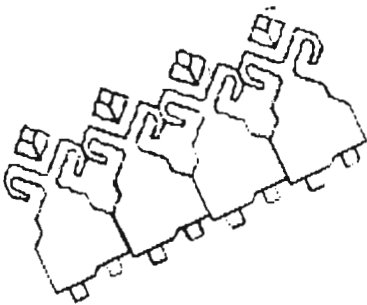


Let's Dance!

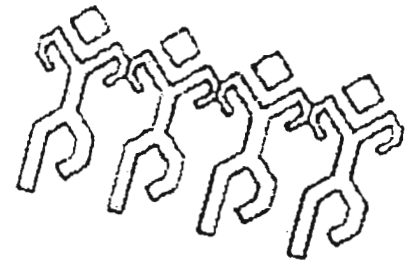
THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Welcome to the

FRESNO AUTUMN HARVEST FOLK DANCE FESTIVAL



California State University Fresno
South Gymnasium
The Best Dance Floor in Town



October 16 & 17, '04

Saturday

12:30	Institute Registration
1:00 - 4pm	Institute - Teaching
7:00 - 11pm	Festival Dancing
8:30 - 9:15 pm	Performances

Sunday

10am	North-South Meeting
11:45 am	Assembly Meeting
1:30-5pm	Festival Dancing
2:30 - 3:15 pm	Performances
6pm	Dinner
TBA	Dancing

food & fun!



See page 9 for
Directions and dance program



For more information contact:
(559) 255-4508

Approved by
California State Fresno

Let's Dance!

Volume 61, No. 8
October 2004

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You can now post your folkdance event flyers on the Federation's web site: www.folkdance.com. If you need assistance, contact Dick Rawson at drawson@gilia.com

Note change!

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Deadline for the November issue is October 1.

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Sidney Messer, Membership

P.O. Box 561

Sausalito, CA 94966

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President's Message

LESSONS OF THE GEESE

I found this on the Internet and realized it could apply to all who love to dance, teach and do the work to keep folk dancing alive. There's something here for all of us.—Laila

Author Unknown

In the fall when you see geese heading south for the winter flying in the "V" formation, you might be interested to know what science has discovered about why they fly that way. It has been learned that as each bird flaps its wings it creates uplift for the bird immediately following. By flying in a "V" formation the whole flock adds at least 71% greater flying range than if each bird flew on its own. Quite similar to the way people who are part of a team and share a common direction get where they are going because they are traveling on the trust of one another and lift each other up along the way.

Whenever a Goose falls out of formation it suddenly feels the drag and resistance of trying to go through it alone and quickly gets back into formation to take advantage of the power of the flock.

If we have as much sense as a Goose, we will stay in formation and share information with those who are headed in the same way that we are going. When the lead Goose gets tired, he rotates back in the wings and another Goose takes over.

It pays to share leadership and take turns doing hard jobs. The Geese honk from behind to encourage those up front to keep their speed. Words of support and inspiration help energize those on the front line helping them to keep pace in spite of the day to day pressures and fatigues. It's important that our honking be encouraging, otherwise it's just--well, honking!

Finally, when a Goose gets sick or is wounded and falls out, two Geese fall out of formation and follow the injured one down to help and protect him. They stay with him until he is either able to fly or until he is dead. Then they launch out with another formation to catch up with their group.

When one of us is down, it's up to the others to stand by us in our time of trouble. If we have the sense of a Goose we will stand by each other when things get rough. We will stay in formation with those headed where we want to go. The next time you see a formation of Geese, remember their message that it is indeed A REWARD, A CHALLENGE and A PRIVILEGE to be a Contributing Member of a Team.

See you at the FRESNO AUTUMN HARVEST FESTIVAL OCTOBER 16 AND 17

Laila Messer
PO Box 561, Sausalito, CA 94966
415-332-1020
tspolaris1@aol.com

WHAT'S HAPPENING

By E. C. "Vick" Vickland, Federation Secretary

Well, we goofed. There has been some confusion regarding the annual meeting, at which Board members give reports of the previous year's activities. This has been thought to be an Executive Board meeting, but a review of the by-laws revealed that this is to be an Assembly meeting, at which all Associate Members of the Federation are invited. The Annual meeting was held on June 19, 2004. Talk about "best-kept secrets," . . . Next year, we'll get the message out and hope everybody attends. We also hope to streamline the meetings to make them more interesting so you will want to attend and be a part of what *is* happening.

Gary Anderson has been doing an excellent job of presenting a very readable and interesting *Let's Dance!* He hopes to reduce the cost by increasing memberships. That's where you come in. Gary urges members to get their clubs and club members to join the Federation. If people share the goals of the Federation, keeping the folk dance movement alive, \$22.50 per year isn't a big investment. New members and member clubs are now receiving a free attendance certificate for one Federation festival within the following year. Clubs may use these certificates as raffle prizes, or however they wish. Twenty-three have been sent already.

We have some concern that many area folk dance clubs have distaste for the Federation, and that non-federation club events have better attendance than ours. Are we doing something wrong? Is anyone interested in exploring this, and coming up with suggestions for change? As you may know from recent articles, Statewide at Modesto was a great success. We cleared \$2,374 from the event.

Our web site now has an automatic calendar to keep track of events. Groups may list their events, including club parties, through Joel Bruxvoort (joel@folkdance.com). These are automatically dropped after the date of the event. There are >3000 dance descriptions on the web for review, but not for downloading. In the past 1½ year, we have sold >\$400 worth of publications. I ordered and like the *Cooking with an International Flavor* book. The "Index and Pronunciation Guide" is available, thanks to Joyce Uggla and the Dance Research Committee. Check the site to find out what else is available.

The Kenyon Rayner Fund (\$50,000) committee met at Stockton Folk Dance Camp. They hope to have their report to the Executive Board by December. It looks like we will not be rushing into making any decision as to how to invest it. There are a lot of interesting ideas. Discuss this with fellow dancers and make your ideas known.

Another area for exploration is how we can get more folk dance instruction in schools. Laila would like to hear your ideas (tpolaris1@aol.com).

The Federation has decided to send minutes of meetings only to those who express interest in receiving them, as well as to attendees and Executive Committee Members. This article is intended to let you know what went on at various meetings, as well as anything else that might stimulate your interest. Still, if you want the details, you may request that the minutes be mailed or e-mailed to you, by contacting me at evickland@msn.com or at 1604 Wayland Ave., Sacramento, CA 95825. The Executive Board hopes that you will take an active interest in the goals and activities of the Federation and get involved. We have a lot to do.

October, 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 November issue is October 1.

Upcoming Events—

- Sept. 17-Oct. 3** **S. F. World Music Festival.** Various locations and times. For information: info@seworldmusicfestival.org or www.seworldmusicfestival.org
- October 3** **UC Folkdancers Reunion.** All dancers are invited. Mostly Balkan folkdancing. Revival of 70's style folkdancing. \$7.00, 2:00 to 7:00 pm. Ashkenaz, 1317 San Pablo Avenue. Berkeley
Info: Julie (510) 524-2193 or Azad (510) 523-2652.
- October 3** **Israeli Couples Dance Party.** Sunnyvale Community Center, 550 E. Remington Avenue, Sunnyvale. 2:00 to 6:00 pm. \$8.00 per person. Info: Loui Tucker (408) 287-9999
- October 16 & 17** ***Fresno Autumn Harvest Festival.** Institute on October 16 and North/South meeting October 17. CSUF, So. Gym at Barstow and Cedar Sts. Contact Fran Ajoian (559) 255-4508 or Martha Froelich (559) 229-3019.
- October 22** **Snap-Y Dancers,** Herman Son's Hall, 860 Western Avenue, Petaluma. 8:00 pm.
For information: Carol, 707-833-2055.
- October 22-24** **Asilomar Workshop and Ball, Scottish.** Classes, dance. Pacific Grove. Info. (510) 722-0473
- November 20** **Tineke Van Geel workshop.** 2:00 to 11:00 pm at the Saratoga Community Center, 13666 Fruitvale Avenue, Saratoga. Contact Loui Tucker (408) 287-9999
- November 26 & 27** **Kolo Festival,** Russian Center, 2450 Sutter Street, San Francisco. Workshops 9:30 am to 5:00 pm. Dancing to live music on two floors 8:00 pm to 1:30 am both days. Contact Jerry Duke 415-338-1990 for tickets and information. www.kolofestival
- December 31** **New Year's Eve Dinner Dance All Nighter. First and Last Dancers.** 7:00 PM. Galt Grange, 5th & D Streets, Galt. Reservations: Eda (916) 692-2638
- January, date to come, 2005** **The annual Heritage Festival** will be held at the Community United Methodist Church in San Carlos (same place as last year). Friday evening will be a warm-up party. Saturday will feature an afternoon Institute and evening dancing with a short break for exhibitions.

**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
- Every Friday** **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 Wednesday** **Santa Rosa Folk Dancers.** 1:45 to 3:45 pm, Willowside Hall, 5299 Hall Rd., Santa Rosa.

Continued on next page

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.
- 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.
- Second Saturdays** **Pairs & Spares Folk Dancers.** 7:00 to 10:00 pm. Golden Palms Mobile Homes Clubhouse, 8181 Folsom Blvd. Contact Chuck at (916) 428-6992.
- Second & Fourth Saturdays** **Royal Scottish Country Dance Society.** YWCA, 17th & L streets. Contact 916-739-8906.
- Third Saturdays** **BBKM.** Mostly-Balkan Party. 8:00-11:00 pm. YLI Hall, 27th & N Streets. Contact Barbara Bevan at 916-923-1555.
- 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.
- Selective Saturdays** **Balliamo!** Sierra Two Community Center, 24th Street and 4th Avenue. Contact Doris Beckert, 916-482-8674.
- Saturdays** **Sacramento Country Dance Society.** Contact 916-739-8906.
- Last Saturdays** **First and Last Dancers.** Country line dance. 8:00 to 12:00 pm. Galt Hall, 5th and D streets, Galt. Contact Eda at (916) 682-2638.
- 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.
- Third Sundays** **Sacramento Sunday Israeli Dancers.** 2-4+ pm' YLI Hall, 27th and N Streets, Sacramento. For more information contact Toba (916) 371-4441.

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.

Continued on next page

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.

October 17 **Berkeley Folk Dancers Party.** Dancing at El Cerrito Veterans' Hall, 6401 Stockton Ave., El Cerrito. 7:00 – 9:45 PM. Check with Ed Malmstrom, 510-525-3030 or rtn@trainweb.com

Weekly class schedules:

Mondays Third Year, Lone Coleman 510-526-5886 and Tom Sha, 510-614-5522
Tuesdays Second Year, Claire and Al George, 510-841-1205
Wednesdays Fourth Year, Yaqi Zhang, 510-525-1865 and Rick Sherman, 510-526-6540
Thursdays Beginners, Louise and Bill Lidicker, 510-528-9168
Fridays Requests. 7:45 – 9:45 pm. Contact Peter and Lynne D'Angelo, 510-645-3136

PENINSULA COUNCIL

October 16 **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.

October 2 **Palomanians.** First Methodist Church, Menlo Park. Contact Ron Bueno 408-353-9430 or Al Lisin 408-252-8160.

January, 2005
(date to come) **The Annual Heritage Festival** will be held at the Community United Church in San Carlos (same place as last year). Friday evening will be a warm-up party. Saturday will have an afternoon Institute and evening dancing with a short break for exhibitions.

FRESNO FOLK DANCE COUNCIL

Tuesdays **Fresno Danish Dancers.** Clovis Senior Center. 6:30-9:00 pm. Contact Wilma Andersen, 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

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

Letter

IN APPRECIATION OF DREW HERZIG

Greg and I learned recently that one of Sacramento's most talented folk dancers, instructor, choreographer and our friend, Drew Herzig, had moved from Sacramento to New Mexico.

On a personal level we were very sorry to learn of this move. On a folk dance level we believe the Sacramento Council has lost a truly valuable member and worker.

Our experience with Drew has always been very positive. When Greg was Council President and Federation President, Drew was more than happy to take over the line dance portion of the Camellia Festivals, including the music (for which he would not accept payment). He was always instrumental in helping with the Harvest Festival in Fresno and was a favorite with those there. He also conducted an excellent Beginner's Festival here in Sacramento, hosted by the Folk

Dance Federation, and again, refused any payment. In fact, he insisted that the entire festival be free to all attendees. Kolo Koalition handled the refreshments for this event, again, at no charge to the Federation. There was a large crowd in attendance and Laila Messer, our current Federation President, recently mentioned at a Federation meeting how much she and others enjoyed that festival and that it was a great example of a successful beginners festival. Greg and I have heard similar comments.

His exhibition group was always exciting to watch at the Camellia Festival.

Greg felt that he could always ask Drew, along with many others in Sacramento and the Federation, to help in whatever task needed to be done.

Again, we both will miss Drew and we wish him well.

—Nadine Mitchell

The Care and Feeding of Beginners

By Loui Tucker

(Loui Tucker teaches three classes a week of Israeli and international dances. You may reach her at loui@loutitucker.com or (408) 287-0000)

Being a beginner at anything -- whether you're learning tennis or bridge or French cooking or Russian -- is tough. A beginner's self-confidence and poise can really take a beating during the first months of contact with the new activity.

I have had several discussions over the past few months about beginning dancers - with teachers, with current dancers, and with beginners themselves. What are teachers doing to make it easier for beginners? What are current dancers doing to ease the way for their friends who are starting to dance? What do beginning dancers feel is needed to facilitate their learning and increase their comfort level?

Start At the Beginning. Most dancers and teachers agree that if you want to encourage a friend to start dancing, you should first try to find a class for beginners in the area. It is, however, an ideal that is not always possible to attain.

If there isn't a beginners' class, at least pick one of the smaller local classes where the energy level isn't putting stress fractures in the ceiling beams. Beginners have told me there is very little that is more discouraging than attending the most popular and crowded night of dancing and stumbling over your own two feet while watching the stars of the dance floor glide and twirl like Rogers and Astaire.

Beginners frequently have tender, if not downright fragile, egos. We've all seen them retreat to the refreshments table after a discouraging bout with pivot turns. After all, when they look around the room, they can't tell if another dancer has been dancing 20 years or 2 years. Everybody is a better dancer than they are, and the prospect of trying to attain the same skill level is daunting. Besides needing large doses of encouragement, beginners need a class that operates on a lower level that will decrease the perceived distance to the goal, thus increasing the likelihood that the challenge will be accepted.

Multiple Exposures. Beginners should realize that dance classes are like new shoes. Sometimes you have to "try on" more than one class before you find a good fit. Each class provides a slightly different learning environment, social atmosphere, and physical ambience. Even the same teacher on a different night in a different dance hall can create a completely different mood. Beginners need special encouragement so they won't give up after the first try.

I also believe it's important to give beginners more than one reason to dance. This way, if the first evening doesn't provide instant gratification, they'll be more willing to consider going a second time. If they're going to meet people [new in town or newly divorced], mention the aerobic benefits of dance. If they're going to work off stress, remind them that friendships are great tension-relievers.

Which is Your "Inside" Foot? A first visit to a dance class is not unlike a visit to a foreign country. Wouldn't you at least like to know the words for "please", "thank you", "hello" and "goodbye", and a little about local customs?

Before your friend's first evening of dance, schedule a mutually convenient half-hour and introduce some of the basic vocabulary and etiquette of dancing. Demonstrate the grapevine step and the Yemenite step. Briefly practice step-hops and 3-step turns and pivoting. Mention that most dances move

counter-clockwise; show him/her how to join a line of dancers and how to hold hands. Talk about standing behind the line of dancers to copy the steps and avoid the shock of joining a line and having it take off to the left for Cimpoi. Tell them about wearing layers of clothing and proper shoes. [I've seen so many women come to their first dance class wearing a special dress, ornate jewelry, and high heels!]

Dancers Hold Hands with the Nicest People. A lot of well-meaning dancers hand a friend a flyer and say, "This is a great class. You really should go one night." Most beginners I spoke with agreed that it is far better if you can accompany your friend and act as a tour guide. Introduce the other people at the class. If possible, talk to the class members you know ahead of time and ask for their cooperation in dancing next to your friend in the line dances and with him/her for some of the easy couple dances.

If you know which dances a beginner can handle, request a few of them. Enlist the teacher as well; if you've taught your friend Tzadik Katamar and Ersko Kolo, ask the teacher to play them early in the evening. Of all the many nights you dance for your own pleasure, dedicate this one evening to making your friend's night enjoyable.

A Time to Plant, a Time to Reap. Beginners are often hyper-sensitive. They are aware and are hurt when a good dancer, no matter how carefully and inconspicuously, slips out of a circle next to them and joins in again elsewhere. If they get up the courage to ask someone to dance a couple dance, rejection -- even a delicately worded one -- is doubly hard because they attribute the rejection to their beginner status. I believe there is nothing more damaging to the health of the dance community than an advanced dancer who habitually rejects a beginner and then accepts the invitation of another advanced dancer.

If you're an established dancer and you become aware of a beginning dancer in your midst, take the time to introduce yourself, and guide the beginner through a dance or two. I have heard so many dancers -- both men and women -- lament the lack of eligible dance partners, while ignoring the potential that lies in every beginning dancer. I hear dancers say, "I don't like dancing with beginners because then I can't enjoy the dance and I go dancing to have a good time."

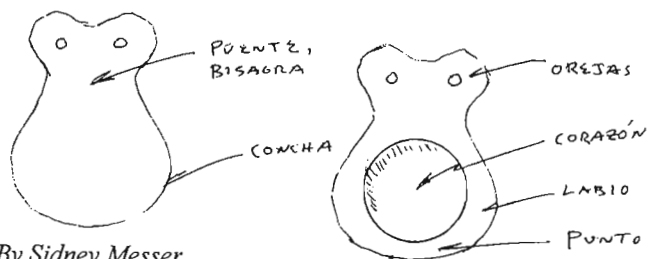
Just remember that beginning dancers don't stay beginners forever. In six short months a beginner can turn into popular, attractive, graceful partner, and if you were there in the beginning, encouraging and helping and guiding, he/she can be your popular, attractive, graceful partner. Take just ten minutes [time for three dances] out of your two hours of dancing. Those ten minutes of cultivation can pay off in the future. [I often think we should provide beginners with buttons or T-shirts bearing Ashley Brilliant's line: "Appreciate me now and avoid the rush...."]

Fresh Water. I remind myself frequently that beginners are the fresh water that keeps our pool from becoming stagnant. Drought puts a strain on the ecosystem. In the case of a dancer-drought, we have the power within us to "make it rain."

Make it one of your New Year's Resolutions to bring at least one new person into the dance community this year. Make another resolution to dance at least one dance each evening with someone new, someone you've never danced with before -- whether by initiating or by accepting an invitation.

A BRIEF HISTORY OF THE CASTANET

CASTANET SHEETS



By Sidney Messer

There is positive proof that castanets existed some three thousand years ago among the Phoenicians, Greeks, Turks and Egyptians. The rest is conjecture and theory. Personally, I prefer the theory that early man finding a pearl between the two lobes of a seashell believed it to be the offspring of the shell. His woman would then pin these pearls to her clothes to ensure her fertility. To hear the voice of the shells, he tied them together and clicked them to call the spirit of the shell. Thus, the first castanet! It is interesting to note that in some parts of Spain, (Galicia), shells are still used to beat the rhythm of a folk dance.

The name castanet is derived from ancient Latin meaning chestnut (castana) which, of course, is one of several types of wood used today. The most favored material is granadillo, a wood imported from Africa and South America. Castanets are also made of metal, ivory, bone, pressed cloth, and, ugh, plastic.

In Spain, castanets are known by four additional and quite different names depending on where you are. In Valencia, they are postizas; in Asturias, they are called tarrafeos; in Galicia pitos; ajotaneos in Aragon, and in Andalusia, palillos. Palillos is the term used for castanets in flamenco dancing.

Their sizes and decorations vary greatly and are adapted to the player's or dancer's needs. As may be expected, a little sex is also involved here. A pair of castanets is composed of a macho (male) and a hembra (female). The hembra, having the high tone, is worn on the right hand with the macho on the left.

When used in an orchestra, they are sometimes attached to handles and shaken (called clappers) or they can be mounted to a base to form a pair of machine castanets. This makes them easier to play but the sound is rarely as good. All this delightful information, along with the fact that there are less than four (4) professional castanet players in the world, might well help us to understand why castanets are considered to be the most sophisticated of the percussion instruments.

The development of the modern castanet occurred exclusively in Spain. From shells or stones being struck one against the other in the palm of the hand, to the modern configuration of two pieces being joined by a cord put through holes. Actually, it was only three hundred years ago that the thumb began to be used in its operation, this during the development of classical Spanish dance. Today the instrument in this form is also much used in Moorish, Gypsy and Latin American music.

It was a surprise to learn there are seven named parts of a castanet, each half being called a 'sheet.' The six parts of the

'sheet' are: puente or bisagra (the hinge); concha (the shell); orejas (the ears); labio (the lip); corazon (the heart, the inner hollow); and punto (the spot). For quality of sound, the punto is the most important part of the castanet.

Whatever its characteristics may be when new, this instrument must be tempered in order to reach complete resonance. This can be achieved only by its actual use for many hours. They must be kept in a suitable container when not in use and never left 'naked.' Improper storage can result in cracking or warping. All of which describes a fascinating combination of macho and hembra qualities in this instrument.

Castanet players are frequently accompanied by the hand clapping of on-stage musicians. This clapping is frequently in a rhythm pattern called contra-tiempo, where the dancer is actuating exactly between beats. To accomplish this, he/she needs a very steady mark on the beat. Audience assistance in clapping is definitely not recommended. The temptation is great and I sometimes wonder if the fear of audience participation is one of the reasons a Spanish dancer never smiles.

Additions and Changes to New Dancer Classes List

These are additions or changes to the New Dancer Classes and Beginner Friendly Dancers list that ran in the September issue. If you know of classes we have missed or changes or errors in the listings, please let us know. Thanks—Ed.

EAST BAY

Beginning Line Dancing, Thursday evenings 7:00 - 9:00 pm.

Continuing Line Dancing, Tuesday evenings 7:00 - 9:00 pm.

Albany Adult School, 601 San Gabriel Avenue, Albany. Beverly Johnson (510) 599-6580.

Classes began the week of September 13. Late registrations are accepted. These are 10-week classes and drop-ins are not accepted so you must register for the entire session.

Classes are conducted in the Multi-purpose Room of the new Albany High School.

PETALUMA

Carol Hirsh's classes have changed location

Carol's Monday and Tuesday classes are now back in Herman Sons Hall, Petaluma, at 860 Western Avenue.

Introduction to Folk Dancing class is Monday, 6:30 to 8:30 pm.

Advanced class is Monday, 8:30 to 10:30 pm.

International class is Tuesday, 7:30 to 9:30 pm. 707-833-2055.

PT. REYES STATION

International Folk Dance, class every Wednesday, 7:00 to 8:00 pm at the Dance Palace Community Center, corner of 5th and B streets, Pt. Reyes Station, Marin County. Contact: Carol Friedman, 415-663-9512.

SAN RAFAEL

Rina Israeli Folk Dance. Everyone is welcome in joy and camaraderie in dancing together. Thursdays, Beginners, 10:00 am. Intermediates, 11:00 am to 12:30 pm. At the Marin Jewish Community Center, 200 No. San Pedro Road, San Rafael. Ruth Browns-Gundelfinger and Rachel Kay. For information contact 415-444-8000

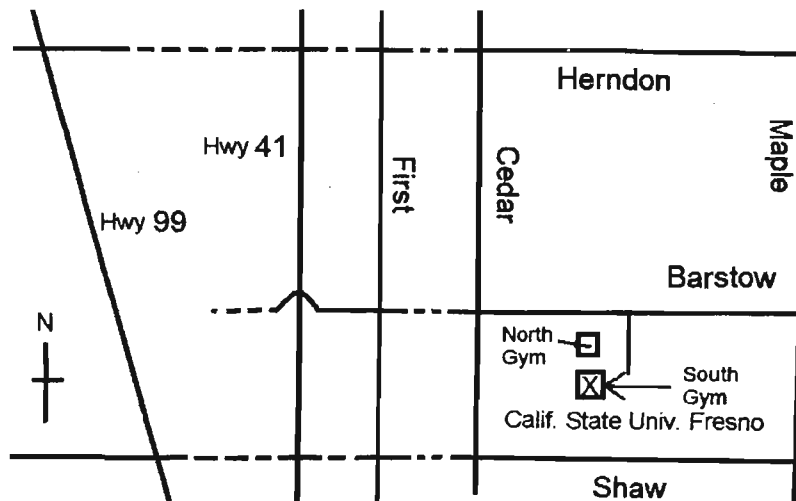
"AUTUMN HARVEST FOLK DANCE FESTIVAL" DANCE PROGRAM
 California State University, Fresno 'FSU' South Gym, Campus Dr. & San Bruno Avenue

SATURDAY OCTOBER 16, 2004

SUNDAY OCTOBER 17, 2004

SETNJA Serbia
 BOHEMIAN NATIONAL POLKA Bohemia
 DOSPATSKO HORO Bulgaria
 HOFBRAUHAUS LANDLER Germany
 INSTITUTE DANCE
 LITTLE MAN IN A FIX Denmark
 IMATE LI VINO Macedonia
 KARAMFIL Bulgaria
 CIMPOI Romania
 DAS FENSTER Germany
 JOVE MALE MOME Bulgaria
 MACH Poland
 TROPANKA (Moskoff) Bulgaria
 CLOVER OF MERIONETH Wales
 POLOMKA/METOVNIČANKA/KOSTENKA Serbia
 HOREHRONSKY CHARDAS Slovakia
 HAMBO Sweden
 DADO LA DADO Romania
 INSTITUTE DANCE
 LEVI JACKSON RAG England
 LO BRISA PE France
 CHANGIER QUADRILLE Germany
 VLASKO (Moreau) Bulgaria
 OKLAHOMA MIXER FOR THREE USA
 BAPARDESS LEYAD HASHOKET Israel
 GRAND SQUARE USA
 ANDRO RETOURNÉ Brittany
 ADA'S KUJAWIAK #1 Poland
 JOC BĂTRĂNESC DIN NICULITEL Romania
 STABBERINGLENDER Norway
 SHIRI LI KINERET Israel
 RUSTEMUL Romania
 NUMERO CINCO USA
 RUMELAJ Macedonia
 TINO MORI Macedonia
 ALUNELUL DE LA URZICA Romania
 MARI MARIKO Bulgaria

TZADIK KATAMAR Israel
 LA BASTRINGUE French Canada
 ÎNÎ VITUÎ Romania
 PICKING UP STICKS England
 DEDO MILI DEDO Macedonia
 SWEDISH-FINN MIXER Sweden
 GOCINO KOLO Serbia
 KOROBUSHKA Russia
 INSTITUTE DANCE
 NISKA BANJA Serbia
 POSTIE'S JIG Scotland
 STRUMIČKA PETORKA Macedonia
 WESTERN TRIO MIXER USA
 SOMOGYI KARIKAZO Hungary
 INSTITUTE DANCE
 DOUDLEBSKA POLKA Czechoslovakia
 COUPLE HASAPIKOS Greece
 MAPLE LEAF RAG USA
 DIVČIBARSKO KOLO Serbia
 EREV BA Israel
 CORRIDO Mexico
 LEMONIA Greece
 BAL IN DA STRAAT Belgium
 VRAPCHETO Bulgaria
 NA'AMA Israel
 ALUNELUL Romania
 ST. GILGEN FIGURENTANZ Austria
 BAONOPSTEKKER Netherlands
 TANGO POQUITO USA
 CIULEANDRA Romania
 ROAD TO THE ISLES Scotland
 BAVNO ORO Macedonia
 VOSSARUL Norway
 ROBIN DDIQG Wales
 SWEET GIRL Armenia
 HORA FETELOR Romania
 KVAR ACHARAY CHATZOT Israel



WHAT MAKES US SMILE?

By E. C. "Vick" Vickland

Federation President Laila has commented about folk dance clubs in which people do not appear to be having fun, looking so serious about their dancing. She was wondering how this would appear to newcomers. Would it make them want to take up folk dancing, or would it be a turn-off. She encourages us to look at our partners and smile, smile across the circle, and smile at visitors.

It has recently struck me that this is not an issue with our Tuesday Dancers, led by Bruce Mitchell and Barbara Bevan. If it is true that we humans need 14 laughs a day for our mental health, a session of the Tuesday Dancers covers us for at least a week. We laugh as much as we dance. I started thinking about what makes us smile, and tossed the question out to our dancers. There are several general answers. We feel and act like a family; we don't take ourselves too seriously, we have a couple of silly teachers, and dancers to match.

Whether we are dancing or not, everybody is greeted as they enter the door, either with a verbal greeting, a wave, or just a nodding of heads. Everybody feels welcome. Most of us make eye contact with each other while dancing. New people are introduced soon after they arrive, and perhaps again during the break. We express an interest in who they are, how they found us, etc. When people leave before the end of the session, there are generally shouts of, "Bye Mary (or whoever)." When people return after long absences, they are usually greeted by hugs, cheers and/or shouts of greetings. If someone has taken a trip, or has had a health problem, full reports are expected. We are truly interested in each other beyond our dancing.

Everybody is made to feel welcome, regardless of dance ability. Various of the old-timers will offer help to newcomers with the steps or techniques, and either encourage them to join in a not too difficult dance, or suggest they dance behind the line, or just watch, with the more difficult dances. Nobody is made to feel faulty if they make a mistake, or don't get a dance. The exceptions are of the teachers or experienced dancers, who may be teased about mistakes. Occasionally one of us will turn the wrong way, facing someone who is going the right way. At that point, we may say, "Hello, it's nice to see you," or do an arm turn with that person. It is all in fun, of course. We are there to have fun, rather than to do a perfect dance. Sometimes we spontaneously alter a dance in the middle of it, such as changing its direction. We may throw a Sweet Girl segment in the middle of Cross Bar. Amos Moses dancers flow throughout the room, and from dancer to dancer, rather than doing it straight. There are times when music is put on for an old familiar dance, and nobody can remember how or when it starts. That adds to the hilarity.

Teasing in fun is an integral part of the group. We have been trying to develop our shimmy in the appropriate places, and attention is paid to the inappropriate places anatomically, especially by Bruce, who may go over and examine the inappropriate place that is shimmying. Barbara repeatedly forgets that her tape player has an automatic reverse, and she forgets to turn it off after her dance. The result is that the reverse side will start playing in the middle of one of Bruce's dances. This is frequent enough to draw laughter and teasing of Barbara.

Council & Club Clips

MENLO PARK FOLK DANCERS

Kathy and Marcel Vinokur again joined forces with Mary and Bruce Wyckoff and the Redwood City Docey Dos for a successful party August 21. Around 9:30 pm Bruce called sets for the contra lovers while the Balkan dancers enjoyed a stream of great old line dances. The dancing is mostly request, so everyone can ask for their own favorites. All the dancing you could possibly want to do in four hours.

The Menlo Park Folk Dancers dance in two adjacent halls so that there are dances for everyone going at the same time. The Dance Studio is for the intermediate-advanced dancers and the Game Room is for the beginning-intermediate dancers. This sometimes creates a mini traffic jam as people run back and forth through the lobby to get to a favorite dance.

On Monday, September 20, Marcel Vinokur hosted his last Monday night class after 33 years. The class started at Foothill College, then moved to the Jewish Community Center in Palo Alto, and finally moved to the Los Altos Community Center. The last class was a party held at the Los Altos Community Center Multipurpose Room. Many former members of the class and other folkdancers attended the farewell party.

The monthly parties and Tuesday classes at the Menlo Park Community Center conducted by Marcel are continuing.

BALKAN DANCERS OF MARIN

We had a lot of fun and good eats when Mike Lipsey and Louise Kanter-Lipsey threw their annual potluck dance/pool party August 29 in San Rafael. They have a nice turnout of dancers and friends from around the bay area. Marion Earl, Kay James, Eileen Kopec and Irene Croft all led Stockton dances. Marion was kind enough to bring her collection of dances to add some variety to the club's repertoire. Mike has made a nice suspended wood dance floor for dancing comfort and has added solar heating to the pool for swimming pleasure. This was a great party—Thanks Mike and Louise!

The first Thursday of the month is teaching for the first half hour and Irene taught Opinca, a new dance to the club, in September.

BERKELEY FOLK DANCERS

October is a quiet month for BFD. We are recovering from the Fall rush of activities. However, don't forget that we are dancing on Sunday, October 17 at El Cerrito Veterans' Hall. Join us at 6401 Stockton Ave, E.C., from 7 to 10 PM. Donation asked is \$5.

The Dance Selection Committee met and here are the five dances selected. They were selected by weighed-choice ballot. Dana (Romania); Szot Madziar (Poland); Madre Tango (Vintage Argentina); Opinca (Romania), Pelorus Jack (Scotland).
—Naomi Lidicker

Bruce has retaliated (in fun) by starting one of his recordings in the middle of one of Barbara's dances.

We may not always do the dances perfectly, but we have a lot of fun. In preparing for this article, I asked the group, "What makes us laugh or smile?" someone shouted, "Old guys in short pants!" That was me.

HOW I SPENT MY SUMMER VACATION

Beverly Johnson received a Federation Scholarship for July 2004. She has danced with the Berkeley Folk Dancers for 15 years and has taught some folk dances at the group. She also teaches line dances at the Albany Adult School. Here is her evaluation of her dance experience at this year's Stockton Folk Dance Camp.—Morris Jerome

by Beverly Johnson

Having received (thank you!) a Federation Folk Dance Scholarship to Stockton Folk Dance Camp 2004, I promised to write my thoughts about this year's extremely enjoyable experience.

People who love to dance have a unique mindset and vision of the world around them. I am one of those people, I know, since for me dancing is a supreme pleasure in ways that really cannot easily be described. When I discovered folk dancing through Berkeley Folk Dancers I knew I was where I belonged—in the dancing community.

Attending Stockton Folk Dance Camp is my preferred summer vacation—this is the camp where working very hard for a full week attending exciting international folk dance classes almost all day every day is a true natural high. Someone once told me that he thought Stockton Folk Dance Camp was a bootcamp for folkdancers! I do know that we dance very hard for a solid week but it is never work - it is pleasure.

This year 2004 at Stockton was a true blending of the dances with people and personalities. All of the instructors on the faculty—you know these already but I need to tell you their names again: Jerry Duke, Cristian Florescu and Sonia Dion, Jerry Helt, Jennifer Kelly, Yves Moreau, Lee Otterholt, Richard Powers and Richard Schmidt made this camp year an exceptional one for me. We were taught diverse, intriguing and vibrant non-partner, partner and set dances from many parts of the world. There were so many great dances that our club (Berkeley Folk Dancers) will be teaching five of the dances immediately in our classes with the plan to choose others from this camp syllabus to teach in the coming weeks. Some of the dances learned this year are also suitable for me to teach to my linedance classes ("Dana", the Romanian/Gypsy dance, especially).

Oh! and not to forget the live music provided by California Kapela absolutely made every one of the evening parties an event to cherish. The other side of this golden coin is the friends made at camp, friendships and acquaintances are made each year and then renewed and revisited in following years.

The weather in Stockton this year in particular was amazingly amenable—quite cool and pleasant. I can remember previous years where we danced and sweated (lovingly, of course) through full days of classes in triple digit weather in rooms that were not air conditioned. Also several years ago classes were held in lots of different buildings on the UOP campus so walking 10 -15 minutes in that heat from class to class was often required. I mention this because in 2004 the dorms at UOP are now all air-conditioned, as are the rooms where our dance classes and parties were held, plus these

class/party locations were physically much closer together than ever before. True bliss.

It is easy to bring up visions of previous camps while talking about this year's camp - they are all part of a big circle of wonderful times remembered since the people and teachers and dances and places are closely linked now. This year right after the lunch hour each day, Steve Turner (our resident video guru) showed video clips from previous years' talent shows. Some of the clips were side-splittingly funny and others were simply awesome showing the incredible dance and musical talent in our Stockton Folk Dance world in past years. Well, this year's camp has now joined history but these memories have merged into those of the previous years to form a mosaic of dance.

Folk Dance Flyers on the Web

Dick Rawson

You can now post announcements of your folk-dance events on the Federation's web site. Go to www.folkdance.com and follow the link to the dance events page, where you can enter the key details of the event, whom to contact for more information, and a URL to a flyer that you have provided somewhere on the Web. If you would like the Federation to post your flyer on www.folkdance.com, send your request to Dick Rawson <drawson@gilia.com>, and we'll try to do it with you.

Annual UC Folkdancers Reunion

Sunday, October 3, is the Annual Reunion of the UC Folkdancers. It is sponsored by the International Order of Aging But Still Game Folkdancers. We will feature 70s style folk dancing, Balkan with some international, requests to recorded music.

Rae Marnham is coming from Australia to dance with us! The young and able-bodied are also invited to attend. Bring something to share: food, drink, photos, memories, creaky knees, ace bandages.

2:00 to 7:00 pm at Ashkenaz Music and Dance Community Center, 1317 San Pablo Avenue, Berkeley. Ample parking across the street. \$7.00 admission. Contacts: Julie Cole (510) 524-2193, Azad Krikorian (510) 523-2652.

More on Ernest Drescher

Obituary from Changs Newsletter by Randall Murley

Changs lost former leader and long time member Ernest Drescher. He passed away at his residence in Redwood City on June 4th. During the late 1970s and early 1980s he was president of Changs for six years. He was also president of the Folk Dance Federation of California for three years, 1969-1970 and 1974-1976.

Ernie and his wife, Bee, were mainstays of Changs Exhibition Group. Bee was chairman of the Exhibition Group and also its teacher for many years. Together with Bee as director and Ernie as producer, they provided many shows and revues for Changs annual anniversary parties and sometimes at holiday parties. Ernie was also a marvelous master of ceremonies for all sorts of occasions. He will be sorely missed by all of us who knew him.

Publicity Corner

UNLIKELY PARTNERS, OR IT'S ALL ABOUT EXPOSURE

By Donna Frankel

Here's an example of a great event that was created by unlikely partners, a car dealership and dancers. Years ago, a car dealer began allowing a classic T Bird club to use his lot to show their Thunderbirds for a weekend. Nothing to do with dance at all—but wait and see what happened. The car club and the dealership wanted to put some pizzazz into the event to provide more foot traffic and get more than a tiny line of advertising in the local throw away press. The newspaper was willing to write more if there was something new or different this year.

The dealership and car club, keeping their 50's theme, found some vendors to sell classic snacks. They knew music was a draw but a good DeeJay could run over \$1,000 and this car show was a free event with no money generated.

Someone had the last minute idea of including period dancers who would bring their music to generate more interest. They called a swing dance club at a local college only a few days before the event. The dance club could not promise a large group so last minute, but sent out the email to their membership to come for a free dance. It read: "Car Show Dance. There's an intimate little annual car show at the shopping center with a jukebox full of 50's hits. What's been missing over the years? DANCERS! This year all Bay Area Lindy Hoppers are invited to come to the Thunderbird Car Show! It's free. Come and dance! If they like us, we'll be invited back year after year."

The plus for the dance club was the venue, crowd and decorations which were supplied by the dealership with a donor providing insurance. Dancers were invited to show up. There would be no dance lessons.

The dance club set up a card table with dancers taking breaks to "man" the table filled with fliers of their activities and business cards. They were able to advertise to a completely new crowd, the car enthusiasts. According to the car club, the crowd stayed longer this year to see the dancers as well as the cars. The refreshments and decorations made it a party and the dance club picked up a couple dozen names to add to their email list as well as having fun dancing as always. A few spectators joined the dancing on stage and were especially invited to join the dance club. I asked if any had shown up at subsequent dance sessions and learned that eight had so far.

The club keeps track of their members both by computer and email, but also the old fashioned way--on index cards. When a new participant arrives, they are allowed to come to a *first class free*, but must fill out the index card with contact information and also fill in how they found out about the group. The car show was listed on cards of six people! Two more cards were from folks who came after hearing about the dance group from someone who had gone to the car show.

No car show inviting your group to dance? No problem. Look in your local paper, find out about area fairs, shopping center events, new businesses opening. For example, when the "Prince of Egypt" came out in our local theater, I was asked by

the theater owner if I could supply Egyptian Dancers at the movie opening. Truthfully, I had no Egyptian dances or music. Could Middle Eastern and Israeli dances that were more Middle Eastern rather than European in flavor work? Sure he said, he had found only a belly dance group who was willing to perform and he didn't feel that was quite what he was looking for, besides they wanted to be paid. I showed up with music and seven costumed dancers. We performed many of our usual repertoire in the lobby for which we were given two free tickets each—good for the next month—to enjoy the movie. When another local movie theater opened, I called the manager to explain what we had done. We were invited to perform country/western dances in costume for a western movie. We signed up four new dancers at this event who became regulars in my country/western group.

It is all about exposure, getting potential dancers to see that your group exists and inviting them to join you.

—Donna Frankel

<http://www.dancingcruises.com>
<mailto:donna@dancingcruises.com>

Volunteers are Needed for Kolo Festival Tasks

Another exciting Kolo Festival is in the final stages of organization and a great way to enjoy the festival would be to join the working staff of volunteers, according to Festival Chair, Jerry Duke. He reports that coordinators and assistants are needed for many tasks. Jobs range from decorations before the event to the cleanup party afterward. Workers are needed for door registration, to escort and run errands for teachers, to assist with setting up the concert stage and auditorium and help with the live music parties. Along with the satisfaction of keeping things running smoothly, volunteers get a reduction in registration fees.

Volunteers should contact Jan Market-Rains, volunteer coordinator, at 925-682-3727 or jan@kolofestival.org, or contact Jerry at 415-338-1990 or jcduke@sfsu.edu for information about this year or the future. Much work and planning is needed during the year to ensure a successful festival. Jerry was selected as chair and coordinator of the 2004 Kolo Festival and would enjoy talking to anyone who would like to become involved in the planning committee for future festivals.

Jerry is Professor of Dance Ethnology & History and Coordinator of Dance Studies at San Francisco State University and was Artistic Director of the 2004 San Francisco Ethnic Dance Festival. He has been President of the International Congress on Research in Dance (CORD), and a popular folk dance teacher and lecturer on cultural traditions for many years.

The Kolo Festival will again be held over the Thanksgiving weekend at the Russian Center in San Francisco. There will be two days of dance classes and culture lectures, two nights of live dance music in three venues, and a Saturday night concert. Teachers will be Theodor Vasilescu, Romanian; Tineke van Geel, Armenian; John Morovich, Croatian singing and dance; and Petur Iliev, Bulgarian.

Please see the web site at: www.kolofestival.org for registration details.



WORKSHOP WITH TINEKE VAN GEEL

MARK YOUR CALENDAR AND PLAN TO ATTEND!!

WHEN: SATURDAY, NOVEMBER 20, 2004

Workshop: 2:00-6:00 PM (hall opens at 1:30 with warmup dances)

Buffet Dinner: 6:00-7:00 PM

Dance Party: 7:00-midnight!

WHERE: Saratoga Community Center

13666 Fruitvale Avenue, Saratoga, California

[sponsored by the Saratoga International Folk Dancers]

COST: \$30.00 (entire day, paid by 3:00 PM)

Workshop – \$15 Buffet Dinner – \$8 Dance Party – \$15

Information: Loui (408) 287-9999 or loui@loutucker.com Directions: www.loutucker.com and click on "Directions"

The 53rd Annual

KOLO FESTIVAL 2004

The premier Balkan Dance Festival of the West Coast

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Live Music!

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Teachers***

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Romanian Dances
Armenian Dances
Croatian Dances and Singing
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Parties!

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Dance Lessons!

- Dancing to **live music** Friday and Saturday evenings
- Saturday evening **Dance and Music Concert**
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Dance to music that excites the soul!

At the **Russian Center**, 2450 Sutter Street near Divisadero, **San Francisco**
Thursday (Thanksgiving evening) thru Saturday, **November 25 - 27, 2004**

For more information, scholarships or to volunteer, contact Jerry Duke at (415) 338-1990 or jerry@kolofestival.org
Or write Kolo, P O Box 20181, Piedmont, CA 94620 or visit <http://www.kolofestival.org>



From the Editor

Missing issues of Archive replaced—more needed

We thank Bruce Wyckoff and Marcel Vinokur for coming to our aid in filling out the archive's missing copies. Bruce gave from his own collection the missing issues from the first year of the Federation magazine. The magazine was then called "The Federation Folk Dancer". Marcel made copies of his for us. I feel better about not having to handle the old issues. I'll keep them secure for the future. It is important that there be a complete archive of the magazine and we really appreciate Bruce and Marcel sharing with us.

Bruce also donated a "Folk Dance" calendar for the year 1977 which completes the calendar collection. Thanks again, Bruce.

We have taken the archive out of its storage boxes and placed it in a bookcase. In doing so we have found that one other magazine was missing. We need the issue of February, 1995.

Stockton

What can we say about Stockton Folk Dance Camp? This was a good camp! Everywhere we go there is talk about the dances and teachers. Some of the camp dances are already being taught at various places and after the camp videos are out to reinforce our memories, I'm certain that more will be.

Error

Our apologies go to E.C. "Vick" Vickland for not giving him credit for the photo of California Kapela in the September issue. We appreciate when people share their photos with us and we try to be careful about giving them credit for their photography.

Thanks to E.C. "Vick" Vickland and Carol Feige

The September issue includes photos from E.C. "Vick" Vickland of Sacramento and Carol Feige of Sunnyvale. Vick sent us some excellent photos of groups and Carol gave us some excellent action photos. Thank you Vick and Carol.

Our thanks also to all of our contributors

Do you have an article in you? Something you feel is important or interesting to the rest of us? Share it with the rest of us. We really appreciate the contributions of articles and information about parties and happenings in our folk dance community. Please keep them coming, you make the magazine what it is.

New contributors in the September issue

We welcomed new contributors Donna Frankel and Mary Carter. Donna is doing a Publicity Corner and more columns will be forthcoming. She is an experienced teacher and has seven classes in the south bay. Mary Carter is a lively bundle of energy who has spearheaded the Tam Twirlers square dance club's successful membership drive.

And a new contributor to this issue.

We are pleased to begin a series of thought provoking columns by Loui Tucker about dance. Loui teaches Israeli and international dance classes in Sunnyvale and Saratoga.

Razzmatazz Party

All are invited to Marilyn Smith's Razzmatazz party, Friday, October 15, 8:00 to 11:00 pm at the Santa Rosa Veteran's Memorial Hall. For more information call: (707) 526-7552.

Dancers for Art's Sake Sponsor:

Sebastopol Sundays—Wischemann Hall folk dancing for 2004: 1:00 to 4:30 pm, 2nd and 4th Sundays, October 10 and 24 and November 14. Beginners are welcome, easy dances, with instruction if needed, 1:00 to 2:00 pm. All other dances by request, 2:00 to 4:30 pm. Suggested donation is \$4.00 for members, \$5.00 for non-members. Children under 14 are FREE. No child-specific dances after 2:00 pm. For information call (707) 542-2132.

Recreational Folk Dancing—Sts. Peter and Paul Russian Orthodox Church, 850 Olga Court, Santa Rosa (off Stony Point Road, just north of Todd Road). Friday evenings, 7:00 to 9:30 pm, October 1 and 29, November 5 and 19, December 3 and 17 and in 2005, January 14, 21 and 28. Beginners are welcome, easy dances, instruction available, 7:00 to 8:00 pm. All other dances by request, 8:00 to 9:30 pm. (No child specific dances after 8:00) Suggested donation is \$4.00 for members, \$5.00 for non-members. For information call (707) 542-2132.

WORKSHOP WITH TINEKE VAN GEEL

Tineke Van Geel will conduct a workshop Saturday, November 20, 2004, 2:00 to 11:00 pm at the Saratoga Community Center, 13666 Fruitvale Avenue, Saratoga, California.

The cost is \$25 for the entire event (paid before 3:00 pm the day of the workshop). Workshop: 2:30-6:00 PM \$15; Buffet Dinner: \$10; Dance Party: \$10.

For information contact Loui Tucker (408) 287-9999; loui@loutucker.com. Directions: www.loutucker.com/DanceDirections.htm

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Or

Become a member yourself!

*New members will receive FREE the
September, 2004 Stockton Folk Dance Camp issue!*
(As long as supplies last—There are about 50 left.)

*PLUS—new members receive one free admission to a
Federation sponsored festival!*

Join now for yourself or a friend!

Let's Dance!

The magazine of International folk Dance

Yes, I'd like a copy of the Stockton issue. Here's my \$22.50 for a one year membership.

Name _____

Address _____

Phone/email _____

Send to: Sidney Messer, Membership Chairman
Box 561, Sausalito, CA 94966

Fresno Autumn Harvest Festival To Honor Ken Wight at 100!



Martha Froelich, Ken Wight and Wilma Andersen at Fresno's Harvest Festival last year

By Martha Froelich

At Fresno's Autumn Harvest Festival, October 16 and 17, 2004, we honor one of our old-time members, Ken Wight, who will be 100 years old October 29th! He is still active in AARP, drives his car and picks up "old" people and takes them to breakfast, etc. He still bowls and a few years ago broke his hip while jumping up and down in the excitement over bowling a 200 game! Until recently he was still square dancing, but his hip won't allow him to do his favorite dances "Ali Pasa" and "Beautiful Ohio".

He was born in Oklahoma in Indian Territory, one of four children. When he, at age six, was naughty, his mother made him bring a tamarack switch from a nearby tree, but by age six, he had learned to cut a notch in the switch, so it would break with the first swat! Very clever from early on!

After age 19, he came to California and always had a job. He was a railroad policeman in Bakersfield. When he met Eva on Jan. 5, 1924, it was love at first sight. But when he proposed in October, Eva said she loved him but wouldn't marry any man who couldn't support her. Ken asked if he had \$1000 in the bank, would she marry him? She answered, "In a minute!" He made a promise, and in 1933 on September 2nd, after he had presented her with a \$1000 check from his share of property he had sold, they were married! They hung in there for 54 years!

Ken went to San Francisco, working as railroad policeman there—until he saw an ad: Wanted: Upholstery and Mattress Apprentice. He applied and got the job in 1927. Business was good, and other deals were made. Ace Bedding began renovating mattresses with a machine Ken made; then he and a partner bought a mattress and rug-cleaning business where they made furniture, too.

They bought more lots in the San Francisco and San Carlos area, building, buying and selling property at good profits. They sold the business in 1946 and Ken went into real estate, doing very well in the post-war building boom. Ken got in on a lumber sawmill deal and called it Ace Lumber Co., with Ken

the boss over 33 employees. In 1947 they ran out of timber so they closed out and came to Fresno where Ken continued building. In the 1970's he started selling the 34 houses he had built in Fresno, San Carlos, Redwood City and Menlo Park and did very well.

I met Ken and Eva while folk dancing in Fresno. They had begun dancing in San Carlos in 1944. They joined Central Valley folk dancers in 1950, dancing in Roeding Park in those days. Ken served as Council President for several two-year terms (six years altogether).

He and Eva also belonged to two square dance clubs and did round dancing, too. With "Steppers and Stompers" and "Traveling Pioneers" plus round and folk dancing, they danced five times a week (until Eva's knee gave out). They celebrated their 50th wedding anniversary in 1983, but after three unsuccessful knee surgeries, Eva died in 1987.

Ken has kept up his bowling and dancing and AARP work. He has been honored with a Lifetime Membership in six dance clubs! AARP also nominated him "Man-of-the-Year" on two occasions. He served as assistant state director of AARP four years from 1979-1982. He was a Toastmaster for 20 years, serving in all the chairs.

Ken already has plans for the next ten years, but we want to congratulate him this year on his 100th Birthday. He will be at our festival October 16 and 17.

Maybe send him a card at 307 S. Hughes, Fresno 93706?

ISRAELI COUPLES DANCE PARTY

There will be an Israeli couples dance party Sunday afternoon, October 3, 2004, 2:00 to 6:00 pm, at the Sunnyvale Community Center, 550 E. Remington Avenue, Sunnyvale. The admission will be \$8.00 per person.

The program will be sets of approximately ten couple dances (20-25 minutes), followed by sets of two to three circle dances (5-10 minutes). The non-partner dances are to allow for rest, air, food, drink, etc. for those who need it, and for groups of dancers who decide in advance that they want to switch partners during the party, to do so.

For information contact Loui Tucker (408) 287-9999; loui@loutitucker.com. Directions: www.loutitucker.com/DanceDirections.htm



The official magazine of the Folk Dance Federation, South, Inc.

This (almost) monthly publication has folk dance events in California and elsewhere, folklore articles, recipes and lots of good reading.

To get a copy, just write to:
Gerda L. Ben-Zeev
2010 Parnell Avenue

Max Horn

AC5 Arts Honoree Finds a Home for His Extensive Folk Dance Collection

(AC5 is the Arts and Culture Commission of Contra Costa County. The article appeared in their e-mail news magazine, *ArtBeat*.)

A long search to find a repository for his extensive collection of recordings, music and documents relating to multicultural folk dance has ended successfully for Max Horn.

Horn, a Martinez resident and recipient of a 2003 Arts Recognition Award from the Arts and Culture Commission of Contra Costa County, said Stanford University has agreed to take possession of most of the donated collection for its archives. In the months ahead, Horn and university representatives will be working to catalog the collection.

It includes more than 50,000 recordings-78s, 45s, and 33s-and 20 linear feet of bookshelves filled with magazines, books, sheet music and other documents relating to cultural dance. The collection is housed on his Martinez ranch, which for years has been a center for picnics and cultural dancing.

"After more than 60 years of teaching international folk dance and collecting music, choreography and costumes, I now probably have the largest private collection of ethnic music and dance material in northern California which now will have a permanent home," said Horn.

A construction engineer by profession (he helped build San Francisco's famed Transamerica Pyramid), Horn had been hoping for years that his collection could stay intact to become "the nucleus of a music and dance arts library or museum that could become a valuable asset for the community at large."

For the time being, Horn will retain a large number of dance costumes and 400 dolls, each costumed to represent dances ranging from flamenco to the Irish jig.

When he was honored last year, AC5 described Horn "a one-man United Nations for international dance." AC5 noted that "for most of his 77 years, he has worked faithfully to teach, promote, preserve and promote the art of folk dancing--efforts that have reached out to thousands of people who share his zeal and enjoyment, as viewers but most often as active participants, in dance. Horn embraces the power of dance because, as he puts it, 'it shows not so much as how people differ, but how much they have in common. Dances may be diverse, but they all essentially begin with basic steps.'"

Bob Rezak, AC5 chair, cheered Horn's decision to donate his collection to Stanford. Rezak noted that the American Association of Museums has long championed the belief that collections be held in trust for the public and made accessible for the public's benefit.

Israeli Dance Movie and Potluck in San Rafael September 30

Rina Israeli Folk Dance will celebrate their 9th year at the Marin Jewish Community Center in San Rafael with a potluck lunch and a short movie on Israeli Dance Friday, September 30. The event will be from 12:30 to 2:30 pm at the Center, 200 No. San Pedro Road, San Rafael. —*Ruth Browns-Gundelfinger*

Razzmatazz Folk Dance Camp 2004

By Marilyn Smith

Every year since 1977, avid folk dancers have been coming to Razzmatazz Folk Dance Weekend at Mendocino Woodlands. The camp takes place the first weekend in June and is primarily a party and live music weekend with some teaching on Saturday.

Festivities began Friday evening in the dance hall with our house band Edessa. Joe Finn and Paul Johnson joined the music staff to play Scandinavian tunes as well as some Cajun tunes. Saturday morning Steve Kotansky taught a three hour session of Balkan dances. Steve spent some time teaching us possible improvisations within basic dance forms and how to dance "free style". After lunch, Eva Primack taught a Balkan singing workshop on the steps outside the dining hall. The rest of the afternoon was free to rest, play music, take a hike and enjoy the redwoods. At 6:30 pm we all met in the dance hall for "Happy Hour" where campers dressed in 1920's and 1930's attire for our Valentino theme. After dinner the evening party began. Edessa played Macedonian, Greek, Bulgarian, Serbian and Turkish music working up a frenzy among the enthusiastic crowd of dancers. Quiet sets of Scandinavian music and waltzes were interspersed during the evening. Sunday morning we met for brunch and said our goodbyes until next year.

For more information about the camp, please email Marilyn Smith: marilyn@sonic.net

OLDIES ISRAELI FOLK DANCE PARTY AND POTLUCK!

Dance the great old Israeli dances Sunday, November 14, 2004, 2:00 to 6:00 pm, at the Sunnyvale Recreation Center, 550 E. Remington, Sunnyvale, California. A potluck supper will follow at the same location. The cost is \$7 per person.

Enjoy four hours of dances from the 1940's through the late-1970's, and nothing from the last 25 years! Contact Loui Tucker (408) 287-9999; loui@louisutucker.com. Directions: www.louisutucker.com/DanceDirections.htm



WES TAKARA

WELCOMES THE

**FRESNO AUTUMN
HARVEST FESTIVAL**

OCTOBER 16 & 17

Polonez Royale

(Poland)

The Polonez (poh-LOH-nez) is the oldest of Poland's five national dances, finding its musical roots in old church hymns and Christmas carols, if not earlier. The name is derived from the French who named it "La danse polonaise" which translates to "The Polish dance." The dance, as well as the name became popular in royal courts across Europe including its native Poland where they too adopted the name, and called it "Polonez." Prior to being elevated to this regal status, the Polonez had many different forms and names and was danced by peasants in every part of the country. Variations of the dance such as the "chodzony" can be found in the regional dances. Several polonaises were written by famous composers of Poland such as Chopin, Ogiński, Stefani, Moniuszko, and many others. The Polonez Royale was choreographed by Richard Schmidt in 2004 and presented by him at the 2004 Stockton Folk Dance Camp.

Music: *Folk Dances from Poland, Vol. 1, Band 10* 3/4 meter
Music from the film "Pan Tadeusz"—composer Wojciech Kilar.

Formation: Circle of cpls, M to L of ptr in Promenade position (see Styling). All dancers face ctr of circle.

Steps: Walking step: Wt on L, in preparation for the 1st ct, the dancer very gently bends L knee while extending R ft fwd, knee slightly bent until it becomes straight, moving ft fwd with toes just above floor level (ct &); step fwd firmly on R ball of ft, straightening the L knee (ct 1) (this step is the longest one in relation to the next two steps); step fwd on ball of L ft (ct 2); step fwd on ball of R ft (ct 3).

Continue Walking step using opp ftwk. Step can also be done beg with the L.

Short Bow: Step on R to R, leaving L ft in place (ct 1); bring L ft beside R ft (ct 2); M bow to ptr by gently nodding head, W bow to ptr by slightly bending knees (ct 3). Bow can also be done beg with the L ft to L.

Long Bow: Make a long, deep bow to ptr. M bow by nodding head down (cts 1,2,3) and up (ct &); W bow by bending knees slowly and deeply (cts 1,2,3).

Styling: Promenade position: Cpl stand beside each other with M on W's L. M extends R arm fwd bent slightly at the elbow with palm facing in. W extends L arm fwd, bent slightly at the elbow and rests it upon M's R hand. Joined hands are held slightly below shldr level during the dance and should not move, however they should also not be stiff. M's L hand is on hip, fingers fwd. W hold skirt out with free hand. May be done with opp pos.

Barrel position: Standing facing each other, cpl extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent to form a circle.

Individual: M: Both hands on hips, fingers fwd. W: Both hands outstretched to sides parallel to floor, slightly higher than waist level, palms down.

Style Note: The Polonez should be danced with elegance and grace. Dancers stand tall and proud. Ptrs acknowledge each other and other dancers at all possible times with a nod, slight bow, smile, or eye contact.

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

INTRODUCTION

- 1-2 Ptrs wait in place facing ctr of circle in Promenade pos.
- 3-4 Turning to face each other without letting go of joined hands, both do a Long Bow.
- 5 M step L, R, turning to face ctr of circle (cts 1,2); hold (ct 3). W use opp ftwk.
- 6 Hold (cts 1,2,3)

I. OPENING

- 1-2 Beg with outside ft (M L, W R) in Promenade pos, take 2 Walking steps to ctr of circle.
- 3-4 Turn 1/2 twd ptr switching hands (join M L with W R) while taking 2 Walking steps back to starting pos. (Turn on meas 3, ct 1.)
- 5 Turn 1/2 twd ptr switching hands back to orig pos while taking 1 Walking step twd ctr of circle.
- 6 Take 1 Walking step bkwd to starting pos.
- 7-8 In Barrel pos, cpl turn CW with 2 Walking steps.
- 9-10 M repeat meas 1 and 2 by themselves, while W take 2 Walking steps bkwd out of the circle.
- 11 M repeat meas 3 while W take 1 Walking step back twd ptr.
- 12 Short Bow (M to R, W to L).
- 13 Each dancer continue facing ptr and take 1 Walking step to R, beg R.
- 14 Repeat meas 13 with opp ftwk and direction.
- 15-16 In Barrel pos, cpl turn CW with 2 Walking steps, beg R.

II. LEAD AROUND

- 1-3 M stand for 3 meas facing ctr of circle while W does 3 Walking steps around him CCW to end on outside of circle behind ptr. Beg in Promenade pos, M leads W around him for 2 meas. Release hands on meas 3, placing R hand on hip. W on meas 3 uses hands in Individual pos.
- 4 M turn 1/4 CW (R shldr back) to end facing LOD, while W turn 1 complete revolution in place to the L (CCW) to also end facing LOD.

III. MEN CROSSOVER; BOW; PARTNERS SWITCH PLACES

- 1-2 In Promenade pos facing LOD and beg with outside ft (M L, W R), cpl take 2 Walking steps.
- 3 Crossover: W: In Promenade pos, step in place. M: From Promenade pos, take 1 Walking step (stamp on L with wt on ct 1) to cross in front of ptr without letting go of her L hand with his R hand and stand on her R with his L hand on hip fingers fwd.

- 4-6 Continuing fwd with same hand pos, take 3 Walking steps.
- 7 Return to Promenade pos, M cross in front of ptr to the L, stamping L ft, with wt (ct 1); step R, L (cts 2,3); and sweep L fist down and up across in front of chest (cts 1,2,3).
- 8 Short Bow in RLOD (M's R, W's L).
- 9 Switch places with ptr with 1 Walking step, crossing with the R shldr leading, both beg R ft, hands in Individual pos.
- 10 Make a Short Bow (M L, W R).
- 11 Switch places with ptr with 1 Walking step, crossing with the L shldr leading, both beg L ft, hands in Individual pos.
- 12 In Promenade pos, take one Walking step bkwd to form a circle with all cpls facing ctr.

IV. PROMENADE

Cpls begin in a circle in Individual pos, facing each other with M's back to ctr of circle.

- 1-3 Each dancer take 3 Walking steps sideways to L, beg L. M travel CCW, W travel CW.
- 4 Stepping R-L, turn in place 1 complete revolution CCW (cts 1,2); hold (ct 3).
- 5-7 Repeat meas 1-3 with opp ftwk and direction.
- 8 Turn in place (L-R-L) 1 complete revolution CW to end back in front of ptr (cts 1,2,3).
- 9-12 In Barrel pos, cpl take 4 Walking steps (2 revolutions) CCW in place.
- 13-16 With 4 Walking steps in LOD, W lead ptr out of individual circles to form one large circle in which all dancers face ctr and join hands, arms outstretched to sides, parallel to the floor.
- 17 Releasing hands, W: turn 1/2 to R (CW) (slow turn using whole meas) to face outside the circle and rejoin hands with M on each side of her in the circle. M: continue Walking step in LOD.
- 18-20 Take 3 Walking steps in LOD.
- 21-22 M take 2 Walking steps individually to ctr of circle, while W take 2 Walking steps fwd away from ctr of circle.
- 23 Taking 1 Walking step, both M and W turn 1/2 to R (CW) to face each other (ct 1); step back twd each other (cts 2,3).
- 24 Short Bow, stepping fwd twd ptr (M R, W L) on ct 1.

V. LONG BOW

- 1 Dancers step L-R-L to turn 1 revolution to L (CCW) (cts 1,2,3).
- 2 Both do a Long Bow.

Sequence:

<p>The Polonaise is done once from the beg to end using the pattern described below to link it all together. It is necessary to change the ending pos of Fig I on occasion in order to successfully ensure smooth transition from one fig to the next. The ending pos for each is noted below:</p>	<p>This pattern can be confusing when learning the dance for the first time, so I have broken it down in the following manner so that it is easier to remember. The main body of the dance consists of Fig III followed immediately by Fig I to give the following pattern.</p>
<p>1. Introduction 2. Fig I (cpls end facing ctr of circle)</p>	<p>Opening of the Polonaise (Intro + Fig I)</p>
<p>3. Fig II</p>	<p>Small Transition using Fig II (only 4 meas)</p>
<p>4. Fig III</p>	<p>Main body of the dance done twice (Fig III, Fig I, Fig III, Fig I)</p>
<p>5. Fig I (cpls end facing LOD)</p>	
<p>6. Fig III</p>	
<p>7. Fig I (cpls end facing each other with M's back to ctr of circle)</p>	
<p>8. Fig IV</p>	<p>Large Transition using Fig IV (24 meas)</p>
<p>9. Fig III</p>	<p>Main body of the dance once (Fig III, Fig I)</p>
<p>10. Fig I (cpls end facing each other with M's back to ctr of circle)</p>	
<p>11. Fig V</p>	<p>The ending using Fig V (Long Fancy bow)</p>

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INDEX AND PRONUNCIATION GUIDE



FOLK DANCE FEDERATION OF CALIFORNIA
2004

Covers all Federation-published dances through December 2003, updated pronunciations.

<http://www.folkdance.com/html/pricelist.html>

TRIPLE DUTY

Here's a Costume
That's Authentic
For Three Countries!

BY MARJORIE POSNER
Costume Editor

IN the Kalotaszeg district of Transylvania (once Hungary but now Romania) a very beautiful costume was worn by the peasants. It is considered outstanding because it gracefully follows the lines of the wearer's body, with no exaggeration by dozens of petticoats, wired sleeves, or peaked caps. Copying it will take a good bit of time and effort, but the results are well worth it.

The women of this region wore a black or dark blue skirt, ankle-length, done in fine knife-pleating in back and plain in front. The front is faced with a wide band of fine wool material—orange-red for girls and young women, yellow for matrons, and green or black for older women. The band should be about eight inches wide and the skirt is worn with the front tucked up into the waistband so the color shows in a broad "V." The skirt material was sateen.

Under the skirt went two or three petticoats, also to the ankles, with the prettiest one on the outside so it would show.

In front of the skirt was worn a black sateen apron, decorated with large rosettes of bright-colored flowered ribbon in the lower corners and colored embroidery. The apron was rather large, covering the front of the wearer, and was as long as the skirt. At the top the apron is gathered into the band with knife-pleating, caught with colored wool stitching.

The blouse was of white cotton, very full and gathered to a high, narrow neckband. The sleeves, cut raglan style, are very full at the bottom and gathered into a cuff about three or four inches wide, worn just below the elbow. The top of the sleeve is embroidered in red (except the old women who wear black), a rectangle of solid chain-stitch work about six by eight inches. The same type of embroidery is used on the cuffs and the neckband. The blouse is fastened at the neck with a red cord and tassels of wool.

On Sundays and feast days the women wore a short, sleeveless jacket of dark blue, sometimes embroidered in wine and green silk thread, in the typical tulip patterns.

On the head the young girls wore a sort of crown of pearly beads and roses, with wide flat bows of ribbon, for fes-



tive occasions; otherwise the common headdress was a yellow scarf with bright red flowers printed on it.

The only jewelry mentioned as being worn with this particular costume was a string of dark-red glass beads.

Red leather boots with pointed toes were worn by the young women and plain black boots or high laced shoes by the married women.

In the winter the only outer garment worn was a hip-length jacket of green wool, ornamented with gold lace.

The men of Kalotaszeg were dressed in the typical Hungarian *gatyas* (full trousers like a divided skirt) of white linen, sometimes beautifully embroidered in white; short white blouses worn over the trousers and with the wide open sleeves, also sometimes embroidered in white; black boots and round hats. On Sundays they wore the beautiful white greatcoat—the *szur*—with much embroidery on it and sometimes replaced the white trousers with skin-tight black ones, tucked into the boots. For festive occasions and in the winter they wore the same type of sleeveless jacket as the women, blue with silk embroidery in green and decorated with bone buttons sewn on in various designs.

We can safely call these beautiful costumes truly Hungarian, for the Magyars occupied this region for hundreds of years and it was turned over to Romania at the end of World War I, making it Romanian in name only.

Costumes

Our clubs are all great
Across this big State,
Our dances full of color and zest;
Our Festivals fine,
Our music like wine,
But I like our costumes the best!

Though our dances thrill me,
Pronouncing them kills me—
(Tsignonochka, Wegis, Krestayanka,
Eide Ratas, Ziogelis, Hopak and
Totur—
Not to mention Pol'yanka.)

But I can pronounce
Any costume there is,
Without giving it a second glance;
There's a shirt and a hat
Some pants and some boots
And a skirt that swirls when you dance!

So give me our costumes
With a capital C,
With stripes or bustles that flounce;
Gay they may be, but
The thing that sends me
Are names that I can pronounce!

ROBERT DOUGLAS LAMONT

(From *Let's Dance!*, December, 1950)

Dance Research Committee of the Folk Dance Federation of California

Joyce Lissant Uggla, current Committee Chair (with the help of Ruth Ruling)

The initial idea for a dance research committee came out of a meeting in Lodi in the early 1940s. It was spearheaded by Buzz Glass and a group of enthusiastic dancers interested in documenting the dances being taught. The committee worked to standardize format and terminology to make the descriptions more consistent and usable.

The following description appears in several of the volumes published by this committee:

“Since folk dancing is a living activity, changes and variations in the spirit and pattern of the dances occur as they are performed by ethnic groups far from the homelands from which they originated. The Folk Dance Federation had this in mind when it set up its Research Committee at its inception in 1942.

Their objectives are:

1. to go to the original sources as far as possible to determine authentic forms of dances that are of interest to the Federation;
2. to furnish material which will aid in teaching the dances and give assistance to those wishing to learn them;
3. to provide descriptions of dances popular with the Federation’s membership so that some uniformity in the performance of the dances might be attained at the Folk Dance Festivals.”

Here are some of the people who have worked on the Committee. (I’m sure I will miss more than one person who has been involved, so if you know of someone who is not listed here or have memories of working on the committee, please send me the information and I will continue this article in future issues.)

Dance Research Committee Chairs:

Lucille Czarnowski
Mildred Buhler
Dorothy Tamburini
Bruce Wyckoff
Ruth Ruling
Joyce Lissant Uggla—current chair

Committee members:

Wilma Anderson	Vera Jones	Wilda Steuber
Omega Andreola	Vernon Kellogg	Edith Stevenson
Elsa Bacher	Avis Landis	Dorothy Tamburini
Laura Bremmer	Sue Lemmon	Roy Torburn
Mildred R. Buhler	Bill Lidicker	Zora-Mae Torburn
Vina Cera	Louise Lidicker	Loui Tucker
David Chung	Miriam Lidster	Joyce Lissant Uggla
Florence Clazie	Larry Miller	Millie von Kinsky
Mildred Coburn	Ruth Miller	Reva Ward
Edith Cuthbert	Adrienne Murton	Bill Wenzel
Lucille Czarnowski	Helen Perry	Carol Wenzel
Harmer Davis	Grace Perryman	Marcha Wiener
Dorothy Daw	Jach Pierce	Bev Wilder
Grace Frye	Albert Pill	Virginia Wilder
Bob Gardner	Pearl Preston	Clarice Dechent Wills
Frances Glass	Ruby Pritchard	Marion Wilson
Henry “Buzz” Glass	Suzanne Rocca-Butler	Karen Wilson-Bell
Lawton Harris	Ruth Ruling	Teddy Wolterbeek
Sharon Hines	Helen Saunders	Bruce Wyckoff
Alana Hunter	Heidi Schmidt	Mary Wyckoff
Stan Isaacs		
Alice Jameyson		

continued on next page

Continued from previous page

This body of researchers developed a set of standards for presenting ethnic dance descriptions that has become the standard. Dance descriptions were published in *Let's Dance* and in volumes of *Folk Dances from Near and Far*. The initial volumes I, II, and III evolved into the current set of Beginner Dances (Vol A-1, A-2, A-3), Intermediate Dances (Vol B-1, B-2), Advanced Dances (vol C-1, C-2), and Non-Partner Dances (Vol D-1, D-2). To support these descriptions, the Committee produced several versions of *Steps and Styling*.

Miriam Lidster encouraged me to join the Dance Research Committee in the early 1970s when the Committee was actively working on *Steps and Styling* and several of the volumes. It was a priceless education to work with these experienced dancers and teachers to develop the step definitions and standards for writing dances. It's amazing how differently people can interpret movement and how difficult it can be to come to a consensus on the movement and on the words needed to describe that movement. Meetings were lively, with individuals or couples frequently demonstrating in the living room or meeting room where we were meeting. The advent of video gave us another source and we'd huddle around the TV trying to use slow motion and rewind until we were sure of what we were seeing.

The *Index and Pronunciation Guide* listed all the dances published by the Federation along with their origin, formation, and pronunciation. This was the source for finding already published materials and provided assistance to festival leaders on how to correctly announce a dance.

Pronunciation has always been a challenge. After an involved discussion on whether to indicate pronunciation the way an American would say it or to try to convey it in a standard way, we brought in two linguists. The conclusion was that the English language severely restricts our ability to accurately write pronunciations. With considerable argument on both sides, we decided to develop a set of standards and work with teachers and native speakers to come as close as possible to an English rendition of the foreign words. (The next step is to go to special characters to help convey more vowel and consonant sounds. With computers, these are much easier to use, but it opens up the whole discussion again.)

For now, the current Committee has developed a new edition of the *Index and Pronunciation Guide*, spending many hours researching sources and getting help with spelling and pronunciation. This book will be out in 2004. We are also beginning to look at ways of making information available electronically. We will work with the Publication chair to decide if this is feasible.

We have always enjoyed synergy between the Folk Dance Federation Research Committee and Stockton Folk Dance, Mendocino Folklore Camp, Kolo Festival, and other folk dance camps and institutes. At Stockton, Federation researchers make up part of the research team that provides errata for the Syllabus. Members of the committee research dances at many workshops and in countries of origin.

Current members are from both the Federation North and Federation South:

Elsa Bacher	Suzanne Rocca-Butler	Carol and Bill Wenzel
Laura Bremmer (South)	Ruth Ruling	Karen Wilson-Bell (South)
Edith L. Cuthbert	Loui Tucker	Teddy Wolterbeek
Bill and Louise Lidicker	Joyce Lissant Uggla	Bob Young

Members work on descriptions for both *Let's Dance* and *Folk Dance Scene* and participate in the creation of syllabi for Federation institutes. This year we decided to standardize our meeting schedule to four times a year where it was likely both North and South members would be able to attend—January Heritage Festival, Statewide, Stockton Folk Dance Camp, and the North-South Teachers' Conference. Much of our work is conducted via email, but nothing beats the creativity of several experienced researchers getting together find a solution.

If you are interested in participating, please contact me, Joyce Uggla at uggla@earthlink.net.

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When we ran this picture of the Wolterbeekers teenage exhibition group in the September Stockton issue we had not had time to get their names. Here they are again properly identified.



Front row: Lia Walthrop, Sara King, Al and Teddy Wolterbeek and Diana Wilbur
Back row: Ayan Sandler, Jimmy Blackburn, Anteres Slean, Lisa Gibson and Wade Kelley
Directly behind Al and Teddy are Sandra Kesler and George Fairbrook, friends of the dance team.
(Photo by E.C. "Vick" Vickland)

*Be a friend of the
Folk Dance Federation
of California, Inc.*

*Give the gift of membership
To a friend or
Become a member yourself!*

In addition to *Let's Dance!* Magazine

New members will receive:

one FREE admission to a
Federation sponsored Festival
(does not include institutes)

And, while supplies last,
a FREE copy of the
September, Stockton Camp issue of
Let's Dance! Magazine

See membership information on page two