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12/11 Photo by Bruce Forrester Asha Goldberg 1942-2004

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Let's Dance!

Volume 62, No. 2 February 2005

Editor: Gary Anderson wildwood_press@comcast.net PO Box 548, Woodacre, CA, 94973 415-488-9197 Council Clips: Contributions from clubs Publications: Joel Bruxvoort, joel@folkdance.com Address change and membership: Sidney Messer, tspolaris1@aol.com Calendar: Gary Anderson, editor Proofreader: Irene Croft Federation Website: www.folkdance.com

Federation Officers, North

President: Laila Messer Vice President: Vacant Treasurer: Louise Lidicker Recording Secretary: Vick Vickland Editor: Gary Anderson Membership: Sidney Messer Public Relations: Donna Frankel Historian: Vacant Insurance: Frank and Elsa Bacher Publications: Joel Bruxvoort Website: www.folkdance.com

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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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The deadline for Let's Dance! is one month prior to publication. Material for the March issue must be received by February 1. Please send to: Gary Anderson, Editor Box 548, Woodacre, CA 94973 email: wildwood_press@comcast.net

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

Membership rate is \$22.50 per year (plus \$5.00 for foreign) (Associate member) Mail applications, renewals & checks to: Let's Dance Magazine Sidney Messer, Membership P.O. Box 561 Sausalito, CA 94966 Phone/fax: 415-332-1020 email: tspolaris1@aol.com

<u>President's Message</u> PRESIDENTS

Valentines are big this month and so are the birthdays of presidents George Washington and Abraham Lincoln. Our country has had forty-three presidents, George Washington being the first. He served from 1789 to 1797.

Our Folk Dance Federation has had forty presidents with Henry Buzz Glass being the first. He served from 1942 to 1943. We need to honor HIM.

In 1942, he was living in Lodi, California where the American Legion sponsored a yearly weekend picnic which always attracted several thousand people. They wanted folk dancers to demonstrate some American and European dances at the picnic and asked Buzz for help. In April, he wrote to the folk dance groups he knew, groups in San Francisco, the Peninsula, East Bay, Chico and Stockton, inviting them to participate. He saw it as a way to promote interest in folk dancing. He also saw that such a gathering of folk dancers would be a good opportunity "...to discuss the possibility of forming...a Folk Dancing League..."

On May 3, over one hundred fifty dancers arrived in Lodi. After the picnic, representatives of nine groups attended a short meeting. They agreed that a Folk Festival Association of Northern California be formed, that the representatives meet again in San Francisco on May 16, and that all interested organizations be notified.

Aims and objectives were set at that meeting. Buzz was elected temporary president. A month later, on June 16, at a festival in Golden Gate Park, he was officially named as president. In August, the name Folk Dance Federation of California was adopted. Also adopted then were bylaws in which the first purpose listed was "The enjoyment and encouragement of folk dancing..." Idea to actualization took less than three months!

Of the 39 presidents since, twenty-four served one-year terms; nineteen served two-year terms. Three of them served twice, each for a one-year and a two-year term. I've contacted many of them. Some really enjoyed the experience; others were frustrated by resistance to new ideas they proposed. Many saw folk dancing 'going down hill'; others saw groups splintering off. A few worried about the treasury; some saw a need to revise the bylaws. Many said they learned a lot. Some would, at times, wonder what it was the Federation was accomplishing. (Reference: A History of the Folk Dance Movement in California. Published by the Folk Dance Federation of California, Inc. 1995)

What they all had in common was a love of, and the desire to share and promote, folk dancing. They all enjoyed the increased opportunities to meet and get to know more people. They also agreed that presidents are just another member of the board, that it's good to be involved, and that if everyone puts their shoulder to the wheel, the wheel will keep rolling.

So Happy Birthday to all our past presidents and HATS OFF to Henry Buzz Glass who started this great wheel rolling! Laila Messer, President

TWO FESTIVALS THIS MONTH! FEBRUARY 13 OAKLAND - FESTIVAL OF THE OAKS NAPA - SWEETHEART FESTIVAL

CHANGS HAS MOVED!

By Laila Messer

Changs International Folk Dancers has moved. Again. For the seventeenth time in its sixty-six year history. This time to the Lincoln Park Presbyterian Church at the corner of 31st Avenue and Clement Street in San Francisco. It's a quiet neighborhood and there's ample parking.

Changs is the oldest international folk dance club in San Francisco, in California, indeed, in the United States. It was started by Song Chang, his wife Harriet, and two other couples in an artist's studio on Washington Street near Montgomery in North Beach. Another account says the first enthusiasts were Song and Harriet and five other couples who first danced in 1937 at 15 Hotaling Place in North Beach.

The group grew quickly and soon decided to form a bona fide club. The dancers wanted to name it after Song Chang. He opposed that idea but the group was adamant. He relented after the dancers agreed not to use the possessive form of his name. And so it became Changs International Folk Dancers and has been in continuous operation since being formalized in 1938.

They also met in places on Kearney, Broadway, Fillmore and Polk Streets. In January 1942 they moved to the Italian Athletic Hall at 1630 Stockton Street on a temporary basis which lasted more than twenty-two years! Membership numbered 300 which would have been greater but for the occupancy limits of the hall.

When the Italian Athletic Hall required major repairs, the Club had to move from their beloved location. Over the years, from July 1964 to the present, they have danced at Genova Hall, Taraval Hall, Commodore Slate School, Aptos School, Lawton School, Temple Methodist Church and for the last fifteen years, at the Seventh Avenue Presbyterian Church. Twice they had tenancies of a month or two as in 1975 when they had to move three times in eight months and again in 1988/1989, moving three times in ten months, even being homeless for two months in that period. George Pavelka, who persevered as President during both those perilous times is still a member.

The Club has continued to function in spite of the turmoil of the many past moves and with membership no longer in the hundreds. We meet four Friday nights a month, 8:00 to 10:30 PM. There is teaching on the first two Fridays and a party on the third Friday. Fourth Fridays are for general dancing, guest teachers or special events. There is now under consideration a family folk dance night on fourth Fridays.

The Club continues to celebrate its unique existence, to promote folk dancing and provide dancing pleasure for its members and guests. Song Chang died in 1974 but what he began lives on. May Changs continue to exist, even grow, so San Francisco will continue to have a special place for international folk dancing.

Tell your friends Changs has moved. Come dance with us in our new home.

DANCETH George Herbert (1593-1633) He that lives in hope danceth without musick.

Let's Dance! - February, 2005

February, 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!, e-mail: wildwood_press@comcast.net (415) 488-9197 The deadline for the March issue is February 1

Upcoming Events-

- January 29 Scholarship Ball. Potluck 6 to 7:00 pm, 7 to 10:30 pm dancing. Theme: "Dancing in the Moonlight" Clunie Clubhouse, Alhambra & F Streets, Sacramento, info: 530-677-8099.
- January 29 Central Valley-CAFY. Lafayette Center, Princeton Street, West of Blackstone, Fresno. Contact Fran Ajoian, 559-255-4508.
- February 4 & 5 Tom Bozigian, Armenian Studies 120T-Armenian Dance, Course, \$50.00. 5:00-10:00 pm Friday, 9:00 am to 5 pm Saturday. South Gym, Rm. 134, Fresno State, Fresno. Contact Armenian Studies Program, 559-278-2669.
- **February 11-13** Laguna Folkdancers 35th Annual Festival. Workshops, concert, parties. \$42.00 for all events (advance purchase), \$48.00 at the door. Ensign Intermediate School Gym, 2000 Cliff Dr., Newport Beach, CA For information email: info@lagunafolkdancers.org or phone (714) 893-8888.
- February 12Scholarship Fund Dance. Central Valley Cafy Dancers, 8:00 to 10:00 pm, Lafayette Social Hall,
Princeton and Glen, Fresno. Contact Fran Ajoian 559-255-4508.
- February 13 *Festival of the Oaks, 10:00 am to noon, dance workshops with Susan Cashion; 1:30 pm to 5:00 pm, folk dancing with exhibitions. Laney College Gym, 900 Fallon Street, Oakland. Info: contact Mel Mann 510-527-2177.
- February 13Sweetheart Festival. 1:30 to 5:30 pm. Napa Valley Junior College, 2277 Napa-VallejoHighway, Napa. Contact David 707-255-7309 or Elsa 707-546-8877.
- March 5 "One Magical Moment" Annual tea and Fashion Show, tickets \$30.00 per person or \$200 for table of 8. 2:00 pm. Laguna Town Hall, 3020 Renwick Ave., Elk Grove. 916-714-2527, web: www.straussfestival.com
- March 5 & 6
 *Camellia International Dance Festival. Institutes Saturday 1:00 to 5:00 pm, \$7.00 each, Parties in two halls, 7:00 to 11:00 pm, \$7.00 for both. Sunday dance and concert, 1:00 to 5:00 pm. \$6.00 for both. California State Univ., 6000 J St., Sacramento.
- April 2Balkan <u>Plus</u> Folk Dance Party. Balkan Dancers of Marin's annual folk dance party. 8:00 to
11:00 pm, good wood floor. Masonic Hall, 1010 Fourth St., San Rafael. See ad.
For info call Irene Croft 415-456-0786 or Anne Arend 415-892-9405.
- June 18-25 Mendocino Folklore Camp. Mendocino Woodlands, info 707-795-6926 or phyris@mendocinofolklorecamp.com

*denotes Federation events

In Memoriam

Asha Goldberg

1942-2004

Asha Goldberg passed away 4:00 am, December 24. He had been battling liposarcoma, a difficult and terminal cancer, for some months.

A memorial, followed by remembrances, a potluck and

music for dancing was planned for Sunday, January 16 at 2:00 pm at The Ashkenaz Music and Dance Center, 1317 San Pablo Avenue in Berkeley.

Donations: A memorial fund in Asha's name has been established at Ashkenaz to help purchase the building for this non-profit center.

Please send your thoughts and memories about Asha to Let's Dance for a memorial page.

Federation clubs—

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. Sacramento Country Dance Society web site is: www.fussell.org/ sacramento/, email: SactoCDS@comcast.net

Most Fridays—Nevada County Folk Dancers. 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 Koalition. Balkan-Plus Party, 8:00 pm dancing. YLI Hall. 27th & N Streets. Contact Laura Leonelli at 916-739-6014.

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 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

February 26—First and Last Dancers. Theme: "Melody of Love." 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.

February 28—Viennese Waltz Society. Dancers orientation, 6:30 to 9:30 pm, Oak Grove Elementary School. Contact 916-714-2527 or web: StraussFestival.com

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

February 5—Palomanians, 8:00 pm. First Methodist Church, 2915 Broadway at Brewster, Redwood City. Contact Al Lisin 408-252-8106.

-continued on next page

Let's Dance! - February, 2005

Peninsula Council continued-

February 26—Menlo Park Folk Dancers. Menlo Park Recreation Building, 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. For information contact Marcel Vinokur at 650-327-0759.

February 26—Docey Doe Folk Dancers. 8:00 pm. Community United Church, Arroyo at Elm Streets, san Carlos. Contact Bruce Wychoff, 650-368-7834.

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

Party every 2nd Saturday—Petaluma International Folk Dancers. 7:45 to 10:45 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.

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, 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. Various teachers, contact Kay James, 925-376-0727.

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@louitucker.com

Monthly Scandidance, February 20: Finnish. 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.

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

February 16—Balkan Dancing at Ashkenaz. Dance lesson at 7:30, 7:30—11:00 pm. \$6.00. 1317 San Pablo Avenue, Berkeley, see website for calendar. 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.

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.

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

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.

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? Write or email and we'll add your group to our lists or fix mistakes in current listings:

Let's Dance! Box 548, Woodacre, CA 94973 or email: wildwood press@comcast.net

57th Annual Festival of the Oaks

Sunday, February 13, 2005 Laney College Gymnasium 900 Fallon Street, Oakland, CA

REGISTRATION......9:45 AM

INSTITUTE.....**10:00** AM – NOON \$7.00 Donation Mexican and Latin American dances taught by

SUSAN CASHION

PhD, MA in Anthropology Stanford, MA in Dance UCLA. Teacher of Dance Anthropology, Modern dance, Mexican dance, and Latin American dance forms at Stanford since 1972. Fulbright dance scholar to Mexico and Chile and honors from those countries. Former President of the California Dance Educators Association and Artistic Director of the Grupo Folklórico Los Lupeños de San Jose.

MEMBERSHIP MEETING......NOON No Charge Folk Dance Federation of California

INTERNATIONAL FOLK DANCING......1:30 PM – 5:00 PM \$7.00 Donation Dances from Macedonia, Israel, Hungary, Armenia and other far away places.

EXHIBITION AT 3:00 PM

Suggested donation for full day is \$12.00

Light refreshments will be served throughout the day.

Laney College is located at 900 Fallon Street, which is only one block from the Lake Merritt BART station. Parking is available in the Laney College lot on 7th Street at Fallon, the BART parking lot and at the H.J. Kaiser Convention Center parking lot across from the college on 10th Street.

Dance shoes (shoes that have NOT been worn on the street) are required!

SPONSORED BY: Laney College Dance Department & Folk Dance Federation of California, Inc. & Berkeley Folk Dancers

For more information, call Mel Mann (510) 527-2177, meldancing@aol.com

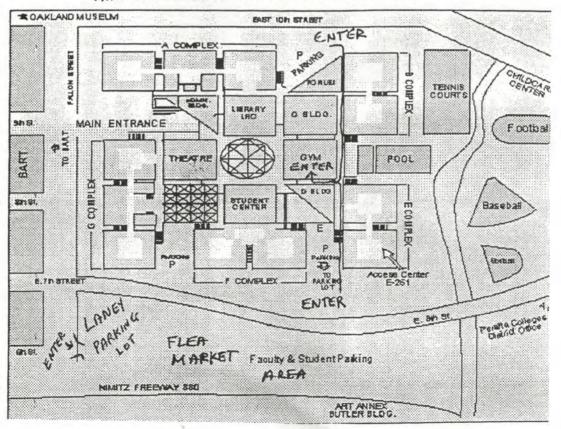
FESTIVAL OF THE OAKS - FEBRUARY 6, 2005

INI VITUI ROMANIA ALLEMANSMARSJ NORWAY CABALLITO BLANCO MEXICO ST. JOHN RIVER SCOTLAND BELLE O'BON ACCORD SCOTLAND GAIDA ROMANIA TSIGANOCHKA RUSSIA DANA ROMANIA TANGO POQUITO LAT.AM./USA MARKLANDER GERMANY GRAND SOUARE USA CIMPOI ROMANIA KERCHIEF KUJAWIAK POLAND OPINCA ROMANIA KOHANOCHKA RUSSIA MILONDITA TANGO LAT. AMERICA BRATACH BANA SCOTLAND RUSTEMUL ROMANIA MADRE TANGO VINTAGE ARGENTINE DOBRUDZANSKA RAKA BULGARIA

DAS FENSTER GERMANY ME TRAES DE UN ALA MEXICO TRIP TO BAVARIA SCOTLAND SYRTOS GREECE VRTIELKA CARDAS SLOVAKIA COBANKAT ALBANIA KOROBUSHKA RUSSIA LUCKY USA LET'S HAVE A CEILIDH SCOTLAND BUCIMIS BULGARIA CORRIDO MEXICO CIULEANDRA ROMANIA TETON MOUNTAIN STOMP USA LA ENCANTADA TANGO ARGENTINA PICKING UP STICKS ENGLAND HASAPIKO (FREESTYLE) GREEK VIPER TANGO ARGENTINA MINDRELE ROMANIA LA SALAMANDRE FRANCE-ALSACE STEGVALS SWEDEN PELORUS JACK SCOTLAND YEVARECHECHA ISRAEL LESNOTO MACEDONIA

EXHIBITIONS

PARK ON STREET AND IN AUDITORIUM LOT



Dancing with Donna

Where am I going to dance when I am far from home?



By Donna Frankel http://www.dancingcruises.com Email to: donna@dancingcruises.com

Since receiving several nice notes about "Dancing and Traveling Mix", I am following up on my last article .

For those of us who enjoy traveling, there are many opportunities to dance while on vacation or abroad. The first place to check would be the kinds of places you are used to dancing: Recreation Centers, Community Halls, Schools, Senior Centers, Dance Studios, Clubs, etc. There is a great resource put out every year called the "Folk Dance Phone Book and Group Directory" by Ron Houston of the Society of Folk Dance Historians. Their address is 2100 Rio Grande, Austin, TX 78705 SOFDH@juno.comwith. The volume lists teachers, dance styles and places to dance throughout the US, Canada and beyond. The internet is an excellent resource for discovering dance locations as well.

But don't overlook the less obvious. I have struck up conversations with total strangers in airports, train stations and my seatmates on planes who are returning to their hometowns which I am going to visit. I start out by asking something like, "Since you live in , if you were to advise someone who had only two days to visit, what would be the top items on your list for them not to miss?" Most people enjoy talking about their cities and are experts on local venues and activities. Then I bring the conversation around to hobbies and dancing, and I have found plenty of non-dancers who know places where people dance in their area, or can give valuable information on where to find such places. When all else fails, I have checked in phone books for the local library, which I find even easier to access than the local chamber of commerce, as most libraries have information desks with people waiting to help you find whatever you are looking for.

When you find a dance group out of town, be sure to introduce yourself to the teacher/leader and don't be shy. Let them know where you are from and where you dance. Wear a smile, and when you make new friends, invite them to visit your dance group.

There are two important points I would like to add. One is to talk about dance in general terms rather than narrowing it right away to folk dance and the other is simply to talk to many people about it. As I have mentioned in previous articles, many people enjoy some kind of dancing. Let them talk about dance styles they enjoy. Then see if you can broaden and expand the conversation to include other kinds of dance including folk dance.

For example, I was sitting in a teacher's meeting with a dozen people, most of whom I had never met before. When everyone was packing up to leave, I mentioned kind of under my breath, well now I go home prepare and eat dinner with my family and run off to dance. A woman who had been sitting several seats away asked me what kind of dance I'd be doing? In fact, I was off to a Salsa Rueda class, but I told her I enjoy a great many kinds of dances and teach several styles,

what dance does she enjoy? Turns out she has an English Country Dance group she teaches and calls for a few cities away. If I had simply said Salsa, I might have closed off the communication. This way we talked about her love of contra dances--and eventually I worked around to other types of dance I am involved with. Before leaving we exchanged contact information and I found out that she might be willing to teach a session for the statewide event in 2006 that I am helping to find teachers for.

What is important is that the conversation be able to flow in a nonjudgmental way. It could be the person is only interested in hip hop dance, or something that you don't care for, but allow them time to talk and share their passion before you bring up yours. I find this approach has been far more successful.

I am not sure why, but the mention of folk dance conjures up all kinds of things in people's minds. There are those who look far away and recall doing some folk dances in Jr. High School or perhaps at a party somewhere in their distant past. Some are instantly transformed into second grade, perhaps recalling being nervous about performing a folk dance for the parents, or maybe as an awkward teenager, they were the only one without a partner for the first dance. For others, just the word folk dance brings nervous laughter. International dances don't seem to have the same effect, but you will get questions that tell me the person is thinking of American ballroom dances as opposed to international styling. I seem to have better luck speaking of dance as a whole and slowly narrowing the term down to some specific type. If I find out the person's nationality, I might ask, do you know any Philippine folk dances? Tinikling is very popular and the national dance, performed with long sticks. Maybe the person has never thought about their ancestral dances, but when you speak of it with a smile in your voice, it could peak their interest.

What I am certain of, is that if you don't go out and talk to people about dance, you won't be spreading the joy dance brings to people. I find the very best recruiting is not taking out ads or drawing up fliers, but simply one on one communication. Wouldn't it be terrific if everyone made it a point to speak to 6 people they know and another 4 people they do not know about dance? If the person shows up in your class, be sure to introduce them to the teacher or leader, find and introduce them to a few partners, and keep an eye out for easy dances you could help them through. A little kindness on even a few people's part could make the difference in whether they will continue showing up. Even if only one person is recruited, they may bring in their friends and your group or club will have some much-needed new blood.

Stay friendly, helpful and wear a smile.

Happy New Year and Happy Dancing with your new friends. -Donna

Venus and Adonis

- Bid me discourse, I will enchant thine ear,
- Or like a fairy trip upon the green,
- Or, like nymph, with long dishevell'd hair,
- Dance on the sands, and yet no footing seen:
 - Love is a spirit all compact of fire,
 - Not gross to sink, but light, and will aspire.

Dancing in Budapest

by Todd Wagner

In this article I will discuss folk dancing during a recent trip to Budapest, followed by some ranting and raving about the folk dance situation here in California.

During the 70s and 80s folkdance events in Hungary enjoyed huge attendance. Besides great music and dances, there were only two state run TV stations (now everybody has cable) and a nationalistic desire to aggravate their Russian "visitors" through cultural expression. Turnouts are somewhat smaller now but still substantial.

Hungarian dancing is done at a táncház (dance house), and táncházok (plural) are held at various locations in Budapest several nights a week. Here I will talk about the Saturday night táncház hosted by the Kalamajka band with prímás (lead fiddler) Béla Halmos. Some táncházok specialize in music from one particular village or region. Kalamajka plays ALL kinds of music, Hungarian AND Transylvanian.

Near the corner of Arany Janos útca (street) and Nador útca is a community center called Aranytiz. When you first enter you will hear very lively music with a distinctly Latin flavor. Just follow your ears and you will find yourself in a room with people of all ages doing dances that look very much like Salsa. This is because you are in the wrong room at a Salsa party! Now go upstairs to the Hungarian dance.

At the Kalamajka táncház they teach for the first hour while rotating partners (so you can meet potential dance partners) and then practice singing for about ½ hour before the dancing begins. Hungarian dances are done in cycles. A cycle is a series of dances from the same region and can be up to an hour long. The band will typically make it through three or four cycles in an evening.

Hungarian dances are all freestyle, where the man leads and the woman follows (the man can do anything he wants and the woman can do anything HE wants). Since there is no choreography you can dance with anyone as long as the lead is clear. People that know the dances will dance in front of the band, while the instructors organize a teaching circle at the back of the room for people that don't know the dance or don't have partners.

Kalamajka usually starts with the Széki cycle from the village of Szék in the Mesőség region of Transylvania. The Széki cycle begins with a foursome dance with pairs of couples in small circles. This is a really simple dance and people normally talk or sing while doing it. The band will change melodies every few minutes and many of the dancers know the songs for specific melodies.

Next come the fast and slow men's solo dances done in a circle of guys. The purpose of the men's dances is for the women to figure out which guys can dance (important safety tip: avoid getting next to a guy whose day job is with a professional dance ensemble or you will look really bad). Sometimes during the men's dances the women will do some (bawdy) yells. Next comes another men's dance done by one guy at a time in front of the band. Only a few guys know this one.

The last five dances in the Széki cycle are couple dances ranging from a very slow csárdás, two faster csárdsok, and two pivoting dances, all with periodic bouts of singing. Kalamajka will play a couple more cycles ending with Mesőségi, and then play the Rákóczi march (Rákóczi started an insurrection against the Austrians in 1703).

Its now midnight and Kalamajka is done. As you leave

the main dance room a bunch of musicians have assembled in the lobby area (where they serve wine, beer, and snacks). For the next couple of hours they will play more cycles while people dance jammed between the tables and others sing. At around 2 am we have to go since they are closing the building (other events go far later). You're starving (unless you ate the lard and paprika sandwiches from the snack area) so you walk down to the 24 hr McDonald's...

At the táncház you will see people of all ages, from teens to 70 year olds (who sing more than dance). The older folks are especially respected for their knowledge of the songs and are delighted to teach them to the younger participants. There are always new faces and a fairly constant influx of people in their 20s and 30s. The professional musicians have students that are learning to play in the folk style, and sometimes the students play with their mentors at the táncház. Altogether it's a healthy folk dance ecosystem.

This brings me to the second portion of this article. What's wrong here in California? We are all concerned with our inability to attract younger people, especially guys, to folk dancing. To paraphrase a political slogan, "it's the material, stupid".

In Hungary children are exposed to music, dance games, and simple dances at an early age. By high school it gets a lot harder. Folk dancing is for those with the strength and coordination to do it. A guy who can do the men's dances is respected as a varsity athlete, and some even aspire to join a professional dance ensemble. Even recreational dancers are respected and admired by peers and family for their efforts. Wanting to dance is nothing to be ashamed of.

In California schools folk dancing is for the students who could not make it in any other sport. Just take a bunch of students, including boys desperate to prove their masculinity, add a (possibly smirking) gym teacher, and teach them some insipid novelty dance ("IND" for the rest of this article, my pet peeve). This is most Californian's image of folk dancing. No California dad ever said "...I don't care if your son is on the football team, my kid knows the hokey pokey...". Its OK to be seen shooting hoops in your driveway, but would you do an IND there?

This brings me to a personal epiphany. In the mid-70s as a beginning dancer I went to a Federation event in San Jose. On Saturday, after the workshop but before the main dance party, they had a Balkan hour. I saw a couple dozen excellent dancers doing some very intricate and athletic pravos, kopanicas, etc. At that point I decided THIS IS WHAT I WANT TO LEARN. If it were a bunch of adults doing Popcorn I would probably have taken up bowling.

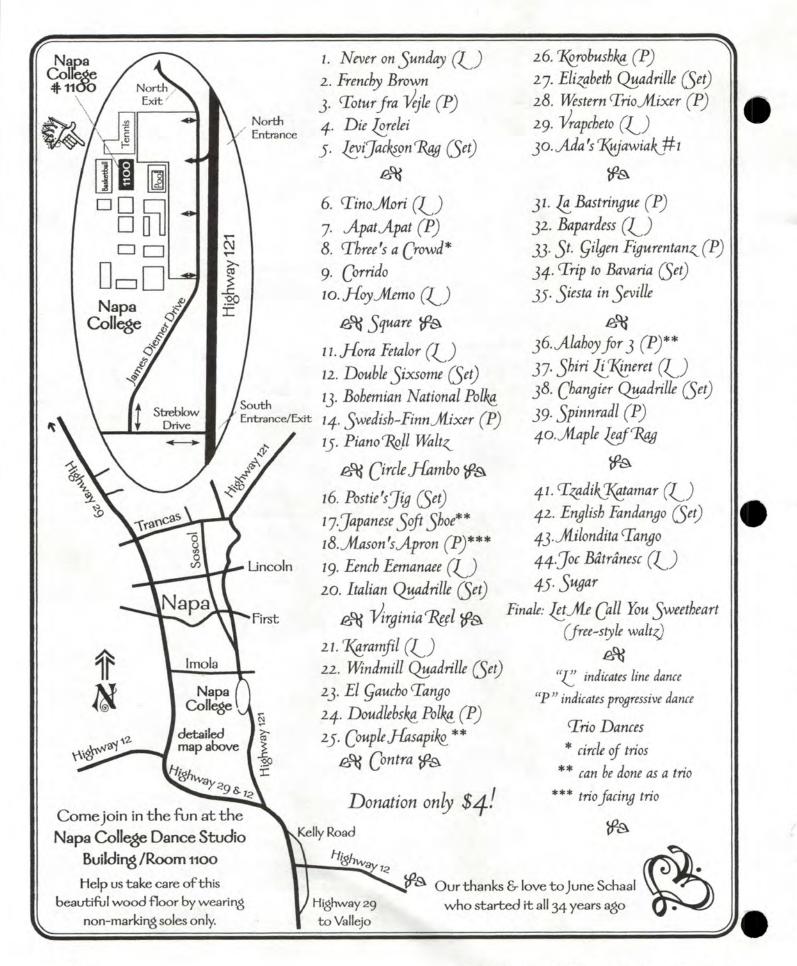
Admit it folks, when you are talking to non-dancers and the topic of folk dancing comes up do you quickly elaborate ("I do Balkan dances...") to distance yourself from questions about the third figure of the hokey pokey? How may people have you met that tried folk dancing, "learned ALL the dances" and moved on to something more interesting?

Should we have beginning classes? Absolutely! There are lots of great easy dances with inspiring music and wonderful songs. But image wise, we've dug ourselves into a pretty deep hole.

Todd Wagner has visited Hungary over 20 times, and teaches a class on Folkdances of Hungary and Transylvania every Wednesday night at the Menlo Park Recreation Center. He is also one of the directors of the Aranykapu Hungarian Dance and Music camp, held in Cazadero California every July.







February, 2005 - Let's Dance!

(HINESE FOLK DANCE

A Trip Report By Jane Lee Chen -10/16/04

(This article first appeared in Changs Newsletter. We thank Jane Lee Chen and Changs Newsletter for sharing it with us— Ed.)

I was first exposed to folk dancing in my physical education class when I was a university freshman student in Taipei, Taiwan. The vivacious melody and the spirit of group dancing in a circle left an impression on me. I was unaware of any folk dance in San Francisco for over 20 years until I read an article in a Chinese newspaper reporting the activities of the Silicon Valley Folk Dance Club, which included a web address. Through its links I was able to find two folk dance teaching sites in my neighborhood in San Francisco. One of them is Changs International Folk Dancers Inc. where I enjoyed dancing so much I decided to become a member. Despite some apprehension of awkward missteps, there is more to learn about folk dance: the nations, the people of that land, the art, the music, the costumes and the history as well as the people with whom we dance who all share the enthusiasm and appreciation of the heritage and want to keep it going.

It so happened, recently, that I joined a 3-week tour to visit China, the land that I learned so much geography and history about all the years in schools but never set foot on before. The intent to find, collect information and observe Chinese folk dance was also my mission. With the limited itineraries and short period of stay, we were able to glimpse folkdances in various locations, different regions or on the TV.

China is a unified, multi-national, multi-ethnic state that is made up of 56 ethnic groups. The Han of the Central Plain makes up 90% of the population, while the rest are made up of 55 various ethnic minorities. Each has its own unique history, music, folk dance and distinctive costumes. Folk dance existed in primitive society long before Chinese written characters were developed. Neolithic earthenware inscribed with dance designs showing men holding their hands are on display in museums that I visited.

Folkdance is a popular sport and a form of fitness exercise and is indispensable at festivals: the National Holiday, the Lantern Festival, the Full Moon Festival etc. as an expression of the exuberant mood. People gather to celebrate the harvest and, in the meantime, express gratitude to heaven, earth, ancestors and fellow folks. Folkdance is based on human connections with the living surroundings: the mountains, rivers, forests; the traditional stories; enacting animal or hunting movements; acting out images of every day village life such as "Grape Picking" (Uygurs in Xin Jiang); "Tea Picking" (south); and rice-seedling planting in "Yang Ge" reflecting agricultural country life.

Some dances are equipped with "tools", for instance: the "Parasol" Dance, the "Knife" Dance; the "Sword" Dance, the "Tai Ping Drum", the "Stilt Walking", the "Bamboo Horse", the "ribbon dance, the "cup" dance and the "Lion Dance".

In the southern city of Guangzhou, folks danced the Tango and the Cha Cha in the People's Park in front of City Hall; a group of ladies practiced the Peacock Dance in the rear garden of "Cemetery of the 72 Martyrs"; students rehearsed ballet in "Dr. Sun Yat-Sen Memorial Hall". The "Regal China Cruise" on the Yang Tze River presented shows of introduction of Chinese Folkdance that were both entertaining and educational. The staffers were also dancers and band players. I was impressed by one performance where men danced in a circle holding hands in "V" position and ladies effortlessly hopped to perch on the men's joined hands. The cruise's library was a resource place for me to look up information about China's folk dance.

October first was China's National Holiday. There were a lot of celebrations all over. Inevitably there were many presentations of folkdance on TV performed by the various ethnic minority groups throughout the "Golden Holiday Week".

The touring industry has boomed with the recent economic open door policy, especially after China joined the WTO. Fares are purchased at every gate to see elaborate dance performances: Hunan Province's "Tu Clan Dance", and Northern SzeChuan Province's "Qiang-Tibetan Dance". HuBei Province's Marquis Yi Museum presented dances to music played with replicas of ancient chimes and musical instruments. The tour leader told me the grand "Tang Dynasty Dance Show" in Xian was extravagant and worth watching. I missed it only because I needed to catch some sleep to sustain the strenuous activities the next day.

The Mongolian dances from the Northern region are brusque and vigorous with distinctive shoulder movements depicting horseback riding. The Tibetans are distinctive in poses, stance and dress wearing silver-clattering adornments. Arms are held out obliquely mimicking the soaring eagles. Men stamp with their boots and toss their long sleeves to the soft melody.

Yun Nan Province has thick forests of trees, hidden with snakes, peacocks and elephants. Yun Nan's Dai people folkdance with hips swaying like the snake, feet stamping like the elephant and whirling their long hair depicting the playful mood while shampooing hair in the river. In "Peacock Dance", Dai people wear costumes and headdresses in the form of a peacock. The hem of the skirt bears a pattern of peacock feathers. The dance mimics peacock movements and poses: the index finger pinching the thumb and quickly picking at the top of one's crown; fanning its feathers, shaking wings, walking and drinking.

The Uygurs in Xin Jiang Province has handsome colorful western-style costumes and dance to vigorous fast music with distinctive neck shifting, palm-up grape-picking movements and fancy footwork. In the week of National Holiday Xian's TV featured an hour-long folkdance show presented by Xin Jiang Dancing Academy. It seemed fitting that they even included something that looked like Irish River dance in their repertoire and danced it in high spirits. I believe the vivacious Xin Jiang Dances already contain much footwork and formation similar to that of Riverdance, making it easy to assimilate into their own.

Folk dance had been banned many times in Chinese history for various reasons; whether the emperor favored the official court dance or feared the peasants would assemble to rebel. There may be a setback in the development of Chinese folkdance at present because many village folks are migrating to big cities seeking factory or construction work and because of the recent Yang Tze River Three Gorge Dam Village Relocation Project, in which many farmers and villagers are forced *continued on next page*

Council and Club Clips

BERKELEY FOLK DANCERS After our hectic but wonderful holiday season and our full January calendar we have just one but major event hosted by BFD to which we welcome all. This is our 57th Annual Festival of the Oaks sponsored by Laney College Dance Department, Folk Dance Federation of California, Inc. and Berkeley Folk Dancers. Join the many dancers on Sunday, February 13 at Laney College, Gym, 900 Fallon Street, Oakland. This is a very easy location to get to by BART and parking will not be a problem with three different parking lots nearby.

Institute workshop dances of Mexico and Latin America will be taught by Susan Cashion from Stanford from 10:00 AM to noon. \$7.00 donation is suggested.

The fun continues from 1:30 to 5:00 PM with International Folk Dancing. There will be an exhibition break at 3:00 PM. \$7.00 Donation is again suggested. Suggested donation for the full day is \$12.00.

Light refreshments will be served throughout the day. Dance shoes (shoes that have **NOT** been worn on the street) are required.

Join us and join your Federation friends at the Membership Meeting at noon for which all are welcome and there is no charge. Here's a great chance to chat, eat and learn more about your Federation. —Naomi Lidicker

BALKAN DANCERS OF MARIN—It's the time of the year for us to start thinking about our annual Balkan <u>Plus</u> Party. Saturday, April 2 has been selected for the event. Refreshments are provided (finger foods and drinks). Once again we have an excellent program of old favorites of various levels of difficulty, plus some newer dances that have become popular. Our program is of Balkan dances plus some requests and a few couple dances (some mixers, a hambo and a waltz plus requests). We accept as many as 16 requests for dances during the evening. The rest of the dances are programmed. We dance at the excellent Masonic Hall at 1010 Lootens, San Rafael (good wood floor).

We suggest that those coming some distance come for dinner and dance. San Rafael's Fourth Street (1/2 block from the Hall) is lined with many restaurants of various ethnicities just a short walk from the dance hall. To receive a flyer for the dance and a brief listing of the restaurants on or near Fourth Street, call Irene Croft at 415-456-0786 or Anne Arend at 415-892-9405. See our ad for more information. —*Gary Anderson*

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

With the New Year's festivities behind us, we are all looking forward to an exciting and fun dancing year! The many clubs in Sacramento and the surrounding areas are busy with parties and workshops and weekly dance sessions so that just about any day of the week, a dedicated dancer can find something going on. We are truly blessed to have so many great teachers and enthusiastic dancers!

Now our focus is turning to our annual Camellia International Dance Festival, Saturday and Sunday, March 5th and 6th, 2005. Don't miss it! It is always great, and this year will be the best ever, with Ventzi Sotirov teaching Bulgarian Pirin line dances and Bruce Hamilton teaching English Country Dance. Last time Bruce was here, everyone had a great time doing his dances! He says they will all be new dances to this area. We will have two Saturday evening dance parties. One is International Dance, hosted by Chuck Paulsen with a 50/50 program of both partner and non-partner dances. The other is a Balkan party sponsored by Kolo Koalition. The workshops will take place from 1:00 - 5:00 PM and the evening parties will be from 7:00 - 11:00 PM.

On Sunday, March 6, will be the International Folk Dance Concert at 1:00 PM, with Bruce Mitchell lining up the performing groups. This concert just gets better and better every year! Hope you can stick around to see it. There will be general dancing afterwards until 5:00 PM.

The Festival will once again be located on the campus of CSUS (Sacramento State University.) If you need maps or information on hotels or anything else, you can e-mail TobaGoddard@hotmail.com or call (916) 371-4441.

-Barbara Malakoff

What is your club doing?

Let us know what's going on—write or email us: Council and Club Clips, Let's Dance, Box 548, Woodacre, CA 94973-0548 Or email: wildwood press@comcast.net

JUST A REMINDER

Applications for Scholarships

The California Folk Dance Federation is still accepting applications for partial scholarships to Stockton and or Mendocino Camps. These are intended to potential future dance teachers and dance leaders. For more information and/or copies of scholarship application contact Mel Mann, Chairman, at (510) 527-2177 meldancing@aol.com

(HINESE FOLK DAN(E-continued from previous page

to move away from their homeland.

China has a rich history and a wealth of resources for folksong, folkdance and folk art. Though there are folkdance competitions every year, the young generations don't seem to care much about preserving folkdance. Schools need to collect folkdance and songs in a systematic way as an effort to preserve human cultural heritage (the "living fossils") and to promote order and harmony in the society. Many minority dances exist in the high altitude remote mountains that makes traveling outside the region very difficult. Americans seem oblivious of Asian folkdance. Some Chinese folk dancers that I met are eager to learn new tricks of other country's folkdances. I didn't learn enough to teach them any. I lost a good opportunity to be a liaison. The stay in China was too short to learn any Chinese folkdance to bring back to America. It would be good if the East and the West could see each other folk dancing. Certainly there would be something to learn from each other and make folkdance even more interesting, entertaining and universal.



© Folk Dance Federation of California, Inc. February 2005 Dance Research Committee: Bill and Louise Lidicker

Szot Madziar

(Poland)

Szot Madziar (SHOT MAH-djahr) is a non-partner dance from Cieszyn in the Slask 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, Vol. 1, edited by Richard Schmidt, Band 3. 2/4 meter

Formation: Open circle, mixed sexes, all dancers facing ctr of circle with hands on hips (fingers fwd, thumb back).

Steps:Polka hops:Rise on ball of R ft (ct &, prev meas); make long step fwd on L ft (ct 1); short
step fwd on R ft (ct &); medium step fwd on L ft (ct 2). This step is done during Figs IV and
V when tempo is faster. Each step is done with a lift onto the ball of the ft to attain a hopping
motion.

<u>Individual fast turns (1 meas)</u>: 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. BOKAZOS AND HEEL SLAPS

- 1 Moving sideways in LOD, step on R ft to R (ct 1); step on L behind R (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 flat of R ft down on floor with emphasis switching wt to R ft while lifting L off the floor and bend L knee back (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).

Szot Madziar-pg 2

1

- 7-8 Repeat meas 5-6 with opp ftwk and direction.
 - II, <u>GRAPEVINE</u>
 - 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 person's upper arm just below the shldr.
- 2 Repeat meas 1 in same direction.
- 3 Continue moving in LOD but facing ctr, step on R to R, 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 SLAPS, LEAPS, TURN AND BOKAZO
- 1 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 ft closing R to L (cts 2,&).
- 6 Repeat meas 5 with opp ftwk and moving to L.
- 7 With hands on hips, turn to R 1 full turn with 2 steps (R,L) (cts 1,2); touch R (ct &). End facing ctr.
- 8 Fast Bokazo: jump onto both ft with R crossed over in front of L (ct 1); jump again bringing ft together with toes touching and heels apart (ct &); click heels together (ct 2); hold (ct &). End facing LOD.
 - IV. POLKA HOPS, TURN WITH BOKAZO
- 1-6 Dance 6 Polka hop steps fwd in LOD, beginning with R ft.
- 7 Turn to R (CW) with 2 steps (R,L)(cts 1,2).
- 8 Fast bokazo: repeat Fig. III, meas 8.
 - V. <u>POLKAS, TURNS WITH HEEL CLICKS</u> (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.
- 3 Dance 1 Polka hop step backward (beg. with R) and turning CW ¹/₂ turn to end facing out.
- 4 Dance 1 more Polka hop step (beg with L) away from ctr while turning R (CW) to end facing twd ctr.

Szot Madziar-pg 3

- 5 Moving in LOD, turn to R 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 SLAPS, TURNS AND 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 Turn to R with 2 steps (R,L) and repeat to L with opp ftwk.
- 8 Fast Bokazo: repeat Fig. IV, meas 8.

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

Ruminations After Dancing . .

By Loui Tucker

(Loui Tucker teaches three classes a week of Israeli and international dances. You may reach her at loui@louitucker.com or (408) 287-9999)

A group of us goes out to eat after dancing. We talk about dancing and dancers, the history of dance, the meaning of dance, and the future of dance. We pose questions. Sometimes the question is rhetorical. Some questions get asked by each new generation of dancers, like a common prayer; some questions are being asked only recently. Sometimes the asker sincerely wants an answer. Sometimes the question is asked with tongue in cheek, to tease. Sometimes the same questions get asked over and over and there is never an answer, no matter how long we discuss the issue. You might find the questions thought-provoking.

1. Why are some dances wildly popular in location A and the same dance is scorned in location B? Is the population that participates in folk dancing so diverse from locale to locale?

2. How do teachers decide what to teach from all the dances they learn? How do teachers get to be teachers in the first place?

3. What is a "classic" dance and what makes it a classic? Is being of a certain age enough to qualify or does it have to be popular or well-known or forgotten except by a few people and also old? Who decides?

4. Where did teachers who teach beginners get the idea that all beginner dances are slow dances, and all slow dances are appropriate for beginners – and how can we change their minds on this?

5. Do dance movements have to have a meaning in order for a dance to be meaningful? If a dance isn't meaningful to me should I be dancing it? Do I have to have a <u>reason</u> for not liking a dance or not liking a piece of music or the lyrics – can't I just not like something for no reason?

6. If a dance leader uses a "request sheet," could we also have an "unrequest sheet" as a way of saying, "You've played this dance every week for 10 months and we're TIRED OF IT!"

7. If a dance leader $\underline{\text{doesn't}}$ use a "request sheet" - how does he/she decide what to play?

8. Who decides who will become dance teachers? Is there a training course?

9. Is folk dancing going to be around in 10, 15, 20 years? If so, who will be the teachers? How are they ever going to master everything our current teachers know?

10. What is styling exactly? Is it the way the teacher looked when first teaching or dancing the dance? If so, how can you expect at dancer who is 4'11" and weighs 150 pounds to mimic the style of a choreographer who is another gender, and a foot taller? Is styling the way the best teachers do the dance . . . or the way people from that country dance it and if the latter, which ones – the professionals or the villagers? Is styling the footwork or the arm positions or the head movements or the curve of the back or all of the above or WHAT?? And why is styling so important to some dancers and unimportant to others?

11. Why is it so hard to get a dance partner?

12. Do you think we can we get the beginners to all wear bright orange vests so we can spot them in the circle and dance around them more easily and avoid running them over?

13. What does syncopated mean anyway?

14. [The one asked most often] How and when did <u>YOU</u> get into folk dancing???

Dancing Under the Palms Statewide Comes To Palm Springs

By Sylvia Stachura

Hi all folk dancers near and far. DANCING UNDER THE PALMS is coming your way. By vote and consensus: the date, site and theme were set up back in April of 2004. Thanks to our contact person, Dwight Fine in Palm Springs, we learned of a wonderful wood floored venue that has everything a dancer could wish for in the desert resort city of Palm Springs, including air-conditioning. With Dwight's help and Board permission, we have reserved the weekend after Memorial Weekend for our Statewide. So we will be having our annual 'Statewide' Celebration on the weekend of June 3, 4 & 5, 2005. The enormous dance hall is located in Sunrise Park, 401. S. Pavilion Way. The location has a public park surrounding it, a separate parking lot and a pool next door. It also has a full kitchen, stage, room divider, lobby, restroom facilities, etc. The entire package of dance can be had if purchased by May 3, 2005 for \$50.00. The package after that date will be more.

The Ramada Inn will be our host site and it is only one mile from the dance venue: The Ramada Inn and Resort, 1800 East Palm Canyon Drive. Rates are \$71.95 double occupancy per night. You must reserve by May 3, 2005. To make the reservation: 760-323-1711 and use the word "Folk" to be assured of our special rate. You can add up to two others in your room for \$10 each and foldout beds are an additional \$10 per bed.

Your committee leaders are Michelle Sandler, Julith Neff and Sylvia Stachura. Some of this group along with Karen Wilson-Bell and Steve Himel visited the site in October. Dwight and Shelley Miller-Mantel, local residents and dancers joined them. These folks and others that were involved in folk dancing in the past in Palm Springs are hoping that our event will help rejuvenate their group. That is why part of the activities will include a side Beginners Dance and Instruction.

We are proud to announce that Yves and France Moreau will be our instructors for the weekend bringing us dances from Bulgaria and French Canada. We have also engaged the services of the Kriss Larson band "Interfolk". They will play live sets for us on Friday and Saturday. We are planning After Parties with snacks and an Ice Cream Bar on one of the nights. Interspersed throughout the weekend will be 'exhibition' dance groups that will inspire us with their selections. Most of the input we have received from dancers favors as much participatory dancing as possible. So we have endeavored to make that wish a reality. Vendors will be welcome and we are looking forward to a variety of unusual wares for all to peruse and purchase. Surprises will be part of the weekend.

In addition to the dancing, Palm Springs offers golfing, hiking, shopping and basking in the warm sun of Palm Springs. Others in your party may be partial to spa treatments, museums, casinos, art galleries, wildlife and botanical parks, the thrill of a hot air balloon ride or other attractions. Whatever you decide, rest assured at the end of the day you'll relax under the stars and enjoy a fabulous desert night. One worldfamous attraction is the Palm Springs Aerial Tramway, which ascends 8,500 feet up the side of Mt. San Jacinto. The Living Desert Zoo & Gardens is one of the most unique tourist attractions. Horse lovers can take a guided ride on desert trails among wildflowers, smoke trees, ocotillo, unusual rock formations and towering palms. More physical attractions available include mountain bikes, Harley-Davidson motorcycles or desert jeep tours. For the culturally minded, The Palm Springs Desert Museum, Children's Discovery Museum, Palm Springs Air Museum, Agua Caliente Cultural Museum, Cabot's Indian Pueblo Museum and Ruddy's 1930's General Store Museum all offer fascinating insight to the desert's past, present and future.

Palm Springs International Airport has service from some of the following airlines: United Express: 800-241-6522 from Los Angeles and from Las Vegas. Horizon Air: 800-547-9308 from Sacramento. American Eagle: 800-433-7300 from Los Angeles. All of this flight information was gleaned from a web site that also has this admonition: "The following information is subject to change without notice." The drive from the Orange County area and from the San Gabriel Valley was not difficult. I've done it twice now and was surprised how quick it was. I haven't researched it, but I did take a bus trip to Las Vegas and I'm sure that that form of transportation would also be an option for those wishing to get to Palm Springs by means other than a personal car. The hotel parking is free and there is a RV park available at 760-325-8518. Happy Traveler RV is at 211 W. Mesquite Avenue, which is two miles away from the Pavilion. If you call the RV Park's phone number

they will give you a web site you can access. I printed out the following rates: daily \$35.50; weekly \$213.50; good through 2004-05. But I would check with them first if you intend to use your RV.

We all look forward to a super Statewide in 2005, <u>Under the Palms.</u>



The Balkan Dancers of Marin

invite you to a

Balkan Plus Folk Dance Party

Balkan dancing program



you can request your favorite international folk dances! (Bring your own tapes or choose from our selection of Balkan *Plus* dances!)

> Come and join in the fun Saturday, April 2, 2005

> > 8:00—11:00 pm Donation \$5.00

Plentiful parking, a good wood floor, drinks & finger food!

Masonic Lodge Hall

1010 Lootens, San Rafael (between Fourth and Fifth)

For more information please call: Irene Croft 415-456-0786 or Anne Arend 415-892-9405 (Watch for March ad for program and directions or call for a flyer.)

Let's Dance! - February, 2005

Invites you to an Afternoon Tea and Fashion Show

The

Strauss Festival of Elk Grove

"One Magical Moment"

Saturday Afternoon: March 5, 2005 at 2:00 PM

LAGUNA TOWN HALL 3020 Renwick Ave. Elk Grove \$30 per person \$200 for a Table of 8 Early reservations recommended: Call (916) 714-2527

A Strauss Festival Fund Raising Event: A 501 (c) (3) Non-Profit Organization

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and fairly straight.

Kujony

(Poland)

Kujony (koo-YOH-nih) is a couple dance from the folklore-rich region of Lowicz (woh-veech). It is an example of a Kujawiak-type of dance, and has lyrical melodies and varied tempo. It includes a movement by the men symbolizing the use of a scythe in cutting wheat. The name is the local regional expression for a dance from the Kujawy region, which is the original source for Kujawiak dances. The dance was taught by Richard Schmidt at the 2004 Stockton Folk Dance Camp. He learned it from Slawomir Mazurkiewicz, a renowned choreographer from Lódz. The Lowicz ethnographic region is famous for its heavy woolen costumes adorned with various colored stripes that simulate fields of crops arranged in fairly narrow rows.

CD: Folk Dances from Poland, Vol. 1, edited by Richard Schmidt; Band 4. 3/4meter

Formation:

Steps:

<u>Basic step:</u> A running waltz step, with long step on ct 1 and shorter steps on cts 2 and 3. Executed lightly and smoothly, either fwd or backward.

<u>Kolysany</u> (koh-WIH-sahn-nih): With ft astride, bend both knees (ct 1) and slowly sway to L shifting wt to L ft as L leg is straightened; R leg is extended to the side with the toe pointed down on the floor (cts 2-3). Usually repeated with opp ftwk and direction, and can also begin to R instead of L.

Circle of cpls in Semi-open Ballroom pos*, facing LOD; leading arms are parallel to the floor

Kolebany (koh-LEH-bahn-nih): Cpl dances a slow flat waltz turn CW making half a turn on each meas.

Od Sie Do Sie (OHD-sheh-DOH-sheh): A 4-meas sequence starting with ptrs turning away from each other and then back to face (the name literally means "from you to you"). With hands on hips, dance 1 Basic step moving fwd in LOD but turning 1/4 to face away from ptr (M start with L ft, W with R)(meas 1). Dance a second Basic step fwd (meas 2), but turn back to face ptr. Repeat meas 1, but turn is ½ instead of 1/4 so ptrs end up back-to-back and look at each other over shldr (M's L, W's R)(meas 3). On meas 4, W make a 3/4 turn to their L, moving slightly fwd in LOD, to face RLOD (step L, R, close L to R); M turn to their R 1/4 turn to face ptr and LOD (step R, L, close R to L); in doing this turn M step back a little on first step to make room for ptr to turn.

<u>Na Talarku</u> (nah tah-LAHR-koo, meaning "on a coin"): Cpls in shoulder-waist hold, turn vigorously CW with series of step-closes, 6 steps per meas. M start with L ft, W with R. Turn as much as possible but end back in original position with M's back to ctr.

<u>Scythe step</u>: M face LOD and ptr, W face RLOD, and the distance between them should be sufficient that the M can swing his arms in a swooshing motion without touching ptr. <u>M</u>: While turning 1/4 to R, step fwd on R with stamp (ct 1); shift wt on to that ft (cts 2,3) while swinging and extending L leg out in front of R, bringing L shldr fwd and touching L toe to floor pointed slightly inward; swing arms, with hands in fists as if holding scythe, down in front and up to the R in large swooshing motion. Repeat to the L with opp ft and arm motions.

Kujony—pg 2

<u>W</u>: Take step bkwd on L ft (ct 1), leaning slightly fwd sweep the R leg behind with semicircular motion as body is turned 1/4 to R (this brings L shldr fwd). Repeat with opp ftwk.

<u>Hand positions</u>: When not attached to ptr or otherwise specified, M and W place fists on waist, thumbs back, and elbows slightly fwd.

Styling: Movements are done with grace and smoothness, simulating the movements of wheat and other tall grasses in the wind.

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

Meas	_	3/4 meter	Pattern	
8 meas <u>I.</u>		INTRODUCTION. On meas 8, bend knees and recover.		
		THE ROOSTER (waking up)		
1-2		Dance 2 Basic steps fwd in LOD, M beginning with L, W with R (leading arms held out straight).		
3		Cpl turns CCW in place with 1 Basic step (M bkwd, W fwd). On ct 1, W extend R arm out to side, L arm is hooked around M's R arm with the hand firmly against the M's inner upper arm for support.		
4		<u>M</u> : Step on ball of R ft while bringing L leg up bending it 45 degrees at knee, upper leg part to floor, toes pointed down (ct 1); bend head back and look up (rooster crowing) (cts 2,3). <u>W</u> : Keep both ft firmly on floor and watch ptr.		
5-8		Repeat meas 1-4.		
	II.	SWAYS, WALTZ	TURN, OD SIE DO SIE	
1-2		Dance 2 Kolysany	steps in shldr-waist hold, first to M's L and then to R.	
3-4		Keeping same hold, make one full turn CW moving in LOD with 2 slow waltz steps (Koleba steps).		
5-8			e do sie sequence (back-to-back, etc.) ending with all dancers in large circle facing LOD. Place hands on hips, fingers fwd.	
	III.	WHEAT HARVE	STING	
1-3		Dance 3 Scythe sto	eps; M start with R ft, W with L.	
4		Both turn to L (CC extend arms out to	CW) with 1 Basic step: M swing arms ("Scythe") down to start the turn; W side.	
5		<u>M</u> : Click L heel on floor to accent ct 1; swing R leg up in front while lifting onto ball of L ft arms are extended skyward as if holding the scythe high over head while looking at it (cts \underline{W} : Facing ptr, raise on to balls of both ft, arms remain out to sides at a level just below the (ct 1); hold while watching ptr (cts 2,3).		
6-10		W return hands to	hips; repeat meas 1-5.	

Kujony-pg 3

IV. SWAYS, INS AND OUTS, TURN ON COIN

- 1-2 In shldr-waist hold, M facing LOD, dance 2 Kolysany steps, first to M's L (twd ctr of circle), and then to R.
- 3-4 Turn individually twd ctr of circle with 3 steps, M step L,R,L, and W R,L,R; hands on hips. Repeat with opp ftwk and direction.
- 5-6 In Semi-open ballroom hold, dance 1 Basic step twd the ctr; reverse hand hold and dance 1 Basic step out of the circle with opp ftwk.
- 7-8 Dance Na Talarku figure in place turning CW as much as possible, but usually 1 1/4 turns; end with M's back to ctr.

V. FORWARD, TURN, STAMPS, AROUND MAN, SWAY AND TRANSITION

- 1-2 Dance 1 Basic step moving in LOD, and then reverse hand holds and dance 1 Basic step backing up in LOD.
- 3-4 Make 1 complete turn away from ptr in LOD, M turning L with 3 steps (L,R,L), W turning R (R,L,R). End facing ptr (M facing out) with hands on hips (meas 3). M step to R on R ft and stamp L ft 2 times, W step to L and stamp R ft twice.
- 5-6 M drop onto L knee, L hand remains on L hip and R hand reaches to take W's L hand. W dance 2 Basic steps while circling the M CCW, R hand on hip.
- 7 Dance 1 Kolysany step to M's L (LOD).
- 8 With 2-hand hold and hands extended somewhat to sides, dance 1 Basic step to L (CW), M starting with R ft, W with L. At end return to semi-open ballroom hold facing LOD to begin dance again.

Dance repeats three times more.

Oakland welcomes the

57th Annual Festival of the Oaks

By Mel Mann

Mark your calendar and save February 13th to enjoy the premier folk dance festival in the East Bay.

Susan Cashion, from Stanford University's dance Department, is a fine, accomplished dance teacher who will be instructing us in Latin American and Mexican dances from 10:00 am to noon.

She has taught at Stockton folk dance camp and other dance camps, as well as many workshops and institutes too numerous to list here. She received her MA in Dance at UCLA, and a Ph.D. in Anthropology at Stanford. Susan has been a teacher of Dance Anthropology, Modern Dance, Mexican and Latin American dance forms at Stanford since 1972. She was a Fulbright dance scholar to Mexico and Chile and has received honors from these countries. She is the former President of the California Dance Educators Association, and he Artistic Director of Grupo Folkloric Los Lupenos de San Jose. Lunch can be bought from the Laney College Dance Department or you can check out the many nearby restaurants in Oakland's Chinatown a few blocks away. The California Folk Dance Federation will welcome any and all dancers who wish to attend a membership meeting during the noon hour.

At 1:30 pm, general international folk dancing will begin and will include the dances Susan taught in the morning. At 3:00 pm there will be a special demonstration of the excellent dance skills of our host, Danny Nguyen and the talented Laney dance performing group.

This gala event is co-sponsored by the California Folk Dance Federation, the Laney College Dance Department (Danny Nguyen, Chairman) and the Berkeley Folk Dancers. It will be held on the massive wooden floor in Oakland's Laney College gym. You can even come by BART since the Merritt Station is one short block from the college. If you plan to drive, there is an adequate student parking lot or you can use the Sunday unrestricted street parking.

Free refreshments will be served all afternoon.

For more information contact Mel Mann, Festival Chairman, (510) 527-2177 or meldancing@aol.com

Let's Dance! - February. 2005

FOLK DANCE FEDERATION OF CALIFORNIA, INC. PO BOX 789 KENWOOD, CA. 95452

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Wes Takara

Welcomes

the

Festival of the Oaks

And the

Sweetheart

Festival

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Letter to the Editor— Videotaping Institutes

Dear Gary,

In the last Let's Dance there was a "letter to the editor" regarding videos of institutes. Bruce Wyckoff made videos of the Federation Institutes for many years for the Research Committee. We currently have them at our house and have made an index for the Committee. Not much has been done with them. These were made just for the Research Committee's use. Most of those institute dances were taught at Stockton and people there could order the camp videos. Teachers sometimes give permission to videotape their workshops and sometimes they don't.

What they universally don't like is to have a lot of people video taping as it can be very distracting. Also, there is always the risk that someone will make a habit of taping workshops and then go off and sell copies. The Research Committee usually won the teacher's permission by promising not to make copies and keeping the copy for Committee use only. For non-Federation events, it would be up to the sponsoring organization and the teachers to make video arrangements. We do not know of any general policy about this.

-Louise and Bill Lidicker

Alexander Pope (1688-1744) To Lord Bollingbroke Not to go back, is somewhat to advance, And men must walk at least before they dance