

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 🍷 April 2005



Festival of the Oaks Action

Peruvian dance Festejo taught by Susan Cashion. The dancers are, from left: Yaqi Zhang, Ed Malmstrom, Lone Coleman, behind Lone is Ahmad Moghaddas and behind Ahmad is Vick Vickland, Sarah Mathews is behind Vick. (Photo by editor)



Circle Hambo at the Sweetheart Festival

Facing camera: Carmita Castenada, Laverne Urton, Joyce Bender, Stella McCoy and Dick Voyles. (Photo by Stephanie Thomson, computer print by Joyce Bender)

Let's Dance!

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Opinions expressed in Let's Dance! are not necessarily those of the Federation/North or of the Editor.

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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

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WHAT'S OUR HEADING?

Soon after becoming president two years ago, I didn't know what compass course to steer this vessel we call The Federation. I asked for help to determine goals, to develop a mission statement, to get a direction.

Everyone says we should promote folk dancing, attract people to folk dancing and get younger people interested in folk dancing. In every discussion, at every meeting I hear those words.

If that is truly what we want, and I believe it is, then we had better get on the right heading. In 1942 when our Federation was formed, the first purpose listed in its bylaws was "The enjoyment and encouragement of folk dancing and its related arts." Those words are not in our present bylaws but that is what our members say they want, the enjoyment and encouragement of folk dancing.

If we truly want to attract people to this activity we enjoy so much, then we ourselves must be attractive. It's in the little things, like smiles and a welcome to visitors. They are, after all, our potential new members. I should never have to hear another story of a person going to a club and not feeling welcomed and included.

If we truly want people to enjoy this activity, we must be pleased with their every attempt and ensure their success. There should never be another tale of a beginner dancer chastised for making a misstep. The experienced dancers must be graciously willing to dance beginner dances with beginners. How our clubs are perceived is through the little things.

And...if we truly want to get younger people interested in folk dancing then we must invite younger people to our clubs. Invite a singles group, a hiking club, a biking club to a One-Time-Dance-Event. It's lots of fun and some might even decide to take up folk dancing. Then invite another group to another One-Time-Dance-Event. In January, Bruce Wyckoff held a workshop on how to do that. If you need ideas, ask Bruce (rcarts2@aol.com) or me.

Another thing we can do to promote folk dancing is to "provide educational programs in conjunction with schools." That is, after all, the fifth purpose of our Federation. I've talked about getting folk dancing in schools since becoming president two years ago. There was a good response to my plea then of "planting seeds." Four of our members even wrote articles about teaching folk dancing to children. Bobi Ashley, Art Babad, Gary Hughes and Teddy Wolterbeek each knew the heading they were on but we couldn't make it happen on a Federation level.

Last April I suggested we create a video and begin to develop programs for the elementary grades. Again, there was encouragement from members but it soon became obvious that was not the right course. In July, I was still thinking the Federation focus should be to promote folk dancing in schools. Dream big, I encouraged.

It's a good goal, but conditions are not right for making it happen just now. The entrance to that harbor has shoaled. Some schools have eliminated their Physical Education programs and many teachers claim there just isn't time available for adding anything more. That doesn't mean we give up on

providing folk dancing in schools. We just have to find different ways reach that port.

Let's try a new tack. Let's focus on families. They're young and they have children. Let's have Family nights...once a month at our clubs. Let's invite parents -- married, single, gay, step, grand -- and their children to come and dance. And to sing, and eat and do folk arts together. That sounds like fun.

On the last page of the March issue was an invitation from Ann Brown and me to get involved to introduce children and families to folk dancing. Ann is an elementary school teacher and a new Federation member who is interested in working with children and dance. In March she organized a family/community dance in Marin County.

Also working with us are Esther Landau and Luiselle Yakas. Esther initiated the idea of developing family nights. She is a musician and teacher of wind instruments at the San Francisco Conservatory of Music and privately. Luiselle is an occupational therapist in the San Francisco Unified School District. She knows well the importance of movement, dance and music on learning and well-being. Ann and Luiselle have articles in this issue.

We invite you to join us and, to borrow again from the 1942 Bylaws, "encourage mutual cooperation and exchange of dance techniques, instructors and leaders." And ideas. Come aboard; we're on a good heading.

—Laila

Council and Club Clips

Sacramento International Folk Dance and Arts Council (SIFDAC) web: folkdance.com - search for sacramento
Barbara Malakoff 916 446-6290 barbikoff@mac.com

We are all breathing a collective sigh of relief and satisfaction after the completion of the very successful Camellia Festival. Thanks to all of you who came and supported it! Thanks and kudos go to all those who worked hard to make it such a success! Especially Toba, who was working her way through surgery and health issues. What a trooper!

Summer will be here before we know it. Many of us will be going off on exotic holidays, and the others will be going to Stockton, for Folk Dance Camp, always exotic in its own way. We look forward to seeing the big folk dance family there and at other events!

—Barbara Malakoff

The Menlo Park Folk Dancers. The next party will be April 16, and will feature the live music of Zaedno, a very popular local group. Dancing starts at 8:00 pm in two halls at the Burgess Recreation Center, 700 Alma Street, Menlo Park. One hall has intermediate-advanced dancing and the other has beginner-intermediate dancing. Plenty of parking. If you are interested in the 6:00 potluck call Kathy for what to bring 650-327-0759.

Balkan Dancers of Marin. We are getting ready for our April second Balkan *Plus* Party. This features a programmed dance plus spaces for requests (about sixteen in total). Our members will supply finger foods and juice drinks for all who come. We had a great turnout last year and we hope to see you this year.

—Gary Anderson

April, 2005 Calendar of Events

We reserve the right to edit all submissions and assume no responsibility for accuracy
Send future events information to Gary Anderson, Editor, Let's Dance!,
Box 548, Woodacre, CA 94973 e-mail: wildwood_press@comcast.net (415) 488-9197
The deadline for the May/June issue is April 1

Upcoming Events—

- March 25-27** **Music and Dance from Greece and Macedonia.** Croatian American Cultural Center, 60 Onondaga Ave., San Francisco, Friday evening: teaching by Yannis Konstantinou plus party with Edessa and special guest Christos Govetas. The Presidio Dance Academy, Saturday workshops: Dances of Macedonia plus after party with special guests Christos Govetas and Joe Graziosi. Sunday workshops: Dances of Florina and Western Macedonia. Information: florina_sf@hotmail.com or Caroline (415) 272-4641 or Sofia (408) 667-1902.
- April 2** **Balkan *Plus* Folk Dance Party.** Balkan Dancers of Marin's annual folk dance party. 8:00 to 11:00 pm, finger food provided, good wood floor. Masonic Hall, 1010 Fourth St., San Rafael. Plenty of parking. See ad for program and directions. For info call Irene Croft 415-456-0786 or Anne Arend 415-892-9405.
- April 3** **Cherry Blossom Time,** Folk Dance Festival. Sonoma Vets. Building, Sonoma. Sponsored by Petaluma/Novato International Folk Dancers. \$5.00. 1:30 to 5:30 pm. For information call 707-546-8877.
- April 17** ***Blossom International Folk Dance Festival,** Performances 1:00 to 2:00, dancing 2:00 to 5:00 pm. City College of San Francisco, North Gym, 2nd Floor Dance Studio, 50 Phelan, San Francisco (enter campus from Ocean Avenue, follow balloons and signs) Students \$3.00, General, \$5.00 donation. Info: joel@folkdance.com
- April 22 –May 1** **National Dance Week.** Drop-in classes at various CCSF Campuses, free. See web site for details: www.nationaldanceweek.org
- April 30** **Folk and Ballroom Dance Concert and Party.** 7:30 pm concert, 8:30 to 10:00 pm dancing. \$4.00. CCSF Ocean Avenue campus, North gym, Dance Studio, 50 Phelan Avenue, San Francisco. 415.452-5353.
- June 3, 4 & 5** **Razzmatazz Folk Dance Weekend.** Mendocino Woodlands with Cristian Florescu and Sonia Dion teaching Romanian dances. Edessa plus Joe Finn and Paul Johnson. Advance registration. For info: Marilyn Smith 707-526-7552 or Phyris Tobler 707-795-6926
- June 3-5** ***Statewide 2005—"Dancing Under the Palms".** Institutes with Yves and France Moreau. Live music by Kriss Larson's Interfolk Band. After parties, vendors. Palm Springs. For information see ad or call: 626-300-8138
- June 18-25** **Mendocino Folklore Camp.** Mendocino Woodlands, info 707-795-6926 or phyris@mendocinofolklorecomp.com
- July 17-30** **Stockton Folk Dance Camp 2005.** Two similar weeks of folk dance instruction and dancing. Teaching by noted instructors in Bulgarian, Balkan, English, Norwegian, Polish, Romanian, Hawaiian and American Square dances. For registration see the website: www.folkdancecamp.org or call Jan Wright 530-474-3231, email: Jmwright32@frontiernet.net
- September 15-18** **ziviLA Tambura.** 2005 Tamburitza Extravaganza, 20 orchestras from the U.S. and Canada. For all events \$125.00, individual event tickets available. Los Angeles Airport Marriott. E-mail: zivilatambura@earthlink.net or web address: www.zivilatambura.com or call: Tom Yeseta 818-954-1597

**denotes Federation events*

Federation clubs—

SAN FRANCISCO COUNCIL

Changs International Folk Dancers, Inc. Meets the first four Fridays of each month at the Lincoln Park Presbyterian Church at the corner of 31st Avenue and Clement Street, 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 Presidio Dance Academy, 1158 Gorgas Rd. at Marshall. Adjacent to Crissy Field, San Francisco. 8:00-10:00 pm. First hour is teaching and second hour is practice. Contact Mary Ann Karonis, 510-530-5140 makaronis@earthlink.net or 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. Sacramento Country Dance Society web site is: www.fussell.org/sacramento/, email: SactoCDS@comcast.net

El Dorado International Dance. Tuesdays. Beginning & intermediate line and couple. 7:00 to 9:00 pm. IOOF Hall, 467 Main Street, Placerville. Contact 530-622-7301 or 530-644-1198.

Nevada County Folk Dancers Party April 22. Live music. Dancing most Fridays, Sept. thru May. Balkan and International, all levels, 8:00 pm. Nevada City United Methodist Church, 433 Broad Street, Nevada City. Contact David or Nancy 530-272-2149 or 800-521-2527, email: dance7@sbcglobal.net

First Fridays—Contra Dance. Sacramento Country Dance Society. Cluny Clubhouse, 601 Alhambra Blvd. at F St., Sac. Contact David Wright or Sue Jones 916-739-8906.

First Saturdays—Kolo Coalition. Balkan-Plus Party, 8:00 pm dancing. YLI Hall. 27th & N Streets. Contact Laura Leonelli at 916-739-6014.

Foothills Folkdancers. 1st and 3rd Thursdays, September-May, 7:30 to ?; 3rd Thursday, June-August, 6:30 to ?. Old Schoolhouse basement, 14531 E. School Street, Amador City. Contact 209-267-5052.

Second Saturdays—Pairs & Spares Folk Dancers party. "A Quail of a Good Time", 7:00 to 10:00 pm. Golden Palms Mobile Homes Clubhouse, 8181 Folsom Blvd. Contact Chuck at (916) 428-6992.

Second Saturdays—Royal Scottish Country Dance Society. YLI Hall, 27th & N Streets, Sacramento. Contact 916-783-9675. Web: www.rscds-sacramento.org

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.

2nd & 4th Saturdays—Contra Dance. Sacramento Country Dance Society. Sacramento YWCA, 1122 17th Street, Sac. Contact Bob 916-641-7781

April 30—First and Last Dancers. Theme: "Flutterbys." 8:00 pm. Valley Oaks Grange, 5th and D streets, Galt. Contact Eda at (916) 682-2638.

Second Sundays—English Country Dance, Sacramento Country Dance Society. Roseville Masonic Temple, 235 Vernon Street, Roseville. Contact Sue Jones or David Wright (916) 739-8906.

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.

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.

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 Ed Malmstrom 510-525-3030

OAKLAND

Scandinavian Dance Class. Thursdays 7:00 to 10:00 pm. Nature Friends, 3115 Butters Dr., Oakland. For information contact Frank and Jane Tripi, 510-654-3636 or fjtripi@juno.com

PENINSULA COUNCIL

April 2—Palomanians Party. First Methodist Church, Broadway at Brewster, Redwood City. For information call 408-252-8106.

April 16—Menlo Park Folk Dancers. Live music—Zaedno will play. Menlo Park Recreation Center, 700 Alma at Mielke in Menlo Park. Potluck 6:00 pm, call for location. 8:00 pm until midnight. Lots of dancing in two halls. Call for information, contact Marcel Vinokur at 650-327-0759.

Tuesdays—Classes, International, Beg., 7:00; Inter. 7:45, requests 8:45 pm. Menlo Park Recreation Center, 700 Alma at Mielke, Menlo Park. Marcel Vinokur 650-327-0759.

FRESNO FOLK DANCE COUNCIL

Tuesdays—Fresno Danish Dancers. Clovis Senior Center. 6:30-9:00 pm. Contact Wilma Andersen, 559-291-3176.

Tuesdays—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.

REDWOOD COUNCIL

Party every 4th Saturday—Napa Valley Folk Dancers. 1:00 to 4:00 pm. Napa Valley College, 2277 Napa-Vallejo Highway, Napa. Contact Mary 707-255-6815

Parties April 9, May 7, June 11 & July 9—Petaluma International Folk Dancers. 2:00 to 6:00 pm. Hermann Sons Hall, 860 Western Avenue, Petaluma. Contact Elsa 707-546-8877 or Anne 415-892-9405.

Every Monday—Snap-Y Dancers, Class and dancing. 7:00 to 10:30 pm. Guest teachers. Hermann Sons Hall, 860 Western Avenue, Petaluma. Contact Enriqueta LaVarta 707-778-0130 or Paul Smith 510-654-3636.

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. Programmed & request dances. Jerry Duke is main teacher/leader. Contact Toni Denmark 415-789-0061

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

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

Second Saturday Scandinavian. Teaching 7:30 to 8:30 pm, dancing 8:30 to 11:00 pm. Live music. For location: Frank or Jane Tripi at 510-654-3636 or fjtripi@juno.com

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

Other groups—

BAY AREA—

San Francisco Second Saturday Israeli. From 6:30 to 7:30 beginning dances, 7:31 to 10:30 will be request dancing. St. Paul's Presbyterian Church at 43rd and Judah.

Albany Y Folk Dancers. Every Friday, all levels, occasional instruction 8:00 to 9:00 pm, all request dancing until 11:00 pm. 921 Kains Street, just south of Solano, off San Pablo Ave., Albany. Contact Kay James, 925-376-0727.

First and third Sundays—Stockton in Exile. All requests, mostly Stockton dances. Saratoga School of Dance, 18776 Cox Ave., Saratoga. Marion Earle 831-338-4484.

Mostly Balkan. Party March 31. Thursdays, teaching 7:45 to 8:45, request dancing 8:45 to 10:45. \$5.00. Menlo Park Recreation Center. Information: Sue 408-247-2420 or Derek 415-851-8498.

International Folk Dance. Wednesdays, 7:00 pm at the Dance Palace, 5th and B Streets, Pt. Reyes Station. Contact Carol Friedman 415-663-9512.

Rina Israeli Dance. Everyone is welcome. Thursdays, Beginners 10:00 am, Intermediates 11:00 am to 12:30 pm. Osher Marin Jewish Community Center, 200 N. San Pedro Road, San Rafael. For information call 415-444-8000.

Saratoga International Folk Dance Class. Thursdays 8:00 to 10:00 pm. First class free, \$6.00. Beginners are welcome. 19655 Allendale Avenue, Saratoga. Contact Loui Tucker 408-287-9999, email: loui@loutucker.com

Monthly Scandiance, Third Sundays, beginner class at 2:00 pm, party at 3:00 pm. Misson Blue Center, 475 Mission Blue Drive, Brisbane. \$6.00. Info: 415-467-6330 or Anja 415-467-8512.

Balkan Dancing at Ashkenaz. Various dates. Dance lesson at 7:30, 7:30-11:00 pm. 1317 San Pablo Avenue, Berkeley, see website for details: www.ashkenaz.com

SACRAMENTO AREA AND FOOTHILLS—

Davis International Folkdancers. Tuesdays. Balkan, Israeli, line and circle. All levels, 7:15 to 9:00 pm. Stonegate Country Club, 919 Lake Blvd., Davis. Contact 530-758-0863 or 530-756-2285.

Tuesday Dancers. Beginning and intermediate, International and Country Western, line and couple. 1:00 to 3:30 pm. Hamilton Street Park, 4855 Hamilton Street, Sacramento. Contact 916-446-6290 or 916-923-1555.

Calico Folk Dancers. Wednesdays, beginning and intermediate, International, line and couple. 3:00 to 4:30 pm. Mission Oaks Center, 4701 Gibbons Drive, Carmichael. Contact 916-487-0413 or 916-923-1555.

Beginning Folk Dance. Thursdays, international, 7:00 to 8:30 pm, Hamilton Street Park, 4855 Hamilton Street, Sacramento. Contact 916-652-6315, patroy@lanset.com

Reno Folk Dance Co-op. Party third Saturday, Faith Lutheran Church, 2075 W. 7th Avenue, Reno, 7:30 to 9:30 pm. Contact Derise Wigand 775-677-2306 or wigand@gbis.com.

Not listed? Error in listing? Email and we'll add your group to our lists or fix mistakes in current listings:

Let's Dance! email: wildwood_press@comcast.net



CHERRY BLOSSOM TIME FOLK DANCE FESTIVAL

SONOMA VETS. BLDG., SONOMA, CA.

SPONSORED BY PETALUMA/NOVATO
INTERNATIONAL FOLK DANCERS

SUNDAY
April 3, 2005

1.30 - 5.30 p.m.

\$ 5.00

707 - 546 - 8877

Bringing Families and Children into the Circle

By Ann Brown, aewbrown@comcast.net

As folk dancers, we all know intuitively the joy and benefits that dancing can bring to children and families. We experience them ourselves when we dance, and perhaps we were lucky enough to have danced as children. But families and children growing up in our society today have very complex lives. Many have much in the way of material goods, technology, and information. Popular forms of entertainment include television, computer/video games, movies, sports events, and theme parks. Many children start competitive sports at an early age. Before and after school child care are facts of life for most single parent and two-income families. But where in this kaleidoscope of activity is the opportunity to socialize with different age groups, learn and practice manners and etiquette, and feel the unity in moving to music of different rhythms and cultures?

I have been teaching third grade for the last seven years, and have two sons myself. Both as a parent and teacher, I have felt a void in our popular culture in the lack of opportunities just mentioned above. I learned early on with my boys that unless their friends were involved, any initiative that I tried to take in introducing music and dance would fall flat. Somehow I didn't connect with the folk music or dance scene in their early years. (This was before Internet and e-mail!) In my classroom I watched the music teacher address the "standards" – the students watched videos about the childhood lives of the composers and learned music theory. Where was the joy, creativity, and the heart/body connection to music? Sadly lacking. Then I discovered the Family Camp (Bay Area Country Dance Society), teachers like Marian Rose, Sanna Longden, Bobi Ashley, and many others through the Pourparler (Folk Dance Organization's dance teachers' weekend). Janet Greene of Sonoma State University introduced me to Orff Music and Movement. Local teachers Art Babad, Stuart Moody, and Cat Freemire are wonderfully supportive.

These experiences and people inspired me (along with other factors) to take time away from the relentless demands of the classroom to promote dance to children and families.

I am currently exploring teaching folk dance during school, after school, and in Family-Community Dances. I am reaching out to recreation departments, after school programs, P.E. and music teachers, and community centers. There is much that can be done – recruiting other teachers, organizing more community dances, publicity, dance demonstrations and outreach at community events, etc. I encourage anyone who has an interest and even just a sliver of time to contact Laila Messer about how to get involved and/or support folk dance outreach to children and families. Our dances, festivals, and greater society will be all the richer for it! Not to mention that we will be developing the next generation of dancers and teachers – the fruits of folk dance and music are just too good to let wither on the vine.

T. S. Eliot (1888- 1965) East Coker (1940) pt. 2

The houses are all gone under the sea.

The dancers are all gone under the hill.

WHAT'S HAPPENING

By E. C. "Vick" Vickland

At our Assembly meeting at the Festival of the Oaks, Joel Bruxvoort clarified his intentions regarding Publications. He will continue as chair for the remaining quarter and plans to stay involved with the committee. However, there is more work than two persons can handle, and more committee members are needed. They are in the process of making dance descriptions available on the net. They need a good typist to re-type dance descriptions, someone with good computer and e-mail skills and various other smaller jobs that wouldn't necessarily involve going to meetings. If you have typing or computer skills and are interested in this project, Joel and Dick would love to hear from you. They also need people to take care of duplicating and distributing Federation pamphlets.

Gary Anderson, Let's Dance! editor reported that he has been making copies of current Let's Dance! available free, and that 16-20 new members have joined. Please encourage fellow dancers to take available copies. Who knows, with more members, dues could decrease and we may have more people effectively involved in promoting folk dance, as well as our other projects.

Statewide is coming up soon in Palm Springs. Are you going? We are looking into group travel, whether by car or plane. Someone suggested we could dance in the aisles on the way. It may be less expensive and more fun to go as a group. The Ramada Inn has offered us special rates, and if people want to share a room, the savings could be better. If you would like to be part of a coordinated effort, contact me.

If you are a schoolteacher, and/or are working on teaching folkdance to children, Laila would like to hear from you. We have a couple of new members who have some exciting sounding programs for kids. We hope to see an article by them in Let's Dance!

(If you would like complete minutes of Assembly meetings, by e-mail or trained snails, contact me @1604 Wayland Avenue, Sacramento 95825 or ecvickland@msn.com.)

Folkdance Database

A comprehensive database of folk dances is now available on the Federation Website at www.folkdance.com. This database includes information on over 9000 dances taught in California over approximately 50 years. Information about each dance includes when it was taught, the record used, the teacher, country, type of dance and more. Dances taught at Stockton Folk Dance Camp, Mendocino Camp, San Diego Camps and Statewide Festivals are included. Dance descriptions published by the Folk Dance Federation are listed for each dance including when and where the dance descriptions were published. The complete database can be searched or you can browse through the dance list alphabetically.

This database was made available to the Federation by Larry Miller and we are proud to be able to make it accessible for you on the internet.

Joel Bruxvoort

Publications Committee

City College of San Francisco and the
Folk Dance Federation of California present:

Blossom International Folk Dance Festival

Folk Dance Performances and Open Dancing

Sunday,

April 17, 2005

Performances: 1:00 to 2:00

Dancing 2:00 to 5:00 p.m.

Federation Meeting: 10:30 a.m.



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50 Phelan, San Francisco

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For More Information Contact: joel@folkdance.com

Blossom International Folk Dance Festival

Folk Dance Performances and Open Dancing

Join us for the following International Dances:

- | | |
|---------------------------------|---------------------------------|
| 1. Mari Mariiko (NP) | 23. Hava Nagila (CPL) |
| 2. Narodno Oro (NP) | 24. Opinca (NP) |
| 3. Western Trio Mixer (TRIO, P) | 25. Horehonsky Czardas (NP) |
| 4. Ali Pasa (NP) | 26. Polka Dot (S) |
| 5. Corrido (CPL) | 27. Ciuleandra (NP) |
| 6. Zemir Atik (NP) | 28. Three's A Crowd (TRIO, P) |
| 7. Apat Apat (CPL, P) | 29. Mayim (NP) |
| 8. Maple Leaf Rag (CPL) | 30. Godecki Cacak (NP) |
| 9. Kvar Acharay Chatzot (NP) | 31. Somogyi Karikazo (NP) |
| 10. Novoselsko Horo (NP) | 32. Pinewoods Two-Step (CPL, P) |
| 11. St. John River (S) | 33. Opsaj Diri (NP) |
| 12. Dana (NP) | 34. Gorani (NP) |
| 13. Niguno Shel Yossi (CPL, P) | 35. Trip To Bavaria (S) |
| 14. Cobankat (NP) | 36. Sham Hareh Golan (NP) |
| 15. Joc de Leagane (NP) | 37. Jove Male Mome (NP) |
| 16. Never On Sunday (NP) | 38. Tfilati (NP) |
| 17. Milondita Tango (CPL) | 39. El Gaucho Tango (CPL) |
| 18. Dundee Whaler (S) | 40. Belasicko Oro (NP) |
| 19. Dospatsko (NP) | 41. Tino Mori (NP) |
| 20. Haroa Haktenah (NP) | 42. Tarina de la Abrud (NP) |
| 21. Bal in da Straat (CPL, P) | 43. Arap (NP) |
| 22. Contra | 44. Tikho Nad Richkoyu (NP) |

Dance Performances and International Folk Dancing
featuring dances from around the world.

Nina, new to dancing, will she get to the ball?

By Donna Frankel

<http://www.dancingcruises.com>

Email to: donna@dancingcruises.com

In my last article for Let's Dance! I challenged all of you to locate someone new to folk dancing and bring them into your club or class. Then I challenged myself in Asha Goldberg's memory, to find three such people, and I need to tell you I am still working to find two more, but I have found one.

Her name is Nina, tall and middle aged, she stepped into my beginning ballroom dance class at the Sunnyside Senior Center in late Sept. She was dressed completely wrong for my class, in a tight three piece wool outfit, lots of jewelry, too much perfume and spike slip-on heels that were so high she could barely walk let alone dance. The class had begun over an hour earlier, but she apologetically explained in a thick Russian accent that she had been lost trying to find our room. Had she ever danced before? "No, nothing like this kind of dance, not even a single step." "I hope you take real beginners," she said, looking out at the class that was practicing several waltz steps. I had her fill out the registration form and an index card with her contact information. Returning my focus to the class just as the music ended, I called over my shoulder, that on the last line of the card she should put her reason for taking the class.

Poor Nina was nearly hopeless. I gently blamed her complete awkwardness, total lack of grace, no sense of rhythm and difficulty with even a simple box step on her impossible shoe choice and the fact that English was her second language. Still she tried every step with incredible determination and accepted my suggestions to not look at her feet, but hold her head up high, back straight, etc. gratefully. At the end of the first class, she asked me if she would ever be able to dance. "Yes, I believe so", I told her, "because you are trying so intensely, but this is very new for you and your shoes are making it even harder to dance."

When I returned home I looked at the student's cards. Many gave as their reason for taking the class a need for PE credits, wanting exercise, "always wanted to learn to dance and now finally have the time", a girlfriend that loved to dance and wanted him to learn, needing to dance at someone's wedding, etc. Then I looked at Nina's card. She had written her motivation for taking the class was, "King and Queen of England invite me to a ball." I chuckled out loud. I liked Nina—she had a great sense of humor.

Over the next month or two, occasionally the rotated partners would come to me when Nina was their partner to ask what they could do to make this work? I would dance with the men briefly and whisper that their leading was fine, but following was very hard for Nina. Try to be patient, soon we will rotate and you will get another partner, I would explain. Several partners tried to help her and I gave Nina a huge amount of time myself. I told her that many in the class had danced before or came with a musical background. I would take into consideration this was truly difficult for her. Nina never

missed a class and often came early or stayed late to practice. Slowly she improved on the steps, posture, etc. but it was clearly a huge struggle.

"I want to know how I am doing in dancing," Nina asked the last day of the course. I pointed to the roll sheet—how she attended each class and the field trip. She had gotten an average score on the written exam. Nina wanted me to know she had spent five hours studying for it but the terminology and language in general was very difficult for her. I told her that since I grade on attendance, effort and improvement as well as knowledge and accomplishment, she would be getting an "A" in the class, "But Donna", she replied, "I don't care about this 'A.'" I graduate in chemistry in my country, Ukraine, a long time ago. Now I have good job, but want to learn good dancing. How can I do better?" "Unfortunately that takes much practice, but you can be very proud because you were far behind most of the students when you started, and made a great deal of progress." She ignored the second part, "where can I practice?" I gave her a list of places to ballroom dance in the area.

The first day of my intermediate ballroom dance class at the Old Cubberly High School Pavilion in Palo Alto last month, I looked out and saw Nina. Oh my—this class would be too challenging for her. I had students who had taken several years of dancing, a few had studied with private instructors, Nina would be drowning in this class. At the break my TA caught my attention. You have three beginners in here who are way over their heads. Pointing to Nina, he said she has no rhythm or styling. The gentleman over there leads well, but he shuffles his feet and told me he can't do any turns, I just danced with that other lady who moves like a snail. Should I tell them to drop and join beginning? No, I'll take care of it. I agree with you on Nina, but the older gent recently lost his wife and is almost 90. He used to be a fine dancer, came to my dance studio, but found the air conditioning made him too cold. That lady doesn't drive at night, and this is my only daytime social dance class this term, so intermediate is all she can work into her schedule.

I am prepared to tell Nina this just won't work. She is so excited as I came over to her. "Look what I brought to show you." I can tell this won't be easy. She opens a large photo album. She points to a photo of a bride and older groom. Pointing to the groom, she corrects me that it is her cousin and the father-of-the-bride. Rosa, the pretty bride, had married into the royal family—a duke of some sort. She turned the page, there in a photo was the seated Queen Elizabeth the 2nd with Prince Philip, surrounded by 20 people standing, including Rosa, her husband, the cousin and his wife and a much older man dressed in a military uniform full of medals. "This man", Nina is telling me, "is the bride's grandfather and my uncle. All these people are invited to the ball, and my uncle's wife died last year, so he asked to take me to the ball." I am pinching myself, by now. Her motivation really was to dance at a ball given by Queen Elizabeth.

I don't need to tell her she is way over her head. Nina begins, "I know you tell us we should take beginning level two times, but you only teach Viennese Waltz in intermediate. I need this Viennese Waltz for the ball so I come here." "OK—but it is a very difficult dance," is all I can muster saying.

The next week we begin working on the Viennese Waltz
(continued on next page)

The Bavarian Schuhplattler

By Richard Duree

German immigrants made a major contribution to the collective character of those who founded America. Their work ethic, concern for craftsmanship and talent for producing high quality goods set an example for those whom they joined in the mix of cultures that became American. Even today, German craftsmanship and engineering remain the standard for others to follow.

In any society, the dance produced by that culture clearly reflects the values and aesthetics of those who created it. The dances of Germany are no exception. In the industrial north, home to huge manufacturing enterprises, the most common dance form is the set dance, frequently in quadrilles executing intricate and charming figures requiring well-coordinated movements by every dancer – just as in a piece of complex machinery. Sauerlander Quadrille is one well-known example.

To the south, in mountainous Bavaria, the people are much closer to nature. The splendid scenery and bracing mountain air lend to an outdoor life and the Bavarians do it with serious zeal. As one might expect, their most popular dance, the schuhplattler, mimics not machinery but wildlife – the “aurhan,” the famous ring-tailed wood grouse.

As large as a small turkey, the aurhan cock preens and struts in front of the hen on a fallen log, beating his wings to create a rhythm to impress the object of his lust. It works when the hen responds by turning in circles before him. The schuhplattler does the same thing.

The men's dance consists of a syncopated series of very loud slaps on lederhosen-clad thighs and the soles of the shoes (thus “schuhplattler” or “hitting the shoe”). Every district has its own unique plattle (slapping rhythm), many of them very complex, all requiring strength, flexibility and stamina. Couple plattles are danced in $\frac{3}{4}$ rhythm.

As the men plattle, the women turn in a never-ending “dreher” or spin, either traveling around the men or remaining in place. Again, different regions have different footwork, either stepping on counts 1 and 3 or on every beat; both are one of the more difficult dance techniques for the women to master. Any time she is not dancing with her partner, the woman's skirt must be belled out fully. Between plattles, the men pursue, capture and waltz with their partners. Just as in nature.

Tradesmen's plattles, danced in $\frac{2}{4}$ time, frequently utilize implements and tools of the trade. Loggers' plattles use a log, cross-cut saw and axes; miners' plattles use a rock, hammers and musical chisels; cowherds' plattles use cow bells. Benches, staffs and other props are frequently used in plattles where men play tricks on one another and even stage mock fights.

Annual contests pit schuhplattler performing groups from across the country in a schuhplattler marathon. Groups draw to determine which one of three different plattles they will perform, which means that each group must have three plattle performances competition-ready. And the competition is strict. Total unity within the group is paramount: arms must all be at the same angle and height, feathers in hats must be at the same angle – and women must turn at the same rate, skirts must be perfectly belled, five men plattling must sound like

one, only deafeningly louder. There's not a smile anywhere. Each group is free to create its own choreography within the structure of the plattle and design its own costumes – they just must look as if it's done with mirrors.

So in the schuhplattler we see the expression of the Bavarians' close ties with nature, their concern with precision and power – and the dour German personality with which they perform this wonderful dance.

Wanted: E-mail Addresses

The Folk Dance Federation of California North is about to prepare a new directory of members. If you use e-mail and would like to have your e-mail address included with your listing, please e-mail membership@folkdance.com. Including your e-mail address will help other members of the Folk Dance Federation contact you. Please include your name as you prefer it to be displayed and include any address changes if you have them.

Your e-mail address will be kept private and will not be made available anywhere else besides the printed directory. We will not put your e-mail address on the web, sell it or loan it out.

Joel Bruxvoort
Publications Committee

(Dancing with Donna continued)

basic. The gent who can't do turns asks if he should go home, but I tell him we will only start the basic today and go on to Cha Cha—his favorite. I put on “Dark Eyes” to practice the Viennese basic. Nina runs over to me—she is practically hugging me. “You play my music—“O Chichonya” she declares. Let me show you how we dance this in my country. Stunned, I watch as she performs a gypsy style (Roma) dance for me to the music. “This is great,” I tell her. She is relaxed and smiling instead of frowning and concentrating as she is in class.

That's when it hit me. Nina needs to feel comfortable ballroom dancing, which she isn't. She is comfortable doing Russian style Roma dancing because it is what she is used to. If I start with what she is comfortable with and knows and progress to the unknown, it will be easier. I invite her to my folk dance class where we do a great variety of dances including some Roma. I tell her that dancing helps dancing. In the folk dance class she will get some polka, schottische, English Country, Israeli, Balkan, a little of many things. Some of the dances are partner dances so she will practice following. She will continue with the intermediate ballroom class, but this way she will be exposed to more types of music, and will hopefully be more relaxed.

I am happy to say this is working AND Nina loves folk dancing. “This is my kind of dancing, with good music. I am not a royal,” she tells me. “These dances are fun and soulful. The ballroom dancing so very difficult.” I tell her with time and much practice it will be easier.

My husband says I am jealous. I suppose I am, I would love to go to a Royal Ball. The invitation arrived 14 months before the event, Nina has her gown first fitting in May and will hopefully be ready to dance by the time of the ball in November. She promises to tell me all about the event.

Szot Madziar

(Poland)

(This description replaces the draft version erroneously published in the February issue of *Let's Dance*.)

Szot Madziar (SHOT MAH-djahr) is a non-partner dance from Cieszyn in the Śląsk ethnographic region of southwestern Poland. This town is located on the border with the Czech Republic and is on the north-south traditional trade route known as the "amber road." As such, this area was subject to many international influences. This dance is an example of a dance adopted from the Hungarians. "Szot" has no known translation, but "Madziar" of course refers to its Hungarian origins. Richard Schmidt taught this dance at the 2004 Stockton Folk Dance Camp. He learned it from Leokadia Magdziarz, an expert on Polish folk dance, and since 1973 the Artistic Director of the Polish dance group Podhale in Montreal. A couple dance with the same name was taught by Jacek and Bozena Marek at Stockton Camp in 1997.

CD: *Folk Dances from Poland*, edited by Richard Schmidt, Vol. 1, Band 3. 2/4 meter
Formation: Open circle, mixed sexes, all dancers facing ctr of circle with hands on hips (fingers fwd, either straight or folded into a loose fist, thumb back).

Steps: Polka hops: Rise on ball of L ft (ct &, prev. meas), make long step fwd on R ft (ct 1); short step fwd on L ft (ct &); medium step fwd on R ft (ct 2). Footwork alternates on successive measures. Steps are done on the balls of the feet giving this figure an uplifting feeling. This step is done during Figs IV and V.

Individual fast turns (1 meas): In Schmidt's original dance notes, individual turns taking one meas were generally written as three steps (cts 1,&,2) plus a close or touch (ct &). For example: Fig. I, meas 6,8; Fig. III, meas 7; Fig. IV, meas 7. In practice, these turns are difficult to execute this way, especially as the music speeds up. Therefore, we have described them as Schmidt actually does them in his video presentation.

Meas	2/4 meter	Pattern
1 meas	<u>INTRODUCTION</u> No action.	
	I. <u>BOKAZOS AND HEEL TOE SLAPS</u>	
1	Moving sideways in LOD, step on R ft to R (ct 1); step on L behind R with small dip on both legs (ct &); step on R to R (ct 2); close L to R (no wt) (ct &).	
2	Slow bokazo: with wt on R ft, point L toe straight out in front (ct 1); point L out to L side (ct &); close L sharply to R (cts 2,&).	
3-4	Repeat meas 1-2 with opp ftwk and direction.	
5	With wt on L ft and using straight leg, swing R leg across in front of L and land ft on R heel (M swing legs higher) (ct 1); bring ball of R ft down on floor with emphasis switching wt to R ft and bending R knee slightly (dip) while lifting L off the floor and bend L knee behind (ct &); switch wt back on ball of L ft in place (ct 2); lower L heel to floor (ct &).	

- 6 Dance 1 full turn to R (CW) with 3 steps (RLR) (cts 1,&,2).
- 7-8 Repeat meas 5-6 with opp ftwk and direction.

II. GRAPEVINE WITH HEEL TWISTS

- 1 Moving in LOD, step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2); step on L in front of R (ct &). While doing this, join with persons on either side by extending arms parallel to the floor and grasping the other persons upper arms just below the shoulder.
- 2 Repeat meas 1 in same direction.
- 3 Continue moving in LOD. but facing ctr, step to R on R ft, close L to R; repeat.
- 4 Facing ctr, rise on balls of ft and twist heels apart (ct 1); bring heels back together (ct &); repeat (cts 2,&).
- 5-8 Repeat meas 1-4 with opp ftwk and direction.

III. HEEL TOE SLAPS, LEAPS, TURN AND BOKAZO

- 1 With arms still extended in upper arm hold, dance step-close-step to R (cts 1,&,2); with wt on R lift L leg and swing it across in front of R (ct &).
- 2 Place L heel down (ct 1); bring flat of L ft down with emphasis while lifting R ft off the floor with bent knee (ct &); switch wt back to R ft in place slightly lifting L ft off the floor (cts 2, &).
- 3-4 Repeat meas 1-2 with opp ftwk and direction.
- 5 Moving to the R leap onto R lifting the L ft off the floor with knee bent (ct 1); still moving to R, leap on to L ft behind R while bringing R leg up with knee bent in front of L leg (ct &); still moving R, jump on both feet closing R to L (cts 2,&).
- 6 Repeat meas 5 with opp ftwk and moving to L.
- 7 Returning hands to hips, turn to R 1 full turn with 3 steps (RLR) (cts 1,&,2) and hold or step L in place (ct &); end facing ctr.
- 8 Fast bokazo: jump onto both ft with R crossed over in front of L with heel twisted L (ct 1); jump again bringing ft apart but with toes close together and heels apart (ct &); click heels together (ct 2); hold (ct &).

IV. POLKA HOPS, TURN WITH BOKAZO

- 1-6 Turn to face LOD and dance 6 Polka hop steps fwd in LOD, beginning with R ft (raise on ball of L to begin).
- 7 Turn to R (CW) with 2 steps (R,L) (cts 1,2).
- 8 Repeat Fig. III, meas 8 (fast bokazo).

V. POLKA TURNS, SLOW HEEL CLICKS

(Note the tempo of the music is faster for Figs. V and VI.)

- 1-2 Dance 2 Polka hop steps twd ctr of circle, starting with R ft (raise on ball of L to begin).
- 3 Dance 1 Polka hop step backward (beg. with R ft) and turning CW ½ turn on cts 2 or 3 so as to end facing out.
- 4 Dance 1 more Polka hop step (beg. with L ft) away from ctr while turning R (CW) to end facing twd ctr.
- 5 Moving in LOD, turn to R (CW) with 2 steps (R, L) to face ctr.
- 6 With wt on balls of ft, push heels out keeping toes together (ct 1); click heels together (ct 2).
- 7 Repeat meas 5 with opp. ftwk and direction.
- 8 Repeat meas 6.

VI. HEEL TOE SLAPS, TURNS, BOKAZO

- 1-4 Repeat Fig. III, meas 1-4 (step-close-steps and heel slaps).
- 5 Dance step-close-step to R (R,L,R) (cts 1,&2); hold (ct &).
- 6-7 Make one complete turn to R (CW) with 2 steps (L,R) and repeat to L (CCW) with same ftwk.
- 8 Repeat Fig. III, meas 8 (fast bokazo). [Schmidt's original description called for a bokazo starting with the L ft crossed in front. On his video performance, he did it with the R ft. It works either way.]

Repeat dance three times more. There is a brief finale in which dancers step fwd raising arms in graceful gesture.

Letters to the Editor

ASHA GOLDBERG

Asha was a very special person to me and to many others. How can we ever forget Asha flying around in his bare feet to some Israeli dance, his infectious smile, his kindness, his gentleness, and the admirable quality of being true onto himself? He brought joy to the dance and joy to everyone around him.

I will never forget two acts of kindness that Asha extended to me. One was in 1998 when I was teaching at the Stockton Folk Dance Camp. I was sitting on the steps in front of the dormitory and Asha asked me what I was doing. I replied that I was waiting for a taxi to take me to the post office because I was flying on to Prague after camp and needed to send some things back to Louisiana. Asha said to me, "Vonnie, you NEVER have to take a taxi cab when I am around. I will always drive you or you can use my car." Another really kind and thoughtful thing Asha did for me was when I taught at the San Francisco Kolo Festival in 2001. Asha was the festival director and had a million things to do.

Yet, he took time to come to my classes to make me feel that what I had to contribute was important. Such simple acts of kindness remain indelible in our minds and are what endears this person to us the rest of our lives.

Even with Asha gone, he will always make me smile and I know he is still flying around in his bare feet sprinkling angel's dust over all of us.

*Vonnie Brown
Baton Rouge, Louisiana*

I will miss Asha

Asha always brought smiles and good humor as well as expertise to the dance. In class he could find a funny solution to a difficult step and ease the tension of concentration. At a Tineke vanGeel workshop for Nino he showed me "Knee, NO!" I've forgotten the dance but never Asha and "Knee, NO!"

—Elsa Bacher

The Importance Of Dance And Music For Children

by Luiselle Yakas

(Luiselle is an occupational therapist in the San Francisco Unified School District. You can reach her at Sisderoo@aol.com)

Take a moment and think about some of your most pleasant and joyful times in school. I bet there were images of dancing and/or singing jumping to mind. And all for good reason. Since the dawning of time, man grasped the power of rhythm and movement for healing, pleasure, or worship. Philosophers, healers, scientists and teachers throughout time have understood this characteristic of music. The ancient Greek scholars recognized the connection of music on learning and well-being. Plato is credited with saying "for rhythm and harmony penetrate deeply into the mind, and has the most powerful effect on it and, if education is good, brings balance and fairness". He considered music a medicine of the soul, bringing back equilibrium when things become unbalanced. Music was seen as a part of the order of things, as well as an aesthetic discipline, commonly associated with mathematics and the harmony of the universe.

Many Greek dances seen today can find their roots with the ancients as dance and music were essential to celebrate a season or event, chase away evil spirits, be in good graces with the gods, and in preparing for battle, true for many cultures throughout the world. In the movie, "Zorba the Greek", Zorba dances in joy and sorrow, as it was as essential to his being as the food he ate. We all know the affect of music on us. It can soothe us when we're tense, it can put us in a joyful place when we're down, or bring us to tears. We all have personal experience of the direct connection to the emotions that music and dance has. There is no doubt of the impact that music has on our well-being. Studies have shown the scientific correlation of music and physiological changes. Studies also support the affect music, particularly Baroque, has on brain waves for improving learning potential and retention of information. Many therapy programs in physical and mental health facilities use music and dance effectively as key modalities. Other areas for its use are under investigation for improvements for people with neurological disorders, dementia or autism.

Now, let's return to school. Aside from our experiences of fun with music and dance in the multipurpose room, we learned many academic skills, such as math facts, language and listening skills, auditory discrimination skills, and motor skills through singing and rhythm games in the classroom. We can probably recite a few mnemonics we learned as children. The brain processes information differently, in another location, when associated with rhythm and rhyme. When you put movement with the mix, it enters another pathway, reinforcing the information. There is magic to it all. And, when you combine rhythm and movement together, it usually equates pleasure. Children naturally seek out activities that bring pleasure, and many of those activities are necessary to develop healthy, well-coordinated nervous systems, brains and bodies. They become primed and receptive to learning. Swings, merry-go-

rounds, hills to roll down, hopping, jumping, climbing all these things children do without being taught. Think back to those delightful memories that were evoked a while back. You were learning more than the idea that there can be fun in school. You were learning cooperation, socialization, body awareness, motor coordination, and visual-perceptual skills. These skills are foundations for learning the reading, 'riting and 'rithmetic. The saying "a child's work is his play" reflects the natural tendency children have in preparing themselves for further learning.

It is a shame that school district administrators miss this point when eliminating the dance, music and art programs from the curriculum. It becomes double jeopardy when the opportunities today's children have to explore and experience their world outwardly and inwardly become more restricted. We are seeing it now that many children are having difficulties in school and the amount of referrals to special education services are escalating. Children are not having the opportunities for getting their "work" done.

It has become necessary for the private sector to step in and provide these opportunities to our children. The importance of art, music and dance is making its way back to the schools and many schools are taking advantage of the programs offered by private artists, musicians, and dancers who offer to share their talents with children. I think it's very important for folk dancing to be part of the efforts in reintroducing the viability of music and dance in the schools. We're hoping to make every effort in involving teachers in scheduling folk dancing in their programs. Teachers I have talked to are showing an enthusiasm for learning the techniques and dances to teach their students. With the ever-growing popularity of world music and dance and the appreciation of multiculturalism, the time is ripe for us to make our contribution to ensuring a brighter future for our children.

Bringing back the 70s

Balkan Folk Dancing at Ashkenaz

The Ashkenaz Music and Dance Center features 70s-style Balkan dancing on the third or fourth Wednesday of the month. There is an intermediate level dance lesson from 7:30 to 8:00 pm and they dance to recorded music afterwards. In February Scott Kane of Kopatchka taught Pinosavka and some interesting patterns for Gankino. It was a fun dance evening with a good turnout. There is a charge for admission.

Ashkenaz often has Balkan dancing on the first or second Tuesday of the month with live music and a lesson from 7:30 to 8:30. This features different bands on different nights.

Swing, Cajun, Zydeco and other ethnic dance styles are also taught during the month. Get a full listing at www.ashkenaz.com or call 510-525-05054. Dates for events should be checked before going. The address is: 1317 San Pablo Avenue, Berkeley.

Walter de la Mare (1873-1956) Peacock Pie (1913)

Off the Ground
Three jolly Farmers
Once bet a pound
Each dance the others would
Off the ground

Tervelska Râka

Bulgaria (Dobrudža)

(This description replaces the draft version erroneously published earlier in *Let's Dance*.)

Tervelska Râka (tehr-VEHL-skah RUH-kah) is a variation of the Râka (involving hands) dances widely popular in Dobrudža. This version from the area around the town of Tervel was observed in 1972 by Yves Moreau, who taught it at Mendocino Folklore Camp 2002 and Stockton Folk Dance Camp 2004.

Music: CD: *Bulgarian Folk Dances* - Vol 5, introduced by Yves Moreau - Band 16
 Dance is on videotape FB-007 V 2/4 meter

Formation: Mixed lines or open circle; hands up in W-pos; wt on L ft; facing R of ctr.

Steps: Arm "pull" is the down-up movement of arms fixed in W-pos, as they follow movement of the torso during a foot stamp. Amplitude of movement is controlled by bending and straightening knee of supporting leg.

Styling: Earthy.

Meas	2/4 meter	Pattern
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32 meas INTRODUCTION (instrumental - melody B of Fig. II) Start dance with vocal.

I. TRAVELING LOD, SCUFF, LEAP AND REACH (melody A - vocal)

- 1 Moving in LOD, step on R, bending knee and leaning body slightly R (ct 1); scuff L low and fwd beside R (ct 2).
- 2 Repeat meas 1 with opp ftwk, as body leans L.
- 3-4 Repeat meas 1-2.
- 5 Step fwd R,L in LOD (cts 1-2).
- 6 Take a small step fwd on R (ct 1); scuff L low and fwd beside R (ct 2).
- 7-8 Repeat meas 5-6 with opp ftwk.
- 9 Turning to face ctr, leap lightly to R onto R, knee bent, while raising L leg beside R with bent knee turned out and ft in front of R shin (ct 1); hold (ct 2).
- 10 Repeat meas 9 with opp ftwk and direction.
- 11 Facing diag R of ctr, step on R to R and rotate forearms, moving elbows back and hands down (ct 1); scuff L strongly fwd across R, beginning to straighten elbows as arms push hands fwd (ct 2).
- 12 Step strongly on L across R, pushing arms fwd and up with straight elbows, so that hands are at or above head level (ct 1); hold (ct 2).

- 13 Turning to face ctr and moving diag R bkwd, step on R to R, as arms swing down (ct 1); step on L behind R as arms swing back (ct 2).
- 14 Step on R to R, as arms swing fwd and up (ct 1); as arms return to W-pos, stamp on L beside R, no wt (ct 2).
- 15 Step on L in place (ct 1); stamp R beside L, no wt, as arms “pull” (ct 2).
- 16 Repeat meas 15, ct 2 (ct 1); hold (ct 2).
- 17-32 Turning to face R of ctr, repeat meas 1-16.

II. IN AND OUT WITH STAMPS AND EXTENSIONS (melody B - instrumental)

- 1 Facing ctr, step fwd on R as elbows straighten, moving hands up and fwd (ct 1); scuff L low and fwd beside R, as straight arms begin to swing down (ct 2).
- 2 Repeat meas 1 with opp ftwk, as arms swing down (ct 1); and back (ct 2).
- 3 Step back R, L as arms swing fwd (cts 1-2).
- 4 Step on R near L as arms swing down (ct 1); scuff L fwd beside R, no wt, as arms swing back (ct 2).
- 5 Step slightly fwd on L as arms swing fwd and up (ct 1); stamp R beside L, no wt, as elbows bend and arms return to W-pos (ct 2).
- 6 Leaving L ft in place take a large step back onto R, simultaneously straightening L leg, no wt, and straightening elbows to extend arms fwd parallel to floor, as upright torso and head face ctr (ct 1); hold (ct 2).
- 7 Step on L near R, and withdraw arms to W-pos (ct 1); stamp R beside L, no wt, as arms “pull” (ct 2).
- 8 Repeat meas 7, ct 2 (ct 1); hold (ct 2).
- 9-32 Repeat meas 1-8 three times.

Dance as written repeats from the beginning three times for a total of four.

Corrections:

Errors in two stories in March Let's Dance!

There were errors in two stories in the March edition of Let's Dance! One was in Donna Frankel's fine article on publicity and Asha. The last line of the article was left off. I apologize for not catching the omission. The other was an error in the email address of Ann Brown's article on teaching in schools. There was also an omission on the cover—the date was left out again! We are changing the placement of the date so that hopefully it won't happen again. (Using two colors on the cover involves opening windows in the stripping mask—the date didn't get opened.) Ann's email address and the last paragraph of Donna's article and are re-printed below:

Ann Brown's correct email address: aewbrown@comcast.net

Dancing with Donna...

I'd like to close with a challenge to all of you. One of Asha Goldberg's great gifts is that he brought many people into folk dance, maybe even you, and a greater gift—he kept them coming back. I challenge each of us to continue Asha's fine work. Before summer, find someone new to folk dancing, invite them to your class or club, encourage and help them, introduce them to others, be their partner or see that they have partners, give them a reason to return. In Asha's memory, I challenge myself to find three such people before summer—and I hope to write that I have accomplished this for at least one new dancer in my next article.

Krivo Ihtimansko Horo

Bulgaria (West Thrace and Šopluk)

(This description replaces the draft version erroneously published earlier in *Let's Dance*.)

Krivo Ihtimansko Horo (KREE-voh ihkh-tee-MAHN-skoh hoh-ROH) is a mixed rhythm (Krivo) dance from the small town of Ihtiman in West Thrace, close to the border of Šop. In both regions such dances are widespread. The steps, to the tune *Sede Sedenkja*, are similar to those in *Petrunino Horo*, *Cone Milo Cedo*, and *Jove Male Mome*. But here the meter, which is fixed for most Krivo dances, changes often throughout. The dance was taught by Yves Moreau at San Francisco Kolo Festival 1999 and Stockton Folk Dance Camp 2004.

Music: CD: *Bulgarian Folk Dances* - Vol 5, introduced by Yves Moreau - Band 19
Dance is on videotape FB-007 V meters 13/8, 16/8, 17/8

Rhythm: At least three different meters are required to describe the music; these can be relatively elemental, like QSS=8/8, QS=5/8 and QQ=4/8, where Q=2/8 and S=3/8. Yves used QSS=8/8, QSQQ=9/8 and QSSQS=13/8. In this description the meters define relatively long measures (A, B, C) to match complete dance patterns of comparable lengths: A=QSSQS=13/8, B=AS=QSSQSS=16/8, and C=AQQ=QSSQSQQ=17/8.

Formation: Short lines; V-pos or belt hold, L over R; wt on L ft; face R of ctr.

Steps and Styling: Mostly small and light steps.

Meas	13/8,16/8, 17/8 meter	Pattern
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8 (A,B,C) INTRODUCTION (instrumental) Start dance with vocal. (Note that the instrumental music of the INTRODUCTION is also that of Figure II, so that alternatively, the dance can begin with Figure II and no INTRODUCTION.)

I. TRAVELING AND HEEL TOUCHES (vocal)

1 (A) Moving in LOD, step R,L (Q,S); small hop on L (ct &); large step fwd onto R (S); hop on R (Q); step onto L (S).

2 (A) Repeat meas 1.

3 (A) Turning to face ctr and moving in LOD, step on R to R (Q); step on L behind R (S); step on R to R (S); touch L heel to the L (Q); touch L heel fwd (S).

4 (B) Moving in RLOD, step on L to L (Q); step on R behind L (S); step on L to L (S); touch R heel fwd R (Q); touch R heel fwd (S); touch R heel fwd R (S).

In meas 3 and 4 body bends slightly fwd from the waist during heel touches.

5-8 (AB) Repeat meas 1-4.

II. PATTERNS WITH KICKS (instrumental)

- 1 (C) Hop on L, pivoting CCW to face L of ctr, and swing straight R leg fwd (Q); step strongly onto R in front of L, bringing free L leg, knee bent, beside R and pivoting CW to face R of ctr (S); continuing CW pivot, hop on R and straighten L leg with a kick in LOD (S); hop again on R with straight L leg fwd (Q); step on L in LOD (S); two quick steps, R, L in LOD (Q,Q).
- 2 (B) Step R, L in LOD (Q,S); turning to face ctr, step back on R, keeping L toe on floor and twisting L heel to R (S); moving in RLOD, step on L to L (Q); step on R behind L (S); step on L to L (S).
- 3-4 (CB) Repeat meas 1-2.
- 5 (A) Repeat meas 1, but omit final R, L (QQ) in LOD.
- 6 (B) Repeat meas 2.
- 7 (A) Repeat meas 5.
- 8 (B) Step on R in LOD (Q); turning to face R of ctr, step strongly onto L, bringing free R leg, knee bent, beside L and pivoting CCW to face L of ctr (S); continuing CCW pivot, hop on L and straighten R leg with a kick in RLOD and turn to face L of ctr (S); hop again on L with straight R leg fwd (Q); step on R in RLOD and turn to face L of ctr (S); continuing turn to face R of ctr, leap in RLOD onto L, swinging R leg, knee bent, sharply across in front of L (S).

As written, Fig. I repeats 3 times, a total of 4; Fig. II repeats twice, a total of 3.

Help Wanted!

Publications Committee Needs Good Helpers

By Joel Bruxvoort, Publications Chairman

There are several important activities in progress and the Publications committee is looking for a few helpers with various skills. Pick and choose if you are interested in helping out with any of the following and email me (joel@folkdance.com) or call me at (650) 359-9609.

Selling Publications at Festivals

We have a variety of books that need to be made available at Federation Festivals. If you would like to set up a table and sell publications, we will gladly set you up with the supplies.

Maintaining the Inventory of Publications

I have about 6 shelf-feet of books printed by the Federation that are available to be sold. As orders come in, the correct books need to be sent out via the post office. If you have room on a shelf or space for about 3 boxes and enjoying occasional visits to the post office, let me know.

Dance Events

If you belong to a club and have a dance event that you would like to publicize, we need you to visit our web site www.folkdance.com and add the details of your event. Also, If you have a flyer for a dance event, we are happy to add it to the web site, just email it to me or Dick Rawson (Dick.Rawson@gilia.com).

Federation Club Information

We currently list all federation clubs on our web site. Every year, we have to do an update of this information. This year, I would like to make this more of an automatic process in order to make it easier in following years. Unfortunately, this means that each club listing needs to be retyped and I am a terrible typist. If you are a good to fair typist and have a couple of hours free, I would be happy to give you some typing to do.

Dance Descriptions

The Federation is starting on a large project, led by Dick Rawson, of putting all of our Dance descriptions on the web. These dance descriptions have been exactly and lovingly created by our Dance Research Committee over 50 plus years and deserve to be made more widely available.

Although we are early on in getting this project going, we will be needing help and should be able to use multiple volunteers. One of the first tasks we will be doing is scanning older dance descriptions. If you have access to a computer and scanner you could help us out. We also will be needing volunteers to get these scans in the correct format and put up on the web. This volunteer assignment would require that you are familiar with creating PDF files and have access to the internet.

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FRIDAY

7:00 p.m.

7:30-10:30 p.m.

10:30-12:00 p.m.

Registration begins

Oasis Welcome Party

(Requests, Teaching Preview)

Live Music and Refreshments

SATURDAY

9:00 - 11:30 a.m.

11:30 - 1:00 p.m.

1:00 - 3:30 p.m.

3:30 - 5:30 p.m.

3:30 - 5:30 p.m.

5:30 - 7:30 p.m.

5:30 - 7:30 p.m.

7:30 - 11:00 p.m.

11:00 - 12:00 p.m.

Registration and Warm Up Dance

Lunch Break

Institute: France & Yves Moreau

Dance Festival (Main Hall)

Beginners Dance With Teaching

Dinner Break

Past President's Party at the Ramada Inn

Harem Dance

After Party & Ice Cream Bar

SUNDAY

10:00 - 12:30 p.m.

12:30 - 2:30 p.m.

12:30 - 2:30 p.m.

2:00 - 5:00 p.m.

Institute: France & Yves Moreau

Lunch Break

Installation Lunch & North South

Meeting (Ramada Inn)

Farewell Dance





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Names	Dance Pkg.	Syllabus	Installation Lunch	TOTAL
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Dance+syllabus=\$53, Dance+brunch=\$70, Dance+syllabus+brunch=\$73

Grand Total \$ _____

Contact for confirmation:

email: _____ Phone: () _____ - _____

Mail this form and a check for grand total made out to **Folk Dance Federation** to:

**Statewide
1524 Vivian
Newport Beach, CA 92660**

Pick up registration packages at Statewide in Palm Springs.

Questions – contact Steve: **register@SoCalFolkdance.org** or (949) 646-7082

Dance package includes the following for which individual tickets will be available at the door:

Friday	7:30 p.m.- midnight	\$15	\$15
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	7:30 p.m.- midnight		\$15
All Day Saturday Pkg.		\$35	
Sunday	10:00 a.m.- 12:30p.m.		\$15
	2:00 p.m.- 5:00 p.m.		\$10
All Day Sunday Pkg.		\$20	
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