Street, San Francisco. General dancing. Beginners welcome! Free. Contact Mabel Doss at 415-467-9208. Easy parking. Public transportation.

Peninsula Council

- Oct. 4, 2003 Palomanians.** First Methodist Church, Broadway at Brewster, Redwood City. Contact Ron Bueno, (408) 353-9430 or Al Lisin (408) 739-0500.
- Oct. 18, 2003 Menlo Park Folk Dancers.** Menlo Park Recreation Center, 700 Alma at Mielke, Menlo Park. Contact Marcel Vinokur at 415-327-0759.
- Oct. 25, 2003 Docey Doe Folk Dancers.** St. Bede's Episcopal Church, 2650 Sand Hill Road at Monte Rosa, Menlo Park. Contact Bruce Wyckoff (650) 368-7834.

Sacramento Council

- Selective Saturdays 2003 Balliamo!** Sierra Two Community Center, 24th St. and 4th Ave. Contact Doris Beckert, 916-482-867
- First Saturdays 2003 Reno Folk Dancers.** Studio 214, 214 California Avenue, Reno, Nevada. Contact Penney Ohnstad at 775-358-6762.
- October 4, 2003 Kolo Koalition.** Balkan Party: 8:00 PM - ? YLI Hall, 27th & N Streets. Contact Laura Leonelli at 916-739-6014.
- First Saturdays El Dorado Scandinavian.** 3100 Ponderosa Road, Shingle Springs. Contact 530-672-2926.
- First Saturdays Reno Folk Dance Co-Op.** 7:30—9:30 PM. 214 California Avenue. Contact 774-358-6762.
- October 11 Pairs & Spares.** Babcock School, 2400 Cormorant Way. 8:00 - 11:00 PM. Contact Chuck Paulsen at 916-428-6992.
- October 25 First & Last Dancers.** Valley Oaks Grange, 5th & D Streets, Galt. 8:00—midnight. Contact Eda Scheuffele at 916-682-6992.

Sacramento Council (Continued)

- Third Saturdays 2003** **Sacramento Cape Breton Step Dancers.** St. Francis School Lunchroom, 2500 K St. Classes first Sunday of the month & third Saturday. Contact Bob Schuldheisz, 209-745-9063.
- Saturdays** **Sacramento Country Dance Society.** Contact 916-739-8906.
- Second & Fourth Saturdays, 2003** **Royal Scottish Country Dance Society.** YWCA, 17th & L Streets. Contact 916-739-8906.
- 2003** **Nevada County Folk Dancers.** Methodist Church, 433 Broad St., Nevada City, CA. Selected Fridays. Call for dates. Contact David Unterman, 530-272-2149.
- Berkeley Folk Dancers** All classes are held at Live Oak Park Recreation Center, 1301 Shattuck Ave., Berkeley, CA. 7:45 PM—9:45 PM. Contact Naomi Lidicker at 510-524-2871.
- October 17** **Open Teach and Request Night.** 7:45—9:45 PM at above location.

Club Weekly Class Schedules

Mondays	2nd year	Lone Coleman, 510-527-2491, and Tom Sha, 510-649-8264.
Tuesdays	Beginners	Claire and Al George, 510-841-1205.
Wednesdays	4th year	Louise and Bill Lidicker, 510-528-9168.
Thursdays	3rd year	Yagi Zhang & Henry Koopman, 510-525-1865
Fridays	Requests	7:45 PM - 9:45 PM. Contact Ed Malmstrom, 510-525-3030.

Fresno Folk Dance Council

Where to Dance in Fresno

- Tuesdays** **Fresno Danish Dancers.** Clovis Senior Center. 6:30-9:00 PM. Contact Wilma Anderson, 559-292-3176.
- Central Valley-CAFY.** Lafayette Center. Princeton Street, West of Blackstone. Contact Fran Ajoian, 559-255-4508.
- Wednesdays** **McTegert Irish Dancers.** Beginners: 5:30-6:30 PM. Intermediate and Advanced: 7:00-8:00 PM. Contact Maureen Hall, 559-271-5200.
- Saturdays** **Fresno International Folk Dancers.** Pinedale Senior Center; Contact Kent Peterson, 559-226-5010.
- Oct. 18 & 19** **Fresno Autumn Festival.** CSUF.

Modesto Folk Dancers & Village Dancers of Modesto

- Every Wed. Night** **Modesto Folk Dancers.** Group meets at The Modesto Court Room, 2012 McHenry Blvd., Modesto. Cost: \$3 per person. Contacts: Floyd Davis and

Calendar of Events (Continued)

Barbara Summers. Phone: 209-847-4439.

Every Friday Night

Village Dancers of Modesto. Group meets at The Modesto Court Room, 2012 McHenry Blvd., Modesto. Cost: \$3 per person. Contacts: Don and Judy Kropp; Floyd Davis and Barbara Summers. Phone: 209-847-4439.

For information on other Federation activities call 510-524-2871.

COUNCIL CLIPS

Nadine Mitchell, 1941 Danvers Way, Sacramento, CA. 95832-1226

Phone/FAX: 916-665-1588, e-mail: gregandnadine@lanset.com

Deadline for November 2003 issue: September 5, 2003

BERKELEY FOLK DANCERS

BFD is still basking in the happiness of being back in Live Oak Park Recreation Center. On Friday, October 17, we will begin our evening with our quarterly Open Teach Night and end the evening with an All-Request Program. All this at Live Oak Park at a small donation of \$5 for non-members. Come join us! *Naomi Lidicker*

PENINSULA FOLK DANCE COUNCIL

The Peninsula Council will hold its annual Heritage Festival on Friday, January 9 and Saturday, January 10. On Friday evening there will be a warm-up party. On Saturday there will be an afternoon institute and folk dancing with exhibitions on Saturday evening. The location will be same as last year: Community United Church, Arroyo at Elm Streets in San Carlos.

Al Lisin

This space should contain the news of four other councils. I thank Berkeley and Peninsula for their input as to their particular council and area activities.

I know that Council Clips has been a part of this magazine for years, long before I came on the scene. I think it's interesting to know what is going on in various locales.

As noted elsewhere in this issue, the Sacramento Council is busy with new, innovative ideas. I'm sure other councils have their own agendas, too.

Please let us all know what's going on. I invite your comments and suggestions. Let's make this an interesting segment of this magazine.

Nadine Mitchell

Editor, Let's Dance

{This essay is reprinted from the Berkeley Folk Dancers Bulletin, vol. 61, no. 3, pages 5-7, March 2003.}

THE PEDDLER'S BOX

by Bill Lidicker

One of the most enduring folk dances in California, and indeed across the continent, is the Russian progressive dance KORO-BUSHKA. It was introduced into California in 1940 by a dancer from New York (Romeo Rollette), who apparently added a few embellishments to the version then done in New York.* Why has this dance been so popular for 63 years? Is it an authentic Russian folk dance? The answer to the first question is easy: it is a great dance and can be mastered by beginners. The answer to the second question is anything but simple. The easy answer is "No," at least not the version that we do.

Ron Houston (Society of Folk Dance Historians) devotes four pages of his 1988 Folk Dance Problem Solver to Korobushka. Somewhat facetiously, he suggests that this is a Hungarian dance mainly because of some nuances in the music, and the fact that numerous versions (including ours) include the Hungarian **bokázó** and often a **csárdás** figure as well. Most dance historians, however, think that Korobushka was originally a 19th century ballroom dance, and as such, was danced widely across Russia and central Europe. There is some evidence that the North American dance was developed by Russian immigrants on the East Coast who, perhaps prodded by Ukrainian friends, added some of the boisterous qualities we now enjoy. One theory even suggests that once the dance was choreographed here, it made its way to Russia where it spread widely among the peasantry. This seems highly unlikely to me for several reasons. One is that in 1944 the sailors

on a Russian ship docked in Oakland - showed off a number of Russian dances including a simplified version of Korobushka. Another reason is that in 1994 Hennie Konings, a well-known Russian dance teacher, taught a version of Korobushka at Stockton Folk Dance Camp, which he called "the real Korobushka." He claimed that there were many variants across Russia, and that the one he taught came from the town of Rostov. Hennie's dance has the same basic structure as our version but lacks the twirls, claps, and **bokázó**. Still another reason is that Vyts Beliajus, founder of *Viltis* magazine, and a native of Lithuania, personally experienced this dance many times in central Europe and Russia before 1920. Originally, Korobushka was not progressive and some versions are even done in contra lines.

So, what is the ethnicity of this dance? Although the above comments provide only highlights of the Korobushka saga, they are perhaps sufficient to support my own hypothesis about the history of our well-loved dance. I suspect it did indeed begin as a 19th century ballroom dance in Russia, but then spread across much of Europe as many ballroom dances did in that era. Around the beginning of the 20th century I imagine that Russian and Ukrainian immigrants on the US East Coast reconstructed what they remembered about the dance, and from there it was spread and embellished by international folk dancers. While it is thus truly an international dance, the Russian and American contributions are paramount and justify a hybrid ethnicity designation. The music and especially the song lyrics are traditional Russian, which brings me to the meaning of the dance's name. In various descriptions, Korobushka is translated as "the peddler," "the peddler's basket," or "the peddler's pack." The first is wrong and others do not do

justice to the rich, cultural meaning of the word. Prior to the 20th century, villages and farms in Russia were connected mainly by peddlers traveling in a horse-drawn wagon. In the wagon was a box containing all the wonderful goods that the peddler was selling. The "diminutive" form of the word for the box (korobushka) expresses the feeling of endearment and excitement that people had for this box of treasures. Perhaps they would have had an opportunity to be thrilled by its contents only a few times per year. It is likely that this box sometimes took the form of a pack or basket, but the image that should be conveyed by the name of this dance is that of the wondrous box in the back of the wagon. Next time we dance Korobushka, let's see that added sparkle of expectation in your eyes.

*According to Virgil L. Morton's 1961 account of the early history of Changs International Folk Dancers, kindly provided to

me by Laila Messer, Romeo Rollette belonged to a Ukrainian group in New York. This might explain the transformation of a Russian ballroom dance into the more exuberant version that we enjoy today. Morton also claims that it was Song Chang who altered Rollette's dance into a progressive.

Bill Lidicker

LETTER TO THE EDITOR:

Dear Editor:

I just received my copy of Let's Dance Magazine and read it from cover to cover. It is beautifully written and put together. Thank you!

I was especially taken with the article by Art Babad about teaching elementary school-age children.

Edie Hedgecock



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Dances from Croatia
(line and partner)

Saturday November 22, 2003

Westchester Senior Center
Manchester and Lincoln, Los Angeles

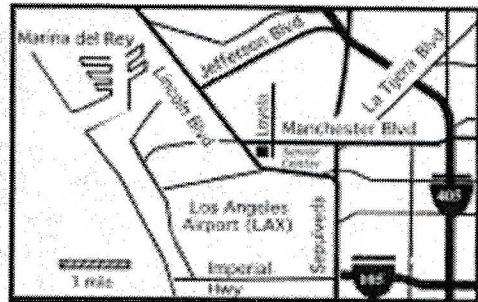


10:30 – noon	Workshop	\$8.00
1:00 – 2:00	Folk Dancing	(inc)
2:00 – 3:30	Workshop	\$8.00
3:45 – 4:15	Exhibition by Billy's Kids	(inc)
4:15 – 5:15	Culture Corner	(inc)
7:00 – 11:30	Party Time:	\$10.00

Request Program, Music by Yeseta Brothers,

Exhibition by St. Anthony's Croatian Church

Total Package at the door: \$25.00



Preregistration Package: \$20.00 (before November 1)

Name(s): _____

Address: _____

Phone: _____ Email: _____ Total: _____

Make checks payable to Folk Dance Scene.

Mail to Sandy Helperin, 4362 Coolidge Ave, Los Angeles, CA 90066.

Sandy: (310) 391-7382 ay651@lafn.org or Gerda: (310) 474-1232 benzeev@ucla.edu

Sponsored by Folk Dance Scene and Folk Dance Federation of California, South.

THE FOLK DANCE FEDERATION OF CALIFORNIA, SOUTH, INC
PRESENTS.

CAMP HESS KRAMER INSTITUTE WEEKEND

"Camps Review"

October 17 - 18 - 19, 2003

TEACHERS:

*Beverly Barr * Lu Sham * Loui Tucker*

THE WEEKEND INCLUDES; 2 nights lodging, 6 meals, 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.

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Room under dining hall, semi private bath
sleeps 2, with bedding, towels & maid service

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Deluxe room in the Conference Center, private
bath, with bedding, towels, maid service

SYLLABUS: \$4 eachTotal \$ _____

Vegetarian _____

Asadoya Yunta

(Japan)

Asadoya Yunta (ah-sah-doh-yah yoon-tah) is from Okinawa Prefecture and was originally a women's dance. Asadoya is a "house name" which presumably is like a family name; "yunta" means a working song. The dance was taught by Iwao and Machiko Tamaoki at the 2000 University of the Pacific Folk Dance Camp, Stockton.

Cassette: Tamaoki Stockton 2000, Band A/8.
(The dance has irregular counts on some meas.)

Formation: Individual dancers in a circle facing center; hands on waist with fingers forward.

Steps and Styling: All "touches" are done next to opp ft.
Movements are flowing and graceful; claps are almost silent.

Meas	Pattern
20 cts	INTRODUCTION (following an initial "ta-da," there are 3 phrases of 4 cts each and then a 6-ct phrase). No action.
	I. <u>MARCHING</u>
1-2	Moving twd ctr, walk 3 steps (L,R,L)(cts 1,2,1); turn 1/4 (CW) to face R while touching R toe next to L (ct 2).
3-4	Walk fwd (LOD) with 3 steps (R,L,R)(cts 1,2,1); turn 1/2 over L shldr (CCW) to face RLOD while touching L toe next to R (ct 2).
5-6	Walk fwd (RLOD) with 3 steps (L,R,L)(cts 1,2,1); turn 1/4 to R (CW) to face ctr while touching R toe (ct 2).
7-8+	Walk bkwd to original pos with 4 steps (R,L,R)(cts 1,2,1); step on L next to R (ct 2); touch R toe on ct 3. Meanwhile hands are lifted fwd and up to head level, slightly spread with palms facing, and then gradually back to waist (ryote plus ake oroshi).
	II. <u>STEP-TOUCHES WITH HAND PUSH</u>
1	Step fwd on R ft bringing R arm gracefully up and angled slightly to R with palm fwd (furinobashi) (ct 1); touch L toe next to R, turn head to watch R hand as it pushes gently fwd (ct 2). L hand is on waist, fingers fwd.
2	Repeat meas 1 to L with opp ft and hand motions. R hand is on R waist.
3-4	Repeat meas 1-2.
5	Repeat meas 1.

III. SAA YUI YUI AND EYE-SHADING TURN

- 1 Step diagonally fwd to L on L ft while bringing arms gracefully up in front to head level (ct 1); place R ft in front of L (no wt), and clap softly (ct 2).
- 2 Clap a 2nd time (ct 1); (there is no ct 2). While doing meas 1-2 say "saa yui yui."
- 3 Starting a CW turn (to R), step to R on R ft bringing R arm up to head level and out in front (about 1 ft) with palm fwd as if to shade eyes (akekazashi) and place fingers of L hand on inside of R elbow (ct 1); touch L toe next to R (ct 2).
- 4 Continuing with CW turn, repeat meas 1 with opp ftwk and hands.
- 5-6 Repeat meas 3-4 completing turn to again face ctr. It is also preferable to use this turn to move back somewhat away from ctr toward original pos at beginning of dance.

IV. CLAP, HANDS PUSH UP, TURN TO LEFT

- 1 With no ft movements, bring arms down to chest height with fingers pointing together (ct 1); step to R on R ft while continuing arm movements down and to sides and then gracefully moving them in front (ryote awase) (ct 2).
- 2 Step on L in front of R (wt on both ft) while gently clapping hands held down in front (ct 1); while holding ft pos, bring hands twd body twisting them near waist so palms are twd the body and then rotate hands so as to bring palms up and facing out as arms are brought above head level (ct 2).
- 3 Give push upward with hands as if lifting a weight while stepping out on L ft to begin turn to L (CCW)(ct 1); continue turn with step on R, hands still held high (ct 2).
- 4-5 Continue turn (CCW) while simultaneously moving away from ctr to original starting pos in circle with 3 more steps (L,R,L) (cts 1,2,1); close R to L to end facing ctr (ct 2). During these 2 meas, hands are gradually brought back to waist.

Dance repeats three more times followed by a finale.

FINALE

Repeat Fig. I three times, but meas 7-8 are extended to 6 cts (instead of 5). For the first 2 of these repeats, back up 4 steps (R,L,R,L) (cts 1-4); close R to L taking wt (ct 5); hold (ct 6). On the 3rd repeat, music retards; end with hands held gracefully out to sides and down at about 30 degree angle, with palms fwd.

Paraliakos

Greece (Agean)

Paraliakos (pah-rah-lee-ah-KOHSS) was learned by Lee Otterholt from Giorgios Lelakis in the mid to late 90's. Mr. Lelakis was a well known Cretan dance teacher. "Paraliakos" means "by the seaside" and Mr. Lelakis calls the dance "the beach dance." Mr. Lelakis believes the dance resembles those like "Gaitenaki rodou." The melody is sometimes referred to as "Vrastsera," a type of boat mentioned in the song text. Lee Otterholt presented the dance at the 2003 Stockton Folk Dance Camp, and at the 2000 at the Laguna Folk Dance Festival institute besides other California venues.

Music: Cassette: Dances of Ethnic Minorities by Lee Otterholt, side A/1

CD: "Dances of European ethnic minorities," by Lee Otterholt, Track 1; "I Bratsera" by Giannis Parios "ta nissiotika 2" Minos - EMI MCD 1017/8 (Available from Greek Music & Video, 25-50 - 31st St., Astoria, NY 11102).

Formation: Open circle, either in front basket hold (L over R) or in V-pos.

Meas	Pattern
------	---------

INTRODUCTION. Begin on any downbeat. A good place to begin is one meas after the vocal begins.

Note: Even though the dance steps go in a regular 8 ct pattern, the music is, for the most part not in phrases of 8, so the dance and music phrases do not coincide. As a result you could begin anywhere you want (as long as it is not on the offbeat!). Another consequence of this non-concurrence is that you could (theoretically) begin the dance at any point in the dance phrase. Lee Otterholt begins the dance the same way Mr. Lelakis did, as he was the original source for the dance.

DANCE

- 1 Facing slightly R of ctr and moving R (LOD), step on L ft in front of R (ct 1); step on ball of R ft to R (ct &); step on L in front of R (ct 2).
- 2 Step (sway) on R ft to R with bent knee (leave L ft in place on floor), turning body to face slightly L of ctr (ct 1); step (sway) on L ft to L with bent knee (leave L ft in place on floor), turning body slightly to face slightly R of ctr (ct 2).
- 3 Step straight fwd on R ft twd ctr (ct 1); step diag bkwd to L on ball of L ft (ct 2); quickly step (almost a small leap) on R ft next to L (ct &).
- 4 Step on L ft crossed behind R (and "push off" from R ft) (ct 1); step on R ft to R (ct 2). Note: Meas 3, cts 1-2, and meas 4, ct 1 describe a backwards "D" floor pattern.

We wish to thank Sharon and Bob Gardner for assistance with the musical source.

LYRICS:

Pote tha nixome pania / na katso sto timoni, (2x)

When will we set sail/ so I can sit at the tiller,

Na do tis Leros ta vouna / na moudiathoun i poni? (2x)
will

So I can see the mountains of Leros/ so that my pains
subside?

A-ah, vratsera mou ella yia tho / pou'echo dyo
loyia na sou po.

A-ah, my little fishing boat come here/ since I have
something to tell you.

Ximerose, Anatoli / to kosmo na fotisi, (2x)

Bring the dawn, oh Eastern Sky/ and shine your light
on the world,

Ke ti vratsera pou'erchete / na tin kalosorisi. (2x)
approaching.

And welcome my little fishing boat that is

A-ah, paï o brouzos sta fountari / kio keros de sioundari.
not

A-ah, the breeze is getting stronger/ and the weather is
subsiding.

Pafse Vouria mou na fisas / ta kimata n'afris (2x)
waves,

Oh North Wind stop blowing/ and make foam on the

Ke ti vratsera pou'erchete / na mi ti foverisis. (2x)
approaching.

And do not frighten my little fishing boat that is

A-ah, paï o brouzos sta fountari / ke tou spasi to kontari.

A-ah, the Breeze is getting stronger/ and it will break
the mast.

O-oh.....

O-oh....

The Final Frontier

By Gary S. Hughes

Captain Kirk's introductory narrative on the original *Star Trek* series started out with "Space: The Final Frontier." Well, the final frontier in folk dancing is young people. The concept of introducing folk dancing to young people and having them get into mainstream folk dancing isn't new. Jean Brown and Billy Burke did this years ago. It was a pleasure to see these young dancers at our festivals. Recently Al and Teddy Wolterbeek have had success working with teenagers, and the elementary school students that performed at the Pasadena Statewide were fantastic.

When going to a restaurant at out-of-town festivals, how many times has the topic of bringing more people into folk dancing come up? Probably more times than *D'hammerschmiedsg'selln* has letters. And even though I've done plenty of one-night teaching sessions, I've never considered myself a folk dance recruiter. I've actually hedged my enjoyment for dancing by taking up ballroom dancing. If folk dancing disappears, I'll move my feet to other music. Instead of mixed pickles, I'll do "slow, quick-quick."

However, I've always known that I should do more, and that there is a large group of young people out there with a lot of talent. In addition, there's no reason why activities that were fun 40 to 50 years ago can't still be fun. One of my first opportunities to do more came about as a result of the Internet.

A local Girl Scout leader needed some

German activities for her girls to perform at camp. Her web search produced Gary Schultz's name. He is the director of a German performing group in Sacramento. Gary and his lovely wife, Jane, were also in the group where I first started folk dancing 29 years ago.

Anyway, the Girl Scout leader e-mailed him, he e-mailed me, I contacted her and ended up teaching *D'hammerschmiedsg'selln* to the girls. My second exposure started in much the same way, but this time I ended up contacting a local German language teacher at Buchanan High School in Clovis. I believe Al and Teddy started the same way.

On my first appearance, I was prepared to teach two of her classes. When I first arrived at Heidi Morris's class, I had no idea of what to expect. However, keeping in mind that virtually all German dances are couple dances, I was hoping for a fairly even ratio of boys to girls. If there were extra girls, they would probably be willing to do the man's part. When I arrived at the classroom, the teacher was finishing an assignment, so I counted the students: twelve boys and six girls - gulp. We got by with *D'hammerschmiedsg'selln*, the men's *Schuhplattler* dance, and *Baonopstekker*, a circle dance from The Netherlands. Hey, I was desperate for a non-partner dance and The Netherlands is Germany's neighbor.

The second class in the afternoon consisted of first year students, but the boy/girl ratio was even. This would be a great opportunity to teach *Das Fenster*. I taught this dance at a

The Final Frontier - by Gary S. Hughes (Continued)

wedding reception about 20 years ago. The married couple remembers it to this day, and they're still talking to me.

Even with the raging hormones that teenagers are supposed to have, it was difficult to pair them up. Borrowing a line from Nike, I said in a stern voice, "Just do it." Fortunately my bluff wasn't called, and they did it. Before we started, I could see skepticism on their faces. When the period was over, they were smiling and talking about the experience, and they had truly enjoyed themselves. I felt good about that.

On my second appearance at the school, I taught dances to three of her classes. At each class we ended with a 10-minute session on the men's *Schuhplattler* dance. If you're over 50 and flail your arms and legs for three class periods on the same day, your body *will* remind you of your indiscretion on the following day.

I had only two days of experience with the teenagers, but they're fun to work with. All that energy and talent. Wow!

I would suggest starting with a small group of about 20 or less. If talking gets out of control, it's a big plus to be working with an authoritative class teacher that is willing to tell the students to "shut up." I found that the students had more fun with dances with a lot of interaction, even more so than line dances or strict couple dances (too much pressure). Couple dances in sets or mixers work really well. *D'hammerschmiedsg'selln*,

Sauerlander Quadrille, *Das Fenster*, and the *Changier Quadrille*, sans pivots, are good examples. The first two dances work well when the male/female ratio is unbalanced, because all that is required is another person.

My goal in teaching these students is that they enjoy the dancing experience. I'm not trying to produce life-long folk dancers. However, I have known people that came back to folk dancing who said they used to folk dance back in high school or college.

My follow-up to this short teaching engagement is to work with a new group of students after the start of school in late August, and get them ready to perform at the Germans-From-Russia Oktoberfest which occurs about seven weeks later. Yikes! Beam me up, Scotty.



Gary Hughes teaching his class of young people.



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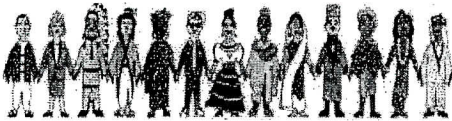
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FRESNO AUTUMN HARVEST FOLK DANCE FESTIVAL

Fresno's 55th Annual Harvest Folk Dance Festival will be held October 18 and 19, 2003, at the California State University, Fresno.

All the events will be held in the South Gymnasium, Campus Drive and San Bruno.

Parking restrictions are relaxed for the FOLK DANCERS so that will make it easy for us and there is an area for RVs.

The committee members are busy planning a good dance program with outstanding EXHIBITIONS.

We are planning a dance party on Friday, October 17, at 8:00 PM at LAFAYETTE SOCIAL HALL, Princeton and Glenn Streets, featuring our member-at-large, Drew Herzig.

Saturday, October 18, starts with a Federation Institute at 1:00 PM. Institute Chairperson Lone Coleman reports that dances being taught will be: Couples - Bohemian and Israeli; Lines- Albanian, Greek and Israeli. Snacks and refreshments will be available.

Evening dancing starts at 7:00 PM with Kolo requests and festival dancing at 7:45 PM until 11:00 PM. EXHIBITIONS will be about 8:30 PM.

Sunday, October 19, starts with a Federation Assembly Meeting at 11:45 AM. Snacks and refreshments will be available until 5:00 PM. There will be dancing in the afternoon; EXHIBITIONS will be about 2:30 PM. (They are SUPER!) The After-Party Dinner, at 6:00 PM, Sunday, will be at Carrow's on Shaw near First Street, followed by dancing.

This is the only two-day festival left that is FREE to attend with good wood floors to dance on and should be a must for all folk dancers to support. Hope to see your smiling faces there.

THANKS! *Fran Apoljan*



**Wesley Takara says: "Have fun at the
Fresno Harvest Festival!"**



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Saturday, October 18, 2003

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Institute - Teaching, Room 133.....	1:00 - 4:00 PM
Ethnic Food.....	4:00 - 9:00 PM
Festival Begins.....	7:00 - 8:30 PM
Exhibitions.....	8:30 - 9:15 PM
Festival Dancing.....	9:15 - 10:00 PM

Sunday, October 19, 2003

Federation Assembly Meeting, Room 133.....	11:45 AM
Ethnic Foods.....	Noon - 5:00 PM
Festival Dancing, South Gym.....	1:30 - 5:00 PM
Exhibitions.....	2:30 - 3:15 PM
After Party.....	6:00 - ?
Dinner.....	CARROW'S on Shaw & Sixth
Dancing.....	Lafayette Social Haall - Princeton & Glenn

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All events will be held at **California State University, Fresno**, South Gymnasium, Campus Drive and San Bruno Avenue, unless otherwise noted. President of the Folk Dance Council & General Chairman:
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WANTED!

People have told me they are enjoying the articles that have been printed in *Let's Dance* in the last several issues. Thanks goes to Laila Messer, President, who asked these talented folks to send their articles to me for publication. Thanks so much to all concerned.

This has met with such success that now I am looking for some interested volunteers to be Corresponding Editors for *Let's Dance Magazine* and submit articles to me for publication on a regular basis. The talent and expertise is out there. *Let's Dance* needs more interesting material. Please let me hear from you.

Thanks.

Nadine Mitchell, Editor

email: gregandnadine@lanset.com

Errata: In the description of **Hopak**, vol. 60, no. 7 (September 2003 *Let's Dance*), page 15, please change the spelling of the Russian dance teacher in the introductory paragraph (line 7) to: Vasha Skouratoff.



**SACRAMENTO INTERNATIONAL FOLK DANCE COUNCIL
BRAINSTORMING....GOT IDEAS? - By Toba Goddard**

Two years ago the Sacramento Council experienced an influx of "new blood." The sentiment was that there were many things we could do that would enable our members to have more fun and that there was much more we could do to promote folk dance in general.

Vick Vickland, the new President, designed and distributed a flyer that asked..."Got Ideas?"

It turned out there were a lot of ideas and with Vick's urging, I agreed to take on the task of facilitating several Brainstorming sessions. I had done this sort of activity in my professional life, and so dusted off the cobwebs and started down an interesting path.

After of couple of (fun) meetings, we ended up with two categories of items; one was termed "Quickies" in that they could be accomplished with a minimum of monetary resources and were achievable within the next few months.

Things we accomplished from our "Quickie" list included:

Establishment of a dancer database. This contains names, addresses, phone numbers and e-mail addresses of our SIFDAC members, people who dance in local clubs (but are not members), people who have expressed interest at local dance events, such as our yearly Camellia Festival, etc. We have over 500 names on the database and now use it to send notices of events and festivals. The e-mail list is a wonderful, inexpensive way to reach many people.

We felt our publicity committee was too overburdened and split the duties into two committees. The new committee is "Membership Development."

Individual member clubs have been linked to the Federation/SIFDAC web site.

All of our Council parties are now truly 50/50 partner/non-partner dances so that both "halves" of the community can enjoy the parties.

We do demonstration performances on local channels to increase awareness of folk dancing. We have done one performance on Channel 10 in this area; more will be coming up prior to next year's Camellia Festival.

A generic SIFDAC business card has been printed and distributed to many teachers and officers. There is space for a person's specific information. This helps to achieve a professional appearance when discussing dancing/events, etc. when making facility arrangements, talking with the media or talking with other interested people.

We also have a generic SIFDAC flyer promoting the benefits of folk dance that has our website address and a live telephone number contact. These flyers have been posted at many libraries and community centers in the Sacramento area. We have had several calls regarding classes. The flyers have been out for two months.

A generic form is being developed that clubs can easily fill out and send to their local newspapers to get listed in Calendar and Event schedules.

Beyond the Quickies, other items such as Teacher Training, Community Outreach to Children and to Seniors, Acquisition of a Dance and Arts facility and Increase Membership, are being pursued.

If you are interested in pursuing this approach in your area and would like more detailed, specific information on the process, please feel free to contact me at (916) 371-4441, or at my e-mail address, tobag@earthlink.net.

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