

July/August 2004 \$3.00

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Valley Fever Statewide—see pages 14, 15, 18 and 19



A full floor and double circles for Croatian dances with Željko Jergan

*See you at Stockton Folk Dance Camp
July 18-24 & July 25-31*

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

Let's Dance!

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July/August 2004

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Note change!

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President's Message

In June, I began my second term as president. Looking back to last year, being president of the Federation was a wonderful and interesting experience. First, there was much for me to learn and that was rather invigorating. The best was the many opportunities to meet people. Getting to know them and work with them has been the best thing about this job. In fact, it's enough of a reason in itself to get involved.

Many of you have participated in many ways. You have done research, submitted reports, written articles, made suggestions, improved communications, etc. etc. My thanks to the elected officers Secretary Vick Vickland and Treasurer Paul Nyberg. Thanks also to Appointed Officer Editor Gary Anderson and all the other Appointed Officers. Big thanks to Statewide Co-chairpersons Barbara Summers and Floyd Davis and their committees who made Valley Fever the success it was. Thanks to all the remaining committees, their chairpersons and committee members. And, last, but not least, thanks to all who made the festivals happen.

My special thanks to everyone who, when asked to write an article for *Let's Dance*, simply said, "I can do that," or who just wrote one and submitted it to *Let's Dance*. I love those people!! They are SUPER.

I look forward to this second year as president. I look forward to getting to know even more people and reading even more articles in *Let's Dance* written by our members. Everybody, anybody...write the kind of article you yourself would like to read. You are all so interesting to talk with so why not just put your voice on paper; write it as an article...or a thought...or a question.

I constantly look to find ways to promote folk dancing. As yet I have found no new or exciting ideas on how to do it. Such ideas will have to come from the Publicity Committee or from one of you. Just don't tell me again, "We've got to promote folk dancing." Of course, but how?

I look forward to working with others on the proposal I made to the Assembly in April...to provide educational programs in conjunction with colleges, universities, secondary and elementary schools including teacher training programs, dance institutes and seminars." That is, after all, the fifth purpose of our organization. It's a big job but if we don't aim for the stars how can we expect to jump over the fence?

I look forward to having the Federation become vibrant and energized with new people...on committees, in councils, on the Board. Every organization needs an influx of new people, new ideas, new energies. That is the only way the Federation can accomplish the goals it selects. That is the only way folk dancing can be kept alive. Perhaps there is a "new" direction for the Federa-

tion? Might it be through promoting folk dancing through schools?

Most of all I look forward to helping keep folk dancing alive and well. Won't you join me? Let's work hard, dream big and dance a lot.

Laila
415-332-1020
tspolaris1@aol.com

Editorial

Let's Dance Archives—Thank you Max and June

Thanks to the efforts of Max and June Horn, the archives are nearly complete. We are still missing March and April of 1944. These are mimeographed sheets, with a staple. If you have these issues could we please copy them so that this first year of the archive will be complete? We are also missing the Folk Dance Calendar for 1977.

The magazine archives are an important part of the Federation history and it is necessary to keep them complete. Max and June have done and do a great service to folk dancing in collecting and preserving so much of the history of our organization.

In looking over the archives I am constantly impressed at the caliber of the work that has been done on the magazine over the years. It is a humbling experience.

We will share the riches of the files with our readers on a regular basis.

Folk dance classes

Does your group plan to offer beginning dance classes this fall? An exchange of emails from President Laila Messer and Joshua Kerr (reprinted in this issue) about their experiences at Statewide Valley Fever made me wonder just what classes are available for those who want to enjoy folk dancing.

We would like to be able to publish a list of places, dates and times so that members can encourage their friends and neighbors to join the fun.

Valley Fever

What a great time! Saturday at Valley Fever was one of the best dance days I've had. Željko Jergan was our main attraction but we were curious to see the teaching of Ned and Marian Gault. We weren't disappointed. Ned's direction style is concise and direct and the dances they selected were interesting and fun. The evening dances on the wood floor, especially with Chubritza playing, were excellent. The OMG performances were wonderful and really set a light, friendly mood. We regret not being able to come Sunday and we missed Al and Teddy's teaching.

July/August, 2004 Calendar of Events

Send future events information to Gary Anderson, Editor, Let's Dance!,
PO Box 548, Woodacre, CA 94973, (415) 488-9197
e-mail: wildwood_press@comcast.net fax: (415) 488-9604
The deadline for the September issue is August 1.

Upcoming Events—

- July 1-10, Aug. 13-22 Folklore and Heritage tours to Central Europe**, vrbfolk@prodigy.net,
(225) 766-8750
- July 4 4th of July family picnic “Down on the Farm”**, Potluck picnic and dancing.
10:00 am until dusk. 6200 Alhambra Ave., Martinez. Max/June Horn
(925) 228-8598
- July 4-10 Aranykapu Tabor Hungarian Music and Dance Camp**, Camp Cazadero near
Guerneville. www.aranykapu-tabor.org
- July 10-17 Bay Area Country Dance Society**, English Folk Dancing and Music Camp,
Mendocino Woodlands. (510) 526-5854.
- July 18-24, 25-31 Stockton Folk Dance Camp 2004**, Contact Jan Wright, 530-474-3231
- July 18-24 46th Humboldt Folklife Festival**, Dancing and music camp. Blue Lake, CA (off
Hwy. 299, 15 minutes from Arcata) (707) 822-5394.
- July 30– Aug. 7 Lark Camp 2004**. English dance and other. Mendocino Woodlands, (707) 964-4826,
www.larkcamp.com
- July 31 Fifth Saturday Party and dance**, Fresno Folk Dance Council, Lafayette Social Hall.
Finger foods and a donation of \$5.00
- August 15 Little Festival in the Redwoods**, Guerneville
- September 12 *Fiesta de Sonoma**, Veterans Building, Sonoma
- September 17 Virsky Ukrainian National Dance Company**, 8:00 pm, Marin Veterans' Auditorium,
San Rafael
- September 18 Lee Otterholt Workshop**, Sacramento Int. Folk Dance and Arts Council. 1:00 –5:00
pm. Orangevale Community Center, 6286 Hazel Avenue, Orangevale. Party at YLI,
27th & N Sts., sponsored by BBKM 7:30-11:30 pm. (916) 371-4441,
TobaGoddard@hotmail.com
- *denotes Federation events*

Council club parties—

REDWOOD COUNCIL

- Every Friday, party every 4th Saturday Napa Valley Folk Dancers**. Grandview Mobilehome Park Clubhouse,
4130 Byway East, Napa, 94558. Classes every Friday, 10:30 am-12:30 pm.
Women's Group. Party: Every 4th Saturday, 10:30 am-1:30 pm. Contact:
707-255-6815.
- Every Thursday Balkan Dancers of Marin**. 8:00 pm to 10:00 pm. One hour program dancing,
one hour all request. Teaching every first Thursday 8:00–8:30 pm. 4140 Redwood
Highway, San Rafael. Info: call Irene Croft 415-456-0786 or Anne Arend
415-892-9405

continued on next page

REDWOOD COUNCIL—*continued from previous page*

- Every Friday (through July)** **Kopachka.** 8:30-10:30, Scout Hall, 177 East Blithedale in Mill Valley. Programed & request dances. Toni Denmark is hostess and Jerry Duke is main teacher/leader.
- Every Wednesday** **Novato Folk Dancers.** Lynwood School, 1320 Lynwood Drive, Novato, CA. 94947. Time: 8:00-10:00 pm. 415-892-9405.
- Every 2nd Saturday** **Petaluma International Folk Dancers Party.** Hermann Sons Hall, 860 Western Avenue, Petaluma, CA 7:45-10:45 pm. Contact 707-546-8877.
- Every Monday until August 2** **Snap-Y Dancers.** Herman Sons Hall, 860 Western Avenue, Petaluma. 7:00 pm to 9:30 pm. Contact Paul or Roxanne (707) 996-1467.
- Every Thursday until July 22** **Snap-Y Dancers.** Vintage House, 264 First Street, East, Sonoma. 7:00 pm to 9:30 pm. Contact Paul or Roxanne (707) 996-1467.

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. Teaching on the first two Fridays followed by general dancing, 8:00-10:30 pm. Third Fridays are party nights, 8:00-11:00 PM. Fourth Fridays, general dancing, 8:00-10:30 pm. Contact Sidney Messer, 415-332-1020.

Greek Folk Dancing. Meets every Monday at the Fort Mason Center, San Francisco, 8:00-10:00 pm. First hour is teaching and second hour is practice. Contact Mary Ann Karonis, 510-530-5140 or for more information www.greekfeet.com.

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.

SACRAMENTO COUNCIL—For a complete schedule of Sacramento Folk Dance & Arts Council classes, see www.folkdance.com/sacramentocouncil or call 916-923-1555.

- First Saturdays** **Kolo Koalition.** Balkan Party: 8:00 pm-? YLI Hall. 27th & N Streets. Contact Laura Leonelli at 916-739-6014.
- Third Saturdays** **BBKM.** Mostly-Balkan Party. 8:00-11:00 pm. YLI Hall, 27th & N Streets. Contact Barbara Bevan at 916-923-1555.
- Selective Saturdays** **Balliamo!** Sierra Two Community Center, 24th Street and 4th Avenue. Contact Doris Beckert, 916-482-8674.
- First Saturdays** **Reno Folk Dancers.** Studio 214, 214 California Avenue, Reno, Nevada. 7:30-9:30 pm. Contact Penney Ohnstad at 775-358-6762.
- First Saturdays** **El Dorado Scandinavian.** 3100 Ponderosa Road, Shingle Springs. Contact 530-672-2926.
- Third Saturdays** **Sacramento Cape Breton Step Dancers.** St. Francis School lunchroom, 2500 K Street. 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** **Royal Scottish Country Dance Society.** YWCA, 17th & L streets. Contact 916-739-8906.
- Nevada City Folk Dancers.** Methodist Church, 433 Broad Street, Nevada City, CA. Broad Street exit from Hwy 49. May 21, Music by Village Folk Orkestra. Contact David Untermann, 530-272-2149.

BERKELEY FOLK DANCERS. All classes are held at Live Oak Park Recreation Center, 1301 Shattuck Avenue Berkeley, CA. 7:45-9:45 pm. Contact Naomi Lidicker at 510-524-2871

- July 16** **Berkeley Folk Dancers Fun Night Party.** Mexican Party from 7:45 - 10:45 PM at above location. Contact Al or Claire George, 510-841-1205.
- July 18** **Berkeley Folk Dancers Party.** Contra Dancing at El Cerrito Veterans' Hall, 6401 Stockton Ave., El Cerrito. 7:00 – 9:45 PM. Contact Ed Malmstrom, 510-525-3030 or rtn@trainweb.com
- August 13** **Post-Camp Dance Party.** Review of dances from summer camps from 7:45 – 9:45 PM at Live Oak Park Recreation Hall. Contact Bill Wenzel, 510-525-5135
- September 9** **BFD Beginners' Class starts.** 7:30 – 9:45 PM at above location. Contact Bill or Louise Lidicker, 510-528-9168 or Llidicker@aol.com

Weekly class schedules:

- Mondays** Second Year, Lone Coleman , 510-526-5886 and Tom Sha, 510-526-4289
- Tuesdays** Beginners, Claire and Al George, 510-841-1205.
- Wednesdays** Fourth Year, Louise and Bill Lidicker, 510-528-9168.
- Thursdays** Third Year, Henry Koopman, 510-524-0255; Yaqi Zhang, 510-525-1865.
- Fridays** Requests. 7:45 - 9:45 pm. Contact Peter and Lynne D'Angelo, 510-645-3136

PENINSULA COUNCIL

- July 10 & August 14** **Peninsula Folk Dance Council Party.** St. Bede's Church, Menlo Park. Contact Al Lisin 408-252-8106
- July 17 & August 21** **Menlo Park Folk Dancers.** Menlo Park Recreation Building, 700 Alma at Mielke in Menlo Park. 8:00 pm until midnight. Lots of dancing in two halls. For information contact Marcel Vinokur at 650-327-0759

FRESNO FOLK DANCE COUNCIL

- Tuesdays** **Fresno Danish Dancers.** Clovis Senior Center. 6:30-9:00 pm. Contact Wilma Anderson, 559-291-3176.
- Central Valley-CAFY,** Lafayette Center, Princeton Street, West of Blackstone. Contact Fran Ajoian, 559-255-4508.
- Wednesdays** **McTeggert 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

MODESTO

- Every Wed. night** **Modesto Folk Dancers** meet at Raube Hall in Ceres. Cost \$3.00 per person. Contacts: Floyd Davis and Barbara Summers (578-5551 for directions)
- Every Friday Night** **Village Dancers of Modesto** meet at Sylvan Elementary School auditorium, 2908 Coffee Road, Modesto. Cost \$5.00 per night per person (students \$1.00). Contacts Don and Judy Kropp (209) 847-4439 and Floyd Davis and Barbara Summers.

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

*See you at
Stockton Folk Dance Camp 2004!*

Treasures from the past

Bramhall Dances South

(This is from the January, 1948 issue of Let's Dance. Frances Bramhall writes about the facts of travel in backcountry communities as she researches native dances of Peru)

We left Puno in a fine bus (a station wagon). A most enjoyable trip; but with usual delays for military and police inspections of the passports of the two "foreigners". Over the hills and down to views of Lago Titacaca. Very much the same kind of country as all the altiplano—bare except for the bunches of tough grass (the Indians use it for fuel, to make mats, to thatch houses, to feed the animals). Herds of Llamas, sheep and goats.

Into Yunguyo at night. This is the last town on the border between Peru and Bolivia. And then the problem of finding a bed for the night.

Lydia, my Peruan companion, was to look up a friend of a friend. I tagged along. After some search we located the house. Stepping over three Indians sleeping in the entrance, we paid our respects. After cigarettes and chatter, our friend offered to let us sleep on sheep skins on the sala floor. A reasonable enough arrangement, as such arrangements go in Yunguyo.

Off down the road by flashlight to find food.

On our return, we were greeted in the street by a nice lady who had a bit of information for us. In effect, her message, delivered in a most friendly manner, was that our hostess' husband was of a grumpy nature and did not want his wife to take us in. In fact, he would be most happy to get our things and see if there was a bed at the Pension Medina.

The Pension Medina was run by an old and untidy lady who, though it was dark and time for bed, still had on her derby hat. "Yes, we could share a single bed. No, we could not use the other bed in the room because it was occupied by the 'governor of the town.' " She finally brought me a sheep skin and two ponchos and I fixed a bed on the floor.

Sra. Medina returned to say we could move into the "colectivo" where there were two beds. Off again.

The "colectivo" is a large room divided into thirds by curtains that are transparent and do not meet. There are two beds to each section. We took off our shoes and belts, put our own pillowslips on the straw pillows and dusted all with DDT. Then, complete with clothes, crawled into bed.

(It might be well to explain that I travel in boots, jeans and a knapsack for I find it more "comoda," less bugs and dirt get on the inside, and it is often warmer.)

Awake for sure at 4:30—a most reasonable time of day.

Breakfast consisted of visits to two shops. From the first, coffee and dry rolls. From the second, steaks with fried onions and tomatoes—at an open air stove. The stove was of adobe brick with holes left in the top layer for the pans to fit. Dry dung was fed to the fire from the front. The only trees of the altiplano are eucalyptus that have been planted around the pueblos and are not cut for fuel.

As soon as we had eaten, we were checked by the police and then found a truck going to La Paz. Our fellow passengers were eleven boys from a soccer team in La Paz. We were stowed away in fair comfort, each sitting on his own luggage. It was a merry trip with the boys singing. Often we would stop to pick up Indians. By the time we were really underway, we had twenty-three passengers and bundles of sheep skins, vegetables and whatever else they carry. It was pretty uncomfortable—so crowded I literally could not change my position or even move my feet.

Of course, we had another customs official come aboard just before entering La Paz. He insisted opening "everything." Do you know what he was looking for? Aji. Do you know what is Aji? Aji, for better or worse, are peppers—and peppers are contraband in Bolivia.

Down the hill we rolled at last into La Paz. So this is Bolivia.

From the same issue, January, 1948

Teachers' Institute

The Teachers' Institute held at Bushrod Recreational Center, Oakland, on November 30, drew a large attendance. Henry Glass instructed the group in the Glow Worm, Narcissus and the Oklahoma mixer from the Shaw Institute, and his own version of the Skaters' Waltz. Several new square dance calls from the Shaw Institute were described by Mildred Buhler. Madelyn Greene reviewed special points to watch in teaching the Neapolitan Tarantella . . .

The evening discussion period was led by Lawton Harris of the Stockton Polk-Y-Dots. A great deal of interest was shown in the proposed Folk Dance Camp to be held in 1948. The suggested location, College of the Pacific, if available, would eliminate such problems as the necessity to guarantee a minimum attendance, excessive expense for lodging and meals, etc. It was suggested that the number attending the camp should be limited and that separate classes should be held for beginners. . .

**56 years later—
See you in Stockton 2004
July 18-24 &
July 25-31!**

SHE HAD A RUBY ON HER BELLY

By Sidney Messer

It all started, probably, when Napoleon visited Egypt, briefly and uninvited, in the 1700s. Among the things he brought home (stole?) were some regional ethnic dances called Ghawzee, Ouled Nail, etc. In Arabic, the dances were called Raqs Al Sharqi meaning "Oriental dance," the faster of two basic versions, the other being "Tribal." The French, in their wisdom, called them Danse du Ventre (stomach dance) which they still do and enjoy in Paris to this day.

Different variations of these dances have evolved over thousands of years as evident in the various cultures of Africa, India, the Near and Middle East and other areas. They are performed by men as well as women for reasons such as entertainment, childbirth preparation, rituals, physical education, communal bonding, and just plain celebration. The basic movements have remained virtually unchanged over time and are not found in other dance forms. The most distinguishing feature involves the isolated movements of the abdomen. These movements may be circular, rolling, angular, or vibrating. In addition the dance may involve such props as finger cymbals (zills), the cane or sword, veils, candles, and even snakes. The dance can either be very complicated or quite simple.

Over the centuries, many different styles have developed, but they can basically be put into two categories: Cabaret (Oriental or American night club) and Tribal. The Cabaret style is the one, (albeit in several variations), most likely to be seen in California, it being very fast and involving a bare midriff, long beads and flashy sequins.

The tribal belly dance, on the other hand, is much slower with less time spent on shimmies and more on arm and hip movements. Dancers are frequently clothed from head to foot. Men are not particularly welcome by these groups, many of whom consider themselves part of a liberated "sisterhood."

Virtually none of this existed in America until a certain fair came to town in 1893. It was at the Chicago World's Fair that a promoter of Egyptian music and dance noticed to his horror that virtually no one was coming to see his show. After much deliberation he came up with a new term, "belly dancing," probably taken from the French 'ventre' previously mentioned. Overnight he created both a controversy and a business miracle. The term belly was not considered "nice" and elicited a storm of criticism while at the same time, long lines began to form in front of the tent. Needless to say, the term belly dance remained, much to the chagrin of some and the delight of many.

This ancient art form has grown steadily in pop-

ularity over the years with at least nine active groups in the Bay area and quite a few in Southern California, Washington and Oregon. There is even a group in St. Louis, Missouri as well as one in Australia for older women, (whatever that is) and where men, if they show up, get to swing a sword. Now that does sound like fun!

But I digress. In my research I discovered a certain piece of music, a song from the aforementioned World's Fair, which was undoubtedly used to accompany the Egyptian dancers. It was titled Little Egypt.

The composer of the music, writer of the lyrics, and holder of the copyright, all unknown. Little Egypt was brought to life again, with some changes, by Elvis Presley in the '50's but I first heard it twenty years before that as a little boy on the streets of New York City. It was so sweet and made so profound an impression on my young mind, I could hardly wait the seventy years it took for me to write this essay. The lyrics went something like this:

She had a ruby on her belly

And a diamond big as Texas on her toe...oh--woh.

And she did the hoochi coochi real slow...oh--woh.

When she did her special number of the floor

I thought she'd stop the show...oh--woh.

I can still hum the tune.



STOCKTON FOLK DANCE CAMP 2004

Again this Year:
Air Conditioning
in all rooms
& dance venues!!

July 18-24

July 25-31

Two Identical Weeks

University of
the Pacific,
Stockton, CA

Polish Richard Schmidt
Romanian Cristian Florescu
Scottish Jennifer Kelly
Squares Jerry Helt
Vintage Richard Powers
Bulgarian Yves Moreau
Balkan Lee Otterholt
Workshop Jerry Duke
Music Susan Worland &
California Kapela

www.folkdance.com

Registration Form: PLEASE TYPE OR PRINT CLEARLY

Name (to appear on badge): _____

Address: _____

Number Street City State/Province Country Postal Code

Telephone Number () Fax Number () Email Address: _____

Sex _____ Age, if under 18 _____ Roommate Preference (if any) _____ Smoker _____ Nonsmoker _____

Are you applying for a camp scholarship? _____ Early Bird _____ Night Owl _____

I will attend folk dance camp (circle one):

1st Week 2nd Week Both Weeks

This will be my _____ Year at Camp

A. _____ \$620 Tuition, room and all meals

B. _____ \$535 Tuition, room and partial meals (Wed/Sat evening
banquets only)

C. _____ \$330 Commuter camper (tuition only)

Make checks payable to FOLK DANCE CAMP

You may use your Credit Card: Visa _____ or MasterCard _____?

Card Number: _____

Expiration date: _____

Please CLEARLY PRINT Name as it Appears on the Card: _____

Enclosed is my deposit of \$ _____ (\$50 per person minimum per
week due now, with an additional \$125 per week due by May 15).

No Refunds after May 15, 2004 unless your position is filled by a person
on the waiting list

Signature: _____

Return to: Folk Dance Camp, Jan Wright 530-474-3231 Phone
36676 Viola Meadows Court 530-474-4501 FAX
Shingletown, CA 96088 cjwright@shasta.com

Let's Dance! — July/August, 2004

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LITTLE FESTIVAL OF THE REDWOODS

Sunday, August 15, 2004

PETALUMA & NOVATO INTERNATIONAL FOLK DANCERS
invite you
to our annual Festival of Fun

Potluck Picnic 12:00 noon & 5:30 p.m.

Place: ARMSTRONG REDWOODS STATE PARK
Guerneville, California

Bring: YOURSELF, Your own table service,
a HOT DISH, SALAD or DESSERT

International Folk Dancing 1:30 - 5:00 p.m.

Place: Guerneville VETERANS MEMORIAL Bldg.
First & Church Streets, Guerneville

Donation: \$5.00

All request program of YOUR favorite dances
Music - Frank & Elsa Bacher

We allow no guest to be hungry,
thirsty or unhappy!

GUERNEVILLE



Dressed to Dance!

By Mel Harte

Mel Harte (melharte@yahoo.com) has been folk dancing for 25 years; she teaches international folkdance at the Orinda Community Center, the Albany Y Folk Dancers and El Cerrito senior center, and is on the costume committee of the CA Folkdance Federation. An avid folk costume collector who has provided a good home to many pieces of orphaned folk clothing, she almost always wears folk textiles, whether dancing or not. If you have a story about a costume you acquired, she's all ears!

Part II. "What a beautiful blouse you're wearing! Where did you get it?" is a question I'm occasionally asked at folkdances. The blouse and apron are the two costume pieces that are naturally designed to show off the beauty of your basic folk costume, so I have a large collection of both. The blouses are hand embroidered, a particular passion for me, probably inherited from my Greek grandmother, who was a master embroiderer. Of all the hand embroidered blouses I have ever seen, the Romanians, Ukrainians, and Hungarians (the Kalosca area) create the most ornate and beautiful ones.

But on to the question of sources: Mostly, I have relied on yard sales, thrift shops, and vendors or sales at folkdance festivals. The Chinese mimic Hungarian as well as other European embroidered blouses, so a possible source is checking out the nearest Chinatown. But my most recent acquisitions were from ebay (www.ebay.com) and via the internet. International vendors continue to multiply online. Although I pay less from thrift shops and yard sales, there are several advantages to online vendors—they have a much wider selection, are often buying directly from, and thus supporting, the embroiderers who make them and form consistent sources.

What has the online experience been for me? A few years ago, I bought several beadwork pieces successfully from the Moscow beading club, sending a US check to someone in Czechoslovakia. Recently on ebay I bought a Bedouin dress successfully from Egypt paying via an online money sender that has a money back guarantee



Mel Harte in costume

(the most popular one is Paypal); I also successfully bid on a used Ukrainian blouse up for auction by a private US seller. The ebay seller [globalantiques](http://globalantiques.com) has been selling antique 19th century Bulgarian costumes and accepts Paypal. But several foreign vendors still rely on Western Union, which doesn't reimburse you if you don't receive the merchandise. So, buyer beware: I would engage in several exchanges with your chosen foreign vendor if they insist on Western Union and ask as many questions as possible to probe their authenticity as a vendor. With that caveat, here are some online vendors of Ukrainian, Romanian and Hungarian blouses:

Romanian: I personally know the ladies who run <http://www.transylvanianimages.com/>. They occasionally pass through my area but are mostly in Romania and Hungary these days and have collected vintage village blouses and skirts for me upon request.

Romanian Folk Costume Page, <http://www.costumes.ro/>, has been online for years by Dan Baci in Romania.

Romanian Dolls, <http://www.romaniandolls.com/>, is US based and run by a Romanian; I bought a lovely apron from her recently.

Ukrainian: I haven't bought yet from these vendors, since I already have some Ukrainian blouses:

Ukrainian handicrafts market http://www.geocities.com/ukrainian_handicrafts/

Kalya's accepts paypal and is Canadian, so prices are in Canada dollars, not US: <http://www.finitesite.com/kalya/clothing.htm>

At ebay, search for items using words like "Ukrainian blouse" and you'll find sellers like vyshyvanka and others that sell Ukrainian folkcraft, including blouses. There are also ebay vendors that will sell Mexican embroidered blouses, such as the vendor quemacoco. Try using the phrase "hand embroidered blouse" as a general search.

I haven't found much for Hungarian, but there is at least one site:

Magyar Marketing <http://www.magyardmarketing.com/> -- is US based; look under "Apparel, Embroidered" for blouses.

Good luck, and happy hunting!!

Council & Club Clips

*Let us know what your club and council are doing.
Send or email articles to the Editor.*

KOPACHKA DANCERS

The Kopachka Dancers continue to meet, and they welcome all who would like to join them on Friday nights, starting at 8:30 p.m. The format includes a one-hour program, 20-30 minutes of teaching, request dancing, winding up with time for socializing over snacks and juice.

Jerry Duke is the teacher, with guests invited to teach periodically during the September-July dance year. The meeting place is Scout Hall, 177 East Blithedale in Mill Valley.

For more information call Toni (415-789-0061) or Margaret (415-453-6334) or email us at kopachka@hotelsuperior.com. Hope to see you there.

PENINSULA COUNCIL

The Santa Clara Folk Dancers have finished classes for the summer and will resume after Labor Day.

The Palomaniacs, however, will meet all summer in their usual hall, First Methodist Church, Menlo Park.

Upcoming summer parties include: July 10 and August 14, St. Bede's Church, Menlo Park, sponsored by the Peninsula Council; July 17 and August 21 at Menlo Park Rec. Center, sponsored by the Menlo Park FD. Happy Dancing. Also don't forget about Stockton Folk Dance Camp.

The Peninsula Council lost a longtime member with the death of Maria Thorup on April 27. Condolences to her family.

MENLO PARK FOLK DANCERS

The month of May was eventful for the Menlo Park Folkdancers: the annual Yosemite weekend happened on the 15th and 16th, the Duquesne University Tamburitzans came to town on the 18th, and Zaedno played live Bulgarian music for the monthly party on the 22nd. What a line-up!

The Yosemite weekend takes leadership, planning and teamwork in a process which has been finely tuned over the years. The previous December, Mr. & Mrs. Claus (alias Marcel & Kathy Vinokur) and the Elves phoned the National Park to reserve a bunch of campsites on a single loop in the Upper Pines campground in the Valley. Over the following months, Marcel juggled people and cars to come up with campsite assignments that made for happy campers. He even managed to produce perfect weather and a comet to watch at night. Participants of all ages did their own thing during the day—biking, hiking, playing cards, lounging around. Some were seriously equipped for camp cooking; others took their meals at nearby Curry Village. On Saturday night, we came together, all 85 of us, for a potluck dinner and

dance party at the Yosemite Village school auditorium. Family members and some local residents joined in the easy, perky dances led by Denise Weiss and the night ended with some hot-shot Balkan numbers. Folkdancing to the background 'noise' of Yosemite Falls is not to be missed. Mark your calendars for next year's 40th!

Going to the Duquesne University Tamburitzans is another tradition orchestrated by Marcel. He bought a block of over 100 tickets for center front seats at the Mountain View Performance Arts Center months in advance and organized a meal for 45 at the Chinese restaurant across the way. It was great fun to eat dinner and watch the performance together. The Tamburitzans' program changes from year to year according to the particular talents of the students and the skills and interests of the directors. This year's was strong on choreographed dances and folklore from across Eastern Europe with a foray into Armenia, all in stunning costumes, some spiced up with acrobatics. There were remarkable virtuoso musical numbers: a Serbian wedding epic, accordion variations on a Russian melody, and a Rumanian violin duet (or was it a duel?).

To round off the month, the Peninsula-based group, Zaedno, played live music for the May party at the Menlo Park Community Center. They were great! The band consists of six musicians on mostly traditional Bulgarian instruments: Barbara Babin on gadulka; Laurie Edelman on gadulka and fiddle; Jim Avera on gajda and dumbek; Randy Trigg on tapan and electric bass; Mike Slama on kaval; and Ellyn Bush on accordion. Their program ran the whole gamut of familiar Bulgarian dances and, for something completely different, Laurie played a waltz on the fiddle to a beautiful Serbian melody.

—Carol Toffaleti

BERKELEY FOLK DANCERS

For the months of July and August BFD will be focusing on publicizing our Beginners' Class. It is very important to the continuing success of both our club and the folk dance movement. To that end, we solicit your aid. Please tell anyone who might be interested and lives in the Bay Area. Beginning on September 9, every Thursday thereafter Bill and Louise Lidicker will be at Live Oak Park from 7:45 – 9:45 PM. Please come on the first night at 7:30 for registration. Eight weeks of dancing will be a mere \$30.

While we will be working hard getting our Beginners' Class together, we still will find time to have fun. First off will be our Fun Night Party on Friday, July 16 at Live Oak Park. Join an evening of Mexican Fiesta from 7:45 to 10:45 PM. Members \$5 and non-members \$7.

Then two days later we will congregate at El Cerrito Veterans' Hall for an evening of contra dancing to caller Erik Hoffman and to music by a live band. This

continued on next page

We welcome new members

We have new clubs joining us:

Armenians of the North Bay, Petaluma,
707-762-2995

Rancho Folclorico "A Portuguesa", Newark,
415-999-7894

Kopachka Dancers, Mill Valley, 707-546-2434

Greek Feet, San Francisco, 510-530-5140

Pony Express Dance Club, 530-742-3255

New members are:

Simon Barros, Greenbrae

Toni Denmark, Tiburon

Marion Fry, Lincoln

Cathy Jair, San Francisco

Al Lampell, Santa Clara

Raymond McElroy, Modesto

Gloria Milhoan, San Francisco

Julie Nelson, Reseda

Jan Stevens, Magalia

Name change:

Country Dance Club is now Downright Country
Dance Club, Fair Oaks, 916-985-0770

continued from previous page

is a lot of fun for a donation of just \$5! So be there at 7:00 PM.

BFD will hold our annual Post-Camp Dance on August 13 at Live Oak Park. This is the occasion when dancers can show their favorite dances from summer folk dance camps they attended. We will meet at 7:45 PM. Free to members and \$5 for non-member. Here's your chance to see or do dances that most excited dancers who went to the camps.

BFD won't be dancing on Independence Day, Monday, July 5th and Labor Day, Monday, September 6th. We'll see you at Max Horn's Farm! And don't forget to tell family, friends, youngsters, fellow-workers, church members, other club members and neighbors about our Beginners' Class. All our research has shown that word-of-mouth is the most effective recruiting tool. We are counting on your help. Thanks. —Naomi Lidicker

BALKAN DANCERS OF MARIN

The Balkan Dancers will continue to their Thursday night dances through the summer. We will also continue to teach a dance every first Thursday. The first half hour is spent on one of the more difficult dances in our play list. Recently taught dances have included Krivo Sadovsko Horo and Trei Pazeste Batrinesc. La Paloma, not a difficult dance but nice and with good music, was taught in May.

You don't need to be a member to join us in learning these interesting dances. Please call for directions, to confirm time and what's being taught—Irene Croft at 415-456-0786 or Anne Arend at 892-9405.

Let's Dance! — July/August, 2004

Dance at the State Fair

Sacramento Council has arranged a folk dance demonstration at the California State Fair in Sacramento, Saturday, August 28, 2004, 2:00 p.m. on Center Stage. If you would like to dance with us, we can arrange free tickets for you to pick up at Gate #12, Ethan & Hurley, east end of the fairgrounds.

Contact Roy Butler: 916-652-6315, or patroy@lanset.com for reservations and details.

Recipes

Fingers & Forks

Folk dancers as a group are excellent and imaginative cooks and they make going to a potluck or an event where finger foods are served a real treat. Will you share your favorite dish or snack with us?

Our thanks to Lone Coleman for tracking down these recipes from Judy Stonefield and Henry Koopman and our thanks to Judy and Henry for sharing.

FRUIT TORTE

Judy Stonefield, from a friend in L.A., Fran Hotchkiss

1 C sugar

½ C butter, cream together,

add 2 eggs,

add 1 C flour, pinch salt,

1 t baking powder, mix.

Place in 9-inch spring form pan.

Cover with fruit such as:

Plum halves, apricots, peaches, blueberries, apples, etc., sprinkle with sugar and cinnamon,

chopped almonds (optional)

Juice of ½ lemon over top

Bake at 350° for one hour.

Serve with whipped cream or ice cream

PRUNE CAKE

Henry Koopman's mother's recipe

1 ½ C flour

2/3 C sugar

2 t. baking powder

½ t. salt

2/3 C milk

3 T Wesson oil

Mix and cover with Italian plums, sprinkle with sugar and cinnamon.

Bake in greased 15½ x 10½ pan at 425° for one hour.

STATEWIDE CONCERT

By E. C. "Vick" Vickland

What a great Statewide Festival! Hot!, Hot!, Hot! Many thanks are due to Barbara Summers, Floyd Davis, and the rest of their small committee for putting it all together.

I was particularly impressed with the great concert Sunday afternoon. If you missed it, you missed something very special. Each group was outstanding. The Village Dancers of Modesto presented dances from Norway, Denmark and Finland. Some of the members had traveled to Scandinavia to hone their dance skills, and it really showed in their performance. The Norwegian dance offered some energetic, athletic competitive performances. The Danish Trommel Valsen was an intricate progressive dance for 6 couples.

The following group was Mar Alto Portuguese Dancers, a professional looking group of young people dedicated to preserving Portuguese music and dance traditions. In their lovely authentic costumes, purchased in Portugal, they performed Vira do Sonhador, Rique Trique Trique, Fado Rusga and Lendas du Riu Dorro (legends of the River Doro). Their performance was flawless and beautiful.

Next was "A Touch of Africa," by a group of Delta College students, who took us from old traditional African dances, through some Caribbean styling, to more modern U.S. styles, such as energetic hip-hop and very athletic break dancing. It was amazing to see how these young men were able to spin on their heads, backs and hands. A very moving number was a solo, "I believe in you and me," beautifully sung by a young woman, and expressively danced by a young man. It was a wonderful blend of sound and motion, which brought tears to the eyes of more than one audience member. This Delta College group also brought a trio of very young (tenish) Greek dancers they had met in their dance class, who performed a few familiar Greek dances, such as Hasapiko.

Arturo, a belly-dancer, wowed the women (o.k., and the men as well) with his gyrations of every part of his body, from his head to his toes, and back up to his eyebrows, which were seen to bounce up and down individually. His body undulated from top to bottom and side to side. "Amazing" doesn't begin to describe his performance, which concluded with an impromptu dance with one of the young women from the African dance set.

The final performance was by 2 dance groups from the Greek Orthodox Church of the Annunciation of Modesto, who have won 18 gold, 7 silver and 5 bronze medals for dance, 3 outstanding director's awards, 12 first place costume awards, and 6 sweepstakes awards.

These 2 groups captured the richness and elegance of traditional Greek folk dancing. In their authentic and beautiful costumes from Macedonia and Pontos, they performed dances from those areas. They concluded with a dance from Crete.

Each of the performing groups warranted a standing ovation, although this was reserved for the conclusion of the program, which was followed by a grand march of all the performers, then followed by the audience, which led out of the hall. This was one of the finest dance concerts I have witnessed.

PROM NIGHT AT STATEWIDE

By Toba Goddard

After a day of "fevered" workshops by Ned Gault and Željko Jergan, the Saturday night party, with outstanding live music by Chubritza, was well underway. Two halls down a high school prom was also underway, complete with VERY LOUD DJ music, flashing lights, balloons, and, of course, young men and women dressed in their formal finery. Many of the taller women were wearing tennis shoes under their floor-length dresses!

It was during a square dance that a young prom couple stuck their noses in our hall to see what was going on. They were intrigued by the dancing and we urged them to join us. With the aid of a belt to keep the young woman's trailing dress from tripping her and three "helpers" stationed around a square, we managed to do some of the called figures...but mainly we all just had fun! The young couple received hugs all around and departed.

Soon, a few more prom nighters appeared just in time for a contra. Joyce Ugglá explained the moves so that most of the new recruits could maneuver through the dance.

A few dances later, more prom goers showed up for some line dances. There were one or two who were so taken with the dancing that they asked about where they could do more. Someone provided them the information.

I hope we see some of these new dancers shortly in Modesto! For some of the young couples, it may be a prom night they won't forget; I know I won't forget them!





Ned Gault directing Triplets Quadrille



*Happy dancers doing An Dro Retourne
at the Saturday night party*

Dances taught at Valley Fever

Saturday morning Marian and Ned Gault taught two dances for triplets: Triplets Quadrille and Silver Thistles. These were written by Ned Gault as part of the "New Trios" project. Ned also wrote the music for Silver Thistles, a Scottish dance.

Saturday afternoon Željko Jergan taught the Croatian dances Samoboski Drmeš, Mađarac, Svatovski Drmeš, Logovac, Lički Tanac and Lenka. Logovac is a dance for trios and Mađarac is a couple dance.

Oldies But Goodies dances taught by Marian and Ned Gault were La Encantada Tango, arranged by Marian and Ned for the 1963 UOP Folk Dance Camp, and Tuljak, an Estonian dance. Al and Teddy Wolterbeek taught Zaplet, a kolo from Slavonia, and Zaječarka, a Serbian dance.

Dear Friends of Skandi-fest

IT'S STILL NOT TURLOCK

On September 25, 7:30 PM at the Turlock Community Auditorium, 1574 East Canal Dr., Turlock, Lindesnes Trekkspillklubb, a 30 member accordion and guitar ensemble will present "A Unique Mix of Music, Comedy & Dance".

Tickets are \$15.00 each (send check to Turlock Skandi-fest, PO Box 3247, Turlock, CA 95381-3247.) The group is playing for free because they want to get Skandi-fest back on track. All proceeds will go to Skandi-fest.

Our tentative plan is to have Scandinavian groups meet around 1:00 pm, September 25, at either David Raube's or Robert Rudholm's — both live in Ceres, between Modesto and Turlock. Each group could be responsible for teaching one dance to everyone else. We'd have a pot-luck around 5:30 then go to the program. We could return to Ceres around 10:30 and start dancing until the party stops. There would be places for camping and trailers. Sunday we'd have potluck breakfast and jam session and visit awhile. It's not very structured but we all need to support the Norwegians so we can bring back Skandi-fest.

Will you please pass this on and send any suggestions? We won't get an official flyer until June or July.

Thanks, Judy Kropp, judykropp@bigvalley.net

STATEWIDE INSTITUTE SYLLABUS

To all of you who purchased a syllabus at statewide in Modesto this year, there is a correction in the Oldies but Goodies section. We inadvertently left out the second page of the instructions for Tuljak. The additional page is being copied. For those of you who pre-registered and ordered the syllabus we will e-mail you the correction if we have your e-mail address. If not, we will send a copy by U.S.P.S. Those people who purchased the syllabus at the door will need to contact us with your e-mail or mailing address since we didn't keep a written record of your names. We will be happy to mail it to you.

The statewide committee apologizes for the error.

Let's Dance! advertising rates

Size—width and length	Fed. club	Others
Full page 7 1/2" x 9 3/4"	\$25.00	\$40.00
Half page 7 1/2" x 4 3/4"	15.00	25.00
Half page 3 1/2" x 9 3/4"	15.00	25.00
Quarter page 3 1/2" x 4 3/4"	10.00	15.00

Save—One year, 10 issues, less 10% (no changes)

email wildwood_press@comcast.net or

call 415-488-9197 between 9:00 am and 2:00 pm.

Dance for Health

This article appeared in the St. Louis Post-Dispatch, author unknown. It came to us via Mel Mann and the Folk Dance Scene where it also appeared.

THE HEALTH OF DANCING

There's this guy I dance with, Arnold Taylor. He has firm hands and shoulders and his favorite eight-step swing move has this merry-go-round feel to it. Everything in the periphery is a blur except his face, which usually bears a broad grin.

He's strong—a fact he underscores by introducing himself, with a wink, simply as “Ahnoldt.” This faux Schwarzenegger's dance card is usually pretty full. And when he walks, it's more like he's swaggering to syncopated beat.

It's easy to mistake this 78-year old retired clergyman for a ladies man. But really, when he's on the dance floor, he's just reflecting the spiritual joy he's gotten out of his favorite form of recreation.

“What do I like most about dance? Oh, well, the sort of happy human relationship. Being with somebody and having fun,” he says. Long-time dancers such as Taylor know that the medical community is starting to find some evidence of: the realization that dancing is good for you. Particularly, as it turns out, for older people.

In a recent study of nearly 500 people by the Albert Einstein Center in the Bronx, N.Y., dancing was the only regular physical activity associated with a significant decrease in the incidence of dementia, including Alzheimer's disease. Alzheimer's, which slowly degrades brain and memory function, affects 4 million Americans over the age of 60. Dementia, a broader category of diminished mental ability, affects between 6 million and 7 million.

“Dance is not purely physical in many ways; it also requires a lot of mental effort,” said Joseph Verghese, the lead researcher in the study, published in June in the New England Journal of Medicine. Though many studies have explored the relationship between activity and dementia, he said, “if you review them, the (activities) that are purely physical do not seem to have any effect reducing dementia.

“Certainly among my patients (who dance), their posture is different and the way they walk is different.”

Among the participants in the Verghese study, those who dance frequently—three or four times a week—showed 76 percent less incidence of dementia than those who danced once a week or not at all. The same study showed that doing puzzles, mind games and other mentally stimulating activities also reduces the incidence of dementia, but that purely physical activities—swimming, bicycling, walking, climbing stairs—had no preventive value.

Exorcising the ya-yas

The results don't surprise Jamie Platt, 53, an analyst for the Social Security Administration who gets his kicks folk dancing, Balkan, Turkish and Armenian style. “I have a very sedentary type of job. But when I go dancing, I get my ya-yas out,” said Platt. “It keeps me very vibrant. The dances that we do have very complex footwork. You have to think about the complex rhythms. So it keeps you on the ball.”

But what is it about dance that might make it life—and brain—enhancing? The short answer, said Verghese: “I really don't know.”

True, it involves movement, and there are dozens of studies that show—even if the Einstein Center study didn't—a positive correlation between physical exercise of all kinds and mental health. Essentially, exercise seems to jazz the brain.

Sustained aerobic activity involves not just those parts of the brain that control motor and sensory functions, but also the hippocampus—the section responsible for memory and many other cognitive functions, said Carl W. Cotman, a neuroscientist at the University of California, Irvine.

“It's surprising, because you'd think, ‘What's that got to do with movement?’ but it does,” said Cotman, who studies the influence of exercise on the brains of rats and mice. In animals that exercise, the connections between brain cells grow stronger, and a protein (brain-derived neurotrophic factor, or BDNF) shown to improve neuron survival increases.

In addition, Cotman says—citing a finding that supports the theory that dance is better for your brain than other fitness activities—physically active animals that have an “emotional support system,” such as interacting with other animals, see even more benefits in their brains.

Wes Takara

welcomes

2004

Stockton Folk Dance

Camp

and

Fresno 5th Saturday Party



Sacramento International Folk Dance and Arts Council
WORKSHOP Featuring **LEE OTTERHOLT**
Dances from the Balkans and Norway!

Saturday, SEPTEMBER 18, 2004 from 1:00 to 5:00 P.M.

Followed by Evening Party at YLI, 27th & N Streets, Sacramento

Sponsored by BBKM — 7:30 to 11:30 P.M.

The WORKSHOP is at
ORANGEVALE COMMUNITY CENTER

6286 Hazel Avenue, Orangevale

*nice wooden dance floor

*no street shoes

*cost: \$6 for Council Members

\$8 for Noncouncil Members



DRIVING DIRECTIONS to Orangevale Community Center:

Hwy 50 from Downtown Sacramento: Take Hwy 50 east toward Placerville, take Hazel Avenue exit and go north (turn left). Continue on Hazel Avenue past Central Avenue. The Orangevale Community Center will be on the right side.

Hwy 50 from the East (from the foothills): Take Hwy 50 west toward Sacramento, take Hazel Avenue exit and go north (turn right). Continue on Hazel Avenue past Central Avenue. The Orangevale Community Center will be on the right side.

For further information visit our website at www.folkdance.com/sacramentocouncil

Or call (916)-371-4441, or Email to the following address:

Email: TobaGoddard@hotmail.com

Valley Fever—A very pleasant experience

I want to share two emails from Liala Messer—ed.

Hi Gary,

It was great to see you and Irene at the Valley Fever, one of two best statewides I have attended, even better than the fabulous San Diego one in that everything was in one location. I hope you stayed for the concert on Sunday. If you didn't I'll have to tell you about it.

Certainly you were in the hall when some prom attendees came into the Saturday night party and participated in a contra. Something even more wonderful happened at the May 30 Sunday night party when one of the young men returned with his friend, not his prom date. They enjoyed, he especially, participating in the dances or behind the lines and were appreciative of the quick little lessons I gave them which was mainly "Don't look at your feet" and "Don't worry about getting the steps right."

In attempts to learn how we can make folk dancing attractive and appealing, I've been asking beginners what it was that attracted them to it, what good experiences have they had and what can be made better for them, what will make them want to continue. The plan is to have articles good enough for *Let's Dance!* or enough interesting material to make an article. So of course, I asked this student if he would write his responses for me, that I was interested in his comments in general as well as for our magazine.

Can you imagine my reaction to find his message on the computer the next day!! He wrote it immediately after getting home that night!

Looking forward to hearing from you, —Laila

Dear Laila Messer,

My name is Josh Kerr, perhaps you remember me. I was one of the kids from the prom on Saturday night, and I returned for the show Sunday afternoon and the dancing Sunday evening. I wanted to thank you for taking the time to show my friend Erin and me how to do all the dances and putting up with our lack of expertise, forsaking your own dancing for our sake. I appreciate your kindness and generosity.

You had asked for me to email you a description of what intrigued me about the folk dancing when I was first exposed to it Saturday night. What follows will be more or less scattered, so I apologize in advance for any difficulty you have understanding. I noticed your sign ("Folk Dancing - All are Welcome," or something very similar), and was immediately intrigued by the thought of a different kind of dance. At the prom, there were essentially two types of dancing. Slow dancing, which I enjoy. For the most part, though, they were playing more upbeat songs, and that kind of dancing I have never learned and find very difficult. So I was sort of standing around feeling awkward in the prom. The idea of a dif-

ferent sort of dancing intrigued me. I really had no concept of what it would be, but I wanted to at least check it out. I assumed, of course, that I would do nothing but watch -- I was shown to be wrong. When I walked in the room, there was a sort of dance going on that reminded me very strongly of some Civil War dances I had done one evening a few years previous (the Virginia Reel, I think, forgive my ignorance if I am wrong). That experience had been a lot of fun, so I was immediately favorably inclined towards the folk dancing. So, I was standing and watching, and immediately people came up and began talking to me, interested in why I was there, wanting me to be a part of things, and offering to help me learn. The warmth and kindness made a distinct impression on me. The challenge of attempting to learn the dances was enjoyable. One complaint in terms of some other kinds of dancing is that it's all freestyle, so I never know what to do. With the dances I was learning, though, there was a basic structure (which, of course, can be improvised over and embellished upon). It was much easier for me, as a beginner, to feel as though I was doing something right. Of course, everyone was very encouraging, and that made things all the more exciting and enjoyable.

To summarize: the initial draw was based in small part on my previous experience, and in large part (emphasis there) on the friendliness and welcoming attitude of the people involved in the festival (yourself and Judy Kropp being two of the primary people who I am so thankful for, but I unfortunately don't remember who were the first few people to invite me to dance and show me how). The second draw (what kept me dancing, and brought me back Sunday) was the fact that it was something that I felt like even I, as a beginner, could pick up (if I worked at it) to the point of at least being able to follow along, and if I really practiced there would always be ways to refine it, more complicated dances to learn, and new tricks to add to what I had learned. Plus, it was just a lot of fun -- the sense of a whole room full of people, all dressed in happy colors, dancing to beautiful music.

I hope that gives you an idea of my attraction to folk dancing. I am more than happy to answer any more questions (for example, if you want me to explain something further or to be more detailed in some regard).

Thank you again,

~Joshua

An additional email was received from Joshua June 3:

...I thoroughly enjoyed my time folk dancing. In fact, I started attending the weekly meetings here in Modesto just this evening. We danced for two hours and I had an excellent time. The generosity and helpfulness of everyone involved continues to make a lasting impression on me.

Peace,

~Joshua

Valley Fever—An unpleasant experience

By Laila Messer

I want to tell you about a brief conversation I had with two young women on that fabulous Sunday night. Both lovely, in their early thirties, and both new to folk dancing. One I had met a couple months ago; her friend was new to me and very new to folk dancing. I told them I was interested in what they are finding as beginner dancers, what is good, what could be improved, how could the teaching be better for them, etc.

"Well, I could tell you one thing right now," offered the friend. I was astonished she was so forthcoming to someone she had just met. Her willingness to respond so quickly was refreshing.

"I just did a dance," she began, "I don't know it well. It's a dance where the woman is whirled off to another partner. And yes, I made a misstep. As the man was about to turn me, he said, 'Well, now I can get rid of you.'"

It was very sad to hear of such rudeness. Upon reflection I suggested it probably was not meant to be an insult, but was just an uncouth remark. That had also occurred to this young intelligent woman. "Nevertheless," she said. "The comment spoiled the experience for me."

Some of us obviously need etiquette lessons. We have to be very alert to making the experience the best possible especially for beginners. We have to tend to their care as tenderly as we would to a new plant just taking hold starting to grow.

Memories of Dean Linscott

Deborah Evenich, Petaluma, CA:

It has been almost a month, and I have been mulling over what to write about this very special man. I do appreciate that you were able to put Dean's picture on the cover of your latest issue, as well as include the obituary. People are pleased with the changes you are making with Let's Dance.

Dean was our friend and our dance teacher. I have known him for about twenty years. We (my husband Abe and I) have had many adventures with Dean and his wife Anita. We even lived with them for two months while our current house was being put back together after a major remodel.

Dean was someone who acted out his enthusiasms. If he decided to learn about begonias, well, he went all out, buying all kinds of them, and testing the soil and fertilizers to see which ones worked the best. (Ever the scientist). He seldom did things half-way. When he decided to rid his 2 1/2 acres of gophers, he made a ditch around the entire perimeter of the property, lined it with gopher wire, then proceeded to trap the gophers who were left. No gopher was going to dare mess with his garden!

Dean's big love, other than gardening, was dance. He really took it upon himself to make sure people knew how to do dances and were encouraged to try whatever dances they were capable of doing. It is because of his enthusiasm for Scandinavian dance that a whole group of people in the North Bay now regularly attend the Bay Area Scandinavian parties. He taught us all.

Dean's passing will leave a huge void in many of our lives. A lot of our social life revolved around doing things with Dean and Anita. But more than that; more than Dean's amazing knowledge of so many topics, more than his generous sharing of his time and energy, one of the things that will be lacking as we go to dance, will be the person who always stood up and said, "This is an easy one, you can all do it. It goes like this....." Those are going to be very big shoes to fill.

Fred Sweger, Tiburon, CA:

My wife and I were regular members of the Marin Whirlaways, a folk dance group in San Rafael, when in about 1964 or 65, a couple came into the hall where we were dancing and sat down in the seats along the wall. They sat through one dance after another, just watching; so we went over to them and said, "I know you can do this next dance—we'll switch partners and get you through it." To tell you the truth, I don't remember what they said, but later we discovered that they were Dean and Nancy Linscott, who were scouting Marin dance groups with the hope of starting their own class. We joined their new club, and I was a member for more than 23 years.

After I had joined the Kopachka Dance group, but before they had started to do exhibition dancing, we went to a Statewide Festival in San Jose, my first experience with such an event. After the big show of major exhibition dance groups in the main auditorium, there was an after-party of dancing in a smaller hall right next to the big auditorium. While that dancing was going on, Dean approached me and asked if I would agree to learn a comedy dance and do it for exhibition right there and in a few minutes, because they wanted some exhibitions. Outside, on this warm May night he taught me the Ox Dance. We went in later and performed it for the whole audience. Through the years Dean and I did that dance many times. What that shows is his remarkable teaching ability.



continued on next page



DEAN LINSOTT AND THE KOPACHKA DANCERS

Dean Linscott was a talented man – a leader, a teacher, a dancer, a hiker, a gardener, a person with many interests, in the dance world and beyond. He was a man who put his heart, soul and endless energy into all undertakings.

Born to parents who taught folkdance in Bakersfield, Dean took an active interest in dance in his teen years. He was a member of his high school marching band until he was bitten by the dance bug and at that point dance became more important to him than playing music.

When Dean accepted a position to teach at the UC Medical School in San Francisco, he and his then-wife Nancy moved to Mill Valley. They looked for a group that danced for fun **and** did performances, that mixed line dances **and** couple dances in a balance to their liking. When they didn't find what they were seeking they formed their own group, the Kopachka Dancers of Mill Valley.

There was a wonderful camaraderie within the group, thanks to the energy and talent of both Dean and Nancy. In addition to occasional weekend snow trips, a backpacking trip, learning to decorate Ukrainian Easter eggs, and sewing dance costumes, each year Kopachka held a dance weekend for its members. A guest teacher, recognized as a leader in a particular dance nationality, was invited to share his or her expertise. While some new dances were taught, the focus was more on learning the fine-points and styling of a particular dance type. This way, everybody in the group had the opportunity to learn first-hand from expert teachers. The guest teacher was also invited to share related folklore. Johnny Pappas taught the words to some of the Greek dances we already knew, Jan Sejda taught Polish paper cutting, etc.

Jan Sejda also related to Kopachka members the celebration of St. John's Eve in Poland where women decorated wreaths with flowers and candles and sent them floating down the river. The young men would rescue a wreath, and then dance with (and maybe subsequently marry) the girl whose wreath he had. Dean thought this would be perfect material for a performance. After learning the dances, we had wonderful fun decorating the wreaths with real flowers. Three candles (tiny, rigged flashlights) were put on each wreath, then at dusk (in our case, as the stage darkened) we flicked on the

"candles", set them on a roll of cellophane paper which was reeled-in from offstage, thus making the wreaths appear to float along a "river".

While not the focus, performance played a significant role in club activities. Some of the performance material was culled from the many movies Dean taped while on vacation in Europe. A memorable performance was the Romanian Loggers Dance that Dean taped while it was being performed in Europe and later taught to the Kopachka men. It required the use of hoe-like instruments to carry a 12' log as the dance was being performed. This particular dance was chosen for an exhibition at a festival in Santa Maria, but transporting the log was a problem. Dean's solution was to rent the bus and driver who provided transport to those working at the U. C. Med Center, so the log (and the dancers) traveled to Santa Maria together.

While dancing was always Dean's love, in the early days that love did not stretch to one dance genre - tangos. One summer when Dean was on vacation, club member Fred Sweger, with great glee, got busy and taught a dance never before done at Kopachka but often included on Federation programs, Tango Poquito. I regret we don't have a movie of Dean's response as we "performed" it for him on his return!

Kopachka was fortunate to have a "feeder" group when the high school P.E. class to which Nancy taught folkdance became so enthusiastic that a number of them joined the Kopachka Dancers. Under Dean's tutelage many of these became talented dancers, some joining the performing groups that were popular in the early 70s. What a wonderful and impressive tribute it was to Dean that so many of these ex-Kopachka dancers came from so many parts of the country to the Celebration of Life that was held in his memory in May. They traveled from New York, from Washington State, from Oregon and from Southern California to participate.

In addition to being directors of the Kopachka Dancers, the Linscotts successfully ran the Mendocino Folklore Camp after the death of its founder, and also masterminded, and for many years ran, the North-South Teacher Training weekends.

Dean will be remembered for his incredible memory for dance detail, his enthusiasm for teaching dance, his talent as a dancer - and an incredible, incomparable love of ice cream! He died March 24th at his home in Santa Rosa after a battle with cancer.

**May his spirit live in our hearts and his dance
enthusiasm permeate the world of dance.**

Margaret C. Harrison

Aleksandra valss

(Estonia)

Aleksandra valss (AHL-lehk-sahn-drah VAHLS) is still quite popular among the Setu people in southeastern Estonia as well as across the border in Russia. It is known only from this district of Estonia (Setumaa) and reached its peak of popularity in the first half of the 20th century. The dance structure and name invite obvious comparison with the Russian ballroom dance Alexandrovskia. It was taught by Juha Matti ("Jussi") Aronen at the 2003 Stockton Folkdance Camp. Jussi took it from a video filmed in 1978 by Pirkko-Liisa Rausmaa in the town of Värskä. On that occasion, it was danced only by women.

CD: Estonian Dances, Stockton Folk Dance Camp, Band 1. 3/4 meter

Formation: Cpls in circle, facing each other, inside hands joined (M's R, W's L).

Steps: Waltz*, Closed-Ballroom pos*

Waltz Two-Step: This step occurs throughout the dance and takes two measures. M start with L ft and W with R. M step to side on L (ct 1), close R to L (ct 3); step to side on L (ct 4); close R to L, no wt (cts 5,6). Repeat in opp direction with opp ft wk. W have opp ftwk throughout, starting on R. This is a step-close-step-touch in 3/4 meter.

*Described in the "General Glossary" of *Steps & Styling* (rev. 1996), published by the Folk Dance Federation of CA, Inc.

Meas	3/4 meter	Pattern
4 meas	<u>INTRODUCTION</u> No action.	
	I. <u>FACE-TO-FACE AND BACK-TO-BACK</u>	
1-4	Moving in LOD, dance a Waltz Two-Step (starting M's L, W's R) (meas 1,2). Turning back-to-back, repeat meas 1-2 with opp ftwk. Joined hands are held at chest level.	
5-8	Repeat meas 1-4 moving in RLOD, starting in back-to-back pos (M start with L, W R). End with ptrs face-to-face.	
9-16	Repeat meas 1-8.	
	II. <u>WALTZ TURNS AND TWO-STEPS</u>	
1-2	Ptrs join both hands briefly. Dance two waltz steps, M starting L, W R, moving fwd and away from ptr, and then back together, rejoining both hands.	
3-4	Moving in LOD while facing ptr, dance 1 Waltz Two-Step.	
5-8	Repeat meas 1-4, but with opp ftwk and directions. Start by M turning out to R with R ft, W turn to L with L ft. Waltz Two-Step is done in RLOD.	
9-16	Repeat meas 1-8.	

continued on next page

III. HIP TO HIP WALKS

- 1-2 Maintaining two-hand hold at chest level, M face LOD and W RLOD, R hips adjacent. M walk two slow steps fwd (3 cts per step), W back up; both start with L ft. At end of second step, pivot to face opp direction, left hips adjacent.
- 3-4 Repeat meas 1-2 in same direction, but M now back up and W go fwd.
- 5-8 Repeat meas 1-4 in RLOD, but starting with L hips adjacent.
- 9-16 Repeat meas 1-8.

IV. WALTZ TWO-STEP IN AND OUT AND TURNING

- 1-4 In Closed-Ballroom position, dance one Waltz Two-Step twd ctr, M starting with L ft, W with R. Repeat moving away from ctr with opp ftwk.
- 5-8 Turning CW as a cpl, dance two Waltz Two-Steps (M starts L, W R). These measures can also be done as 4 Waltz turning steps.
- 9-16 Repeat meas 1-8.

Repeat dance from the beginning.

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2004

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Maria Rossoff Thorup

Maria Thorup loved music, whether dancing to it or watching it on stage. She died April 29 at the age of 80.

She was born in Seattle to parents of Russian descent. She grew up in Daly City and graduated from Jefferson High School. She married Clifford Bradley Hill, now deceased, in 1943, with whom she had 5 children.

While raising her children, she continued her studies at San Francisco State in education and early childhood development. After her graduation, she opened Red Robin Nursery School in Redwood City and ran it successfully for several years.

Her family was her greatest source of joy throughout her life, said Monica McReady, son Rocky Hill's fiancé.

A lifelong dancer, Maria loved Slavic folk dance, clogging, ballroom dancing, contra dancing and was an active member of several dance groups, including Docey Doe and Menlo Park Folk Dancers.

She is survived by her husband, Russel Thorup Jr., children Clifford, Rocky, Sanderson, Candy and Craig Hill; eight grandchildren; and five great-grand children.

Interment is at Serbian Cemetery in Coloma.

"An Evening in Memory of Maria Thorup In Joyous Dance", a memorial dance and potluck was held in honor of Maria, June 12, at Menlo Park Recreation Center. A display table was set up to share photos of Maria. Kathy and Marcel Vinokur were hosts.

Hugo Everette Pressnall

December 19, 1917 - May 22, 2004

The following obituary was written by Hugo's son Bob and published in the West County Times.

Hugo E. Pressnall, age 86, died at his home in El Cerrito at midnight on May 22, 2004. He was born in a second floor apartment in Pingree, North Dakota, December 19, 1917, the fifth of seven children, and rose to become his state's high school oratory champion. During World War II, he joined the U.S. Army Air Corps and flew 99 combat missions in the European Theater, won the Distinguished Flying Cross and, when his P-51 was shot down, landed, wheels up and belly down, in a snow covered cornfield.

Hugo is survived by his beautiful and loving wife of nearly fifty-nine years, Patricia, whom he met in a roller rink in Minneapolis. They were married three weeks later in 1945, and, following a service stint in Hawaii, cruised to the East Bay in a windowless, topless Army surplus jeep. Eventually Hugo graduated with an MA in English from UC Berkeley and was a teacher, principal and superintendent of instruction in the Richmond Unified School District for 31 years. He has two surviving brothers, Paul and John, two children, Linda Pressnall Duff and Bob Pressnall, eight grandchildren, five great-

LITTLE FESTIVAL OF THE REDWOODS

This is the 60th year that Petaluma and Novato International Folk Dancers will host the Little Festival of the Redwoods. The first one was 1944, just 10 years after Sonoma County deeded the Armstrong Grove to the State of California for a park! Frank remembers that the early dances were held in the administration building at the park entrance. It was a handsome log cabin style lodge built in 1934, WPA days, of trees felled along the Russian River at Guernewood Park Resort. The building is long gone, razed in 1966, too rotted to be safe; but our annual picnic and dance pilgrimage continues.

We start with a potluck picnic at 12:00 noon at the Armstrong Grove State Park. Then on to the Veterans Memorial Building, First and Church Streets, Guerneville, where we will dance an all request program of your favorite dances, 1:30-5:00. Donation \$5.00.

At 5:30, it's back to the park for a potluck dinner—bring your own table service, a hot dish, salad or dessert. Join us in the Redwoods—it's a Little Festival that's a lot of fun!



grandchildren and many foster children.

"People do not share the same privileges," he taught us, "So be grateful for who you are and help others." Hugo was a man of gentle insight, sparkling eyes, a ready smile and open hands. He loved to dance.

Hugo and Pat were members of Kopachkas, an international folk dance troupe, and Madelynne Green's dance troupe, and they taught at Berkeley Folk Dancers, the I-House and elementary schools from Berkeley to San Pablo. In recent years they tangoed in ballrooms from Oakland to Vallejo.

Hugo was a member of the First Presbyterian Church of Berkeley and a Chaplain for SIRS.

There was a memorial service on Thursday, May 27. Memorial Gifts can be made to:

Childreach, 155 Plan Way, Warwick, R.I. 02886-1099. Bay Area Rescue Mission, 200 McDonald Ave., Richmond, CA 94810.

Bračno Oro

(Yugoslav-Albanian)

Bračno Oro (BRAHCH-noh OH-roh), based on Shiptar (Albanian) dance motifs, was created by Ciga Despotovic of Yugoslavia. The title means "Wedding (Round-) Dance." Such dances are traditionally segregated in Albania, but Ciga wanted a couple dance. His version, with a closed circle of alternating men and women, emphasized the gender differences in the dance patterns. It was taught by him and his wife Ivon at Stockton Folk Dance Camp 1979, along with the option of an open circle version of mixed men and women. The latter, described here, was learned from Ciga in the late 1970s by Lee Otterholt, who taught it at Stockton 2003.

- Music: CDs: "Bračno Oro" from "Born of Love" (Nevofoon CD 1997.1055)
Balkan and Beyond, Band 3.
Record: Ciga and Ivon Despotovic Vol 3, Side II, Band 7.
- Rhythm: Meter = $7/8=3/8+2/8+2/8$, counted here as 1, 2, 3 or s, q, q, and (rarely)
 $7/8=2/8+1/8+2/8+2/8$, counted here as 1, &, 2, 3.
- Formation: Open mixed circle of M and W facing diagonally right of center. Arms are open in a wide arc at chest level with hands joined, left over right.
- Styling: Generally men's steps are with movements larger than women's.

Meas	7/8 meter	Pattern
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INTRODUCTION None, or wait 8 measures for repeat of the first figure.

I. MOVING IN LOD AND RLOD (A melody)

Similar footwork for W and M.

- 1 Facing and moving in LOD, step on R, moving wt to ball of ft as L leg is raised fwd with knee bent (W with ft near ankle) (ct 1); bounce on R heel with a small bend of R knee (ct 2); repeat ct 2 (ct 3).
 - 2 Repeat meas 1, cts 1-2 with opp ftwk (cts 1-2); bouncing on L with a small bend of L knee (ct uh); transfer wt quickly (almost a leap) to ball of R ft (W step slightly diag R fwd) (ct 3).
 - 3 Take a long step fwd on L (ct 1); step on R (ct 2); step on L (ct 3).
 - 4 Turning gradually to face RLOD, step on R in LOD (ct 1); facing ctr, step on L behind R (ct 2); facing RLOD, step fwd on R (ct 3).
- Note: During meas 3-4 M may dance with a slight swagger.
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

continued on next page

9-16 Repeat meas 1-8.

II. FIGURES FOR W AND M (B melody)

WOMEN

- 1 Facing and moving in LOD, step on R (ct 1); step on L (ct 2); step on R (ct 3).
- 2 Take a long step on L (ct 1); step on R (ct 2); step on L (ct 3).
- 3 Step on R (ct 1); raise L leg in front with knee bent (cts 2-3).
- 4 Pivoting to face ctr, bend R knee so that L leg dips (ct 1); straighten R knee and raise L leg twd ctr (ct 2); hold (ct 3).
- 5 Step fwd on L ft (ct 1); bounce on L heel (ct 2); releasing hands, step back on R (ct 3).
- 6 Turning to face diag R of ctr, lift slightly on ball of R ft (ct 1); step on L across in front of R (ct &); step on R back to place (ct 2); facing ctr, step on L beside R (ct 3).
- 7 Repeat meas 6 with opp ftwk and direction.
- 8 Repeat meas 6, but turn on ct 3 to face LOD and rejoin hands.
- 9-16 Repeat meas 1-8.

Woman's hands and arms: During meas 6-8 W's hands and arms retain open position to the sides and fwd in a wide arc at approximately chest level. Hands dip as palms rotate up to "scoop up water" on each ct 1; then hands slowly rotate inward to "let water run out," until palms are facing down on each ct 3.

MEN

- 1-5 Ftwk is similar to that of W, but M's larger movements differ especially in meas 4, where the W's dip becomes the M's plié, with L leg opening wide to L. To minimize interference with W during meas 6-8, M must step back generously on meas 5, ct 3.
- 6 Turning to face LOD, take a large step bkwd in RLOD with full wt on L, knee bent, while keeping ball of R ft fwd on floor with knee bent (ct 1); plié twice (cts 2-3).
- 7 Keeping ft in place, pivot to face RLOD, bending knees while assuming a position symmetrically opp to that of meas 6, and plié twice.
- 8 Repeat meas 6, but rejoin hands on ct 3.
- 9-16 Repeat meas 1-8.

Man's hands and arms: In meas 6 M's R hand is raised in front above head level, palm out, as if shielding eyes from sun. Bent L arm is back, with hand on small of back, palm out. In meas 7, hand positions are reversed. Meas 8 is like meas 6.

SEQUENCE: Repeat dance as written to end of music, which alternates throughout between A and B melodies.

ARCATA FOLK DANCE FESTIVAL - 2004

By Jan Wright, Redding

"I feel like a kid at a big wedding!"... "It's both boisterous and intimate!"... "The music and dancing are first rate!" These were but a few of the comments from both new and previous participants at Arcata's 2004 Folk Dance Festival held this past April.

The road to Arcata from the mid and north valley is paved with many stomach-wrenching twists and turns, but, oh what a treat is in store for all those who make the trip. The three days/evenings were filled with excellent live music, dance instruction, music workshops, and food—to say nothing of the camaraderie of other dancers and musicians. Many thanks are in order for the obvious hard work, organization, and dedication of the Humboldt Folk Dancers and their Festival Committee in preparing this biennial event. Everything, from advance publicity, to schedules available on the internet, to registration packets with syllabus of dance instructions, the Sunday cleanup and oh, the many facets of putting on such an event, made it all appear seemingly effortless as well as providing a great avenue of music and dance for the North State.

The weekend for us began with a pot-luck dinner at the Bayside Grange where all the weekend's activities would be held. The grange has an excellent wood floor for dancing, and a large kitchen/dining area—the "Kafana," where not only meals and snacks were prepared and consumed, but where many of the music groups held forth when not playing in the center of the dance hall.

Friday evening's program had 5 instrumental groups playing for approximately 30 to 45 minutes each in the dance hall, while 5 other music groups played for entertainment (both theirs and ours, I think) in the Kafana. Each was excellent—a joy to dance with or just relax to and observe. Humboldt Folk Dance Club's instrumental group led off Friday evening in the soon-to-be packed dance hall, and "Chubritza," the international folk band, who played to such acclaim at Stockton Folk Dance Camp last summer, was one of the groups taking their turn in the Kafana. I counted eleven different groups performing during the weekend—among them, Macedonian, Bulgarian, Hungarian, Middle Eastern Dance, Greek, Turkish, and Celtic. It was a bit hard to decide which part of the grange to attend. The doors from the dance hall to the Kafana were kept closed whenever possible so that each group might not be disturbed by the other (an almost impossible task). It was great that at least a little sound leaked through, so that you were enticed to visit the group in the adjoining space.

Saturday's morning and afternoon workshops included instructions in Balkan Dance by Jerry Duke in the morning and Lee Otterholt in the afternoon. Our Redding dance groups are already benefiting from these fine teachers. Ildikó and Wayne also gave great instruction in Hungarian dance to a packed crowd. (I think I'm finally getting it!) Classes were also offered in Dumbek, Tupan, Accordion, Balkan Vocal Techniques, many international instrumental ensembles, as well as Macedonian and Hungarian Singing and Arabic Music. Jerry Duke had a great session in Appalachian Dance, and led off the Saturday night party with Big Circle dancing. Hilde Otterholt held a well-attended class in Hula. No way to get it all in, but we succeeded in happily exhausting ourselves with the effort.

Saturday evening's concert featured excellent music by Zabava! Izvorno, Rumen Shopov and Friends, as well as a fine rendition from Tsvetan Mitev Chakarov, an outstanding Bulgarian accordionist. Other great performances were given by Hilde Otterholt, Kitka Trio, Humboldt State University's Ballet Folklorico, as well as Hungarian dance and music with Ildikó and Wayne.

Dancing on Saturday evening was even more enthusiastic than Friday evening—if that's even possible. Again excellent music and dancing were available both in the Kafana and Dance Hall.

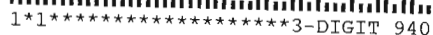
Ethnic meals were available at the Grange on Saturday—West African Food for lunch and Indian Cuisine at dinner, or one could seek out one of the many local restaurants in the Arcata/Humboldt area.

There was no way we could take part in everything, but I was one of the lucky ones who got to join in Hilde Otterholt's Hula dance review on Sunday morning where she was kind enough to invite even those who hadn't made the Saturday workshop to participate. Sunday morning's dance reviews by the Otterholts--preceded by a continental breakfast--were followed by an additional singing/sing-along workshop by Rachel MacFarlane, which was happily attended by our five Redding Folk Dancers who hadn't been able to participate in every Saturday workshop. It was a great finale to a wonderful weekend of music, dance and old and new friendships. Do we really have to wait until 2006 for the next Arcata Folk Dance Festival? We wouldn't miss it!

*"Life may not be the party we hoped for...
but while we are here,
we might as well dance"*

*unknown
sent in by Al Lisin*

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A black and white portrait of a woman with dark, wavy hair, looking slightly to her left. She is wearing a light-colored, patterned top. The image is grainy and has a high-contrast, vintage feel.

A black and white photograph of a middle-aged man with short, light-colored hair, smiling and looking slightly to his left. He is wearing a dark-colored polo shirt. The background is dark and out of focus.

Jerry Duke at Stockton 1990