

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING • July/August 2005



Our thanks to
Dennis Boxell for
these photos from
his 1964 research
in Bulgaria
(See article on page 7)

Dancing in Ihtiman



Belogradchik dance

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

Let's Dance!

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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 September issue must be received by August 1.

Please send to: Gary Anderson, Editor

Box 548, Woodacre, CA 94973

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

Join now:

Membership rate is \$22.50 per year (plus \$5.00 for foreign) (Associate member)

Mail applications, renewals & checks to:

Folk Dance Federation of California, Inc.

Sidney Messer, Membership

P.O. Box 561

Sausalito, CA 94966

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email: tspolaris1@aol.com

PRESIDENT'S MESSAGE

By E.C. "Vick" Vickland

The baton has been passed to me to be the Federation President for the next year. Laila has done an excellent job, with a little help from her friends, of rejuvenating the Federation and building some excitement for the future of the organization. More and more dancers are beginning to see this as an effective organization for the development and promotion of folk dancing. I hope we can build on this and make it a very effective organization to which all or most folk dancers will want to belong.

Times have changed; our needs have changed; the needs of the folk dance movement have changed and are changing. The activities of the Federation need to change to continue to be meaningful. Some people have raised the question of whether we even need a Folk Dance Federation. People can get information they need from the internet. We don't travel as much to other areas' festivals, raising the question of whether we need to coordinate dances taught in the various localities. Do we need to coordinate publicity, or is it sufficient for each club or area to take care of its own publicity needs?

Some of our current activities include the publication of our great magazine, thanks to Gary Anderson and various contributors, disseminating dance instructions through the magazine, in booklets, and now on the internet, learning and disseminating information as to what dances seem to be popular around the north state, keeping up our website, www.folkdance.com so people from out of the area can find our groups. So what do you think? Are these activities worth supporting? Is the Federation meeting today's needs? Are we doing tasks that are no longer meaningful? Are there things we *should* be doing?

When public radio and TV have their "pledge weeks," they urge listeners and viewers, if they find the station useful and important, to give what they feel they can afford, but to give something. I believe the same is true for the Federation. If all of us who think the organization is important and useful give what we can afford in the way of time, nobody will get burned out. There are many possible tasks, large and small, and we members have a variety of skills. What skills do you have to contribute? If nothing else, share your ideas through Let's Dance! I am looking forward to an exciting year. Help me make it so.

—Vick

Next Board and Assembly meeting October 23

There will be no Board or Assembly meeting at the Sonoma Festival, September 10. The next Board and Assembly will meet at the Harvest Festival, in Fresno, on October 22 and 23.

—Vick

Ezra Pound (1885-1972) ABC of Reading (1934)

This author's conviction on this day of New Year is that music

begins to atrophy when it departs too far from the dance; that

poetry begins to atrophy when it gets too far from music.

From the editor...

The editor of Let's Dance! is an appointed position and I want to thank Vick Vickland, our new president, for re-appointing me to this post. I hope the readers can tell that I rather like doing this.

Assembling a magazine is a lot of work, but there are those who make it much easier. I want to thank all of you who have contributed articles and sent letters. The magazine could easily be filled with articles from online sources, but it is the articles from our members and friends who make the magazine much more relevant to today's dance situation.

I want to give particular thanks to Laila Messer for being so helpful in getting us started and keeping us supplied with pertinent articles. Laila has that unique quality of being able to talk to people at dances and ending up with an article for Let's Dance! Thank you, Laila.

—Gary Anderson, editor

Letters

Club Histories? Yes!

Hi Gary

A thought that crossed my mind this morning. How about devoting a column or a page to Nostalgia. You could extract "historical" items and other items of interest from L. D. issues of 50 years prior. It could be called something like "LOOKING BACK - 50 years ago this month".

Pat had another idea. Ask member clubs to write a brief history of their club—how and when it was formed, teachers they have had, what it was like in its heyday, what it is like now...

Al Lisin

Al—I like both of your and Pat's ideas. We have run a few articles from old issues and I'll try to do more. Space is a consideration.

Club histories are important and it would be great to get them. How about it clubs—can you appoint someone or form a committee to write-up your club history? We would love to have them. Let's make Let's Dance a record of who we are and were.

—editor

Dear Editor,

I like your magazine. I recall past good times and good people.

—Robert Roelofsen

Thanks Bob—It's nice to hear from our experienced dancers. There is an article from 50 years ago about the Festival in Marin in this issue. We hope that all our readers will enjoy articles about the old days.

—editor

Errata

On the cover of the May/June issue we said that Ventzi Sotirov was teaching Romanian dances at the Camellia Festival—he was teaching Bulgarian Pirin dances of course.

In the same issue, on the back cover, we identified the two dancers doing a turn in Swede/Finn Mixer as Carol Friedman and Mel Harte. We were half right, the dancer on the right is Mel Harte but dancer on the left is Phyris Tobler. Our apologies to Carol and Phyris.

Errors that are not in our bailiwick: We have been asked why dance descriptions had been erroneously published by Let's Dance. We publish dance descriptions as supplied to us by the dance committee.

July/August, 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

The deadline for the September issue is August 1

Upcoming Events—

- July 3-9** **Aranykapu Tábor Hungarian Dance and Music Camp.** Camp Cadazero. Ferenc Sára and Zsuzsanna Varga teaching dance, the band Téka playing and teaching music, Beatrix Tárnoki teaching singing. For information: website: www.aranykapu-tabor or call Laurie Raz-Astrakhan 510-526-7757 or Marjorie Nugent 510-553-9157.
- July 15** **"Blue, Red and White, World Dancers' Delight"** Berkeley Folk Dancers Fun Night, 7:45 to 10:45 pm. Live Oak Recreation Center, 1301 Shattuck Avenue, Berkeley. Contact Bill or Louise Lidicker, 510-528-9168 or llidicker@aol.com
- July 17-23** **Humboldt Folklife Music and Dance Festival.** Blue Lake (off hwy 299, 15 minutes from Arcata), Humboldt County. For information: 707-822-5394 or www.humboldtfolklife.org
- 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
- July 28-31** **17th Strauss Festival "Happily Ever-After",** Elk Grove Regional Park, Elk Grove. Free to the public, \$10.00 per car parking fee. 916-714-2527 or www.StraussFestival.com
- July 29-August 6** **Lark in the Morning Music/Dance Camp.** Mendocino Woodlands. For information 707-964-4826 or mickie@larkcamp.com or www.larkinam.com
- August 14** **Little Festival of the Redwoods.** Potluck picnic at noon in Armstrong Redwoods, Guerneville. All request dancing 1:30 to 4:30 pm. At Guerneville Veterans Memorial Bldg. Donation \$5.00. Picnic supper back at the Redwoods 5:00 pm. For info 707-546-8877 or 415 892-9405.
- September 11** ***Fiesta de Sonoma.** Veterans Memorial Bldg., Sonoma. Federation meetings in the morning. Delegate luncheon. Dancing 1:30 to 4:30 pm. Donation \$5.00. For info 707-546-8877.
- 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
- September 17 & 18** **The 17th Annual Glendi Ethnic Food Fair.** Dance to live Balkan music with Edessa. \$8 adults, \$5 seniors, under 12, free. St Seraphim Orthodox Church, 90 Mountain View Avenue, Santa Rosa, (off Santa Rosa Avenue, just south of Friedman Bros.). Info: 707-584-9491 or www.glendi.net
- September 22-25** **The 9th Annual Pourparler** will be held at the Williamsville Hall, Williamsville, Vermont. For those who teach folk/traditional dance in schools and community events. For registration forms and information, contact Sanna and Mars Longden, 800-894-4378, www.NFO-USA.org or SannaMars@aol.com
- October 22 & 23** ***Autumn Harvest Folk Dance Festival.** California State University Fresno, South Gym. More details to come. For information contact Fran Ajoian 559-255-4508
- November 25 & 26** **The 54th Annual Kolo Festival** comes to San Francisco Thanksgiving weekend. Two days and evenings of dance lessons and dancing to live music. Great teachers, great musicians, great dancing! For information call 1-800-730-5615 or visit our website: <http://balkantunes.org/kolofestival>

**denotes Federation events*

Note: Many groups have a summer schedule. Check before going.

Federation clubs—

SAN FRANCISCO COUNCIL

Chang 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: Sac-toCDS@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 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 530-265-6533, email: dance7@sbcglobal.net

First Fridays—Contra Dance. Sacramento Country Dance Society. Clunie Memorial Building, 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. 3rd Thursday, June–August, 6:30 to ?. Old Schoolhouse basement, 14531 E. School Street, Amador City. Contact 209-267-5052.

July 24—Pairs & Spares Picnic. 11:30 am, Herald Park, Herald. 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 Schuld-heisz, 209-745-9063.

Selective Saturdays—Balliamo! Sierra Two Community Center, 24th Street and 4th Avenue. Contact Doris Becker, 916-482-8674.

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

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 (209-578-5551 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.

There will be no dancing from August 22 to September 6

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

In addition to the weekly classes, BFD will hold Community Outreach Dance Nights on Tuesdays, July 19 and 26 and August 2, 9 and 16 at the above location from 7:45 to 9:45 pm. Contact Claire or Al George, 510-841-1205 or algeorge@comcast.net. Please check before coming to BFD.

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 ftjtripi@juno.com

PENINSULA COUNCIL

July 9 and August 27—Peninsula Folk Dance Council party. Parties start at 8:00 pm. Bring a little finger food to share. Cost is \$6.00. St. Bebes Church, corner of 2650 Sand Hill Road and Monte Rosa in Menlo Park. For info call Al Lisin 408-252-8106.

July 16, August 20 and September 17—Menlo Park Folk Dancers. 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. Free refreshments provided. Call for information, Marcel Vinokur at 650-327-0759.

September 10—Santa Clara Valley Folk Dancers' party at St. Bebe's Church, 2650 Sand Hill Road at Monte Rosa in Menlo Park. Parties start at 8:00 pm. Free refreshments provided. Cost is \$6.00. Call Maxine Burnham 408-739-0500 for info.

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.

First and Third Saturdays—International Dancers. 8:00 to 10:00 pm at Cynthia Merrill's Dance Studio, 4750 N. Blackstone near Gettysburg Street, Fresno.

Fifth Saturday dance, July 30, at Lafayette Center, Princeton Street, West of Blackstone, Fresno. Fran Ajoian 559-255-4508.

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 July 2, Sept. 3, Oct. 1, Nov. 5, Dec. 17—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. Closed for summer, 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.

Santa Rosa Folk Dancers are on summer vacation June - Aug. Resume dancing Wednesday, Sept 7, 1:15 pm., Willowside Hall, 5299 Hall Rd., Santa Rosa. 707-546-8877.

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 ftripi@juno.com

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

Other groups—

BAY AREA—

Stanford International Dancers. 8-11:00 pm. Fridays, Flex-it Aerobics Studio, 425 Evelyn Avenue, Mountain View. For info call Barbara 650-966-1775. No street shoes.

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. 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. Usually third Wednesday. 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

Other dancing—

Greek festivals—To find Greek Festivals anywhere in California, use the website: www.greekfestivals.bravehost.com. This site lists the festivals from all over California and has other information and links about Greek dancing.

Papa's Taverna—Live Greek music and dancing and belly dance shows Saturday and Sunday. Greek food. 5688 Lakeville Road, Petaluma. Reservations, info: 707-769-8545.

Little Switzerland—Food and bar. Occasional live polka music. Call first—707-938-9990. Corner of Riverside and Grove, El Verano (Napa Valley).

Teske's Germania Restaurant—255 North 1st St., San Jose. 408-292-0291. Monthly Bavarian dance music, call first.

We would like to expand our listing of other dancing—do you know of any restaurants, etc. that have dancing regularly?

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

How I Annoyed Bulgarian Communists and Found Folklore

By Dennis Boxell
dennisboxell@msn.com

In 1964, I went to Bulgaria for the first time. Since then I've probably visited all parts except the Rhodope Mountains, with an extensive look at villages in the Shope region, Pirin, Thrace, and in the North from Shumen to Pleven, including along the Danube River. I found dances that delighted me which I've hardly ever taught to folk dancers, and I still have field recordings from my first trip that I haven't released.



One day in 1962 while I was a student at U.C. Berkeley, I had a call from the Mandala folk dance club. A Bulgarian man was there who didn't speak much English, but needed some help getting around the Bay Area and was looking for an American who understood some Bulgarian. So I went over and met him. He was a photographer named Konstantin. We started dancing. I knew a couple of steps of the Chetvorno Horo. He said, "In my village we do it this way," and showed me another step. I took him out to dinner and offered to drive him around San Francisco. I didn't realize that a lot of other people wouldn't have taken the trouble. He said, "If you ever come to Bulgaria, write me a note, or send me a telegram, and I will come to meet you." Well, I knew people on tours say these things and often don't come through with them. But I was planning on going to Yugoslavia and told him that. He said, "Send me a wire from Yugoslavia when you are ready to visit my country."

In 1964, after I had been in Yugoslavia for about a year, I thought it was time to go to Bulgaria. I sent a wire from Belgrade to Konstantin and caught the train to Sofia. At the station in Sofia, while I was marveling at all the new sights and savoring my first impressions of a country quite in contrast to the one I had just left, a long black limousine pulled up. A chauffeur in a cap called out to me in Bulgarian, "Are you Mr. Dennis Boxell? Come here, please, one moment." The back door of the limousine opened. Long shapely legs in nylons slipped out. It was a beautiful blonde.

She said, in perfect British, "Hello, Dennis. I'm your interpreter, Natasha. Konstantin sent us to pick you up." Could this delegation have been sent by a lonely peasant from a Shope village? "Where is he now?" I asked. "He sends his regrets," she said. "He couldn't come himself because of important Government business. You see, he is the Minister of Education and is kept very busy with his official duties." I was astonished. She went on, "He'll see you, he'll see you in a day or so, we'll set up an appointment. But please, first we must take you to your hotel."

I climbed into the limousine, and they took me to the Rila Hotel, the great luxury hotel in Sofia at that time, and brought me to the penthouse suite. I said, "My goodness, I didn't expect all this from the cup of coffee I bought Konstantin and the little driving I did for him. I only wanted to thank him for the Chetvorno he showed me." They said, "Here's your

schedule." I said, "What?" They said, "Your schedule for the next two weeks, Mr. Boxell. You'll have Bulgarian language lessons every morning at ten. At noon, you'll go to lunch at famous folklore restaurants, listening to the best kaval, gaida, and gudulka players, enjoying our finest folk singers. Then a nap in the afternoon, or if you prefer, time to shop in our bazaars. In the evening, on the first night, the Maiakovski Ensemble; second night, Koutev Ensemble — all the folklore troupes of Sofia, plus a little trip to Blagoevgrad, Macedonia, for the Pirin Ensemble, one of our best."

It was quite a schedule those first two weeks, and I was thinking it was very good of them. Yet still coming, after all that, was the "Ten Day Grand Tour", to visit remote parts of the country. Several interesting folklore areas throughout North Bulgaria (the village of Dragoevo near Shumen) and in Thrace (the villages of Petrovo and Opan near Stara Zagora), the Valley of Roses and even the Rila Monastery. Chauffeured, hotels paid for, everything done and provided by the Slavyanski Komitet. I was flabbergasted. I was twenty-four years old, and all these things were lavishly being given to me as the only American to befriend a lonely Shope traveling through our land. I never forgot what that one small gesture of mine meant to a man from a Balkan country. Hospitality is tremendously important to them.

So my two weeks in Sofia began. But as these people escorted me from dance group to dance group, I couldn't conceal the disappointment from my face. They asked, "Isn't this wonderful? These are our best ensembles. Isn't this what you came to Bulgaria for?" I said, "I'm so sorry. You certainly are wonderful to me, and these shows are so beautiful, and the dancers are so talented" — and they were talented, the groups were marvelous for talent and skill and overall dance ability — "but it's not what I came to Bulgaria for." "What," they said, "what?" "Well, no," I said. "There's something missing in my heart. I want to see village people dancing, to music by typical Bulgarian instruments. I don't want to hear 101 gudulkas or 50 gaidas playing all at once. That isn't the sound I love. I'd be happy with one accordion and a drum, thank you, or one gaida and tapan. Or a small band with clarinet, or violin lead." "Well, we don't have that," they said. "We have Grand Art." This went on all through those first two weeks until we hit the Grand Tour.

After we had met with and seen the Pirin Ensemble, I was even more miserable. By that time, they thought I was crazy. "If you don't like these Macedonians....! They're the best we've got!" So they started calling ahead. "Change the plans! He doesn't want to see the State Folk Ensemble, or the People's Wine Bottling Plant. He wants to go to a village wedding." They were on the phone constantly. I was prodding them. "Well, do you have any weddings happening? We have this guest here. He wants to see a wedding. He wants to see folklore events. Do you have any people in costumes? You don't? Well, put them in costumes. We're coming in four hours and we want the whole village in costumes, celebrating something or other, we don't care what."

So I finally got to see villagers. The first stop was outside Stara Zagora, in Thrace. Some of them, especially

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women, still wore their costumes as daily attire. The whole village dressed up and re-enacted part of a wedding for me. Then, as long as they were dressed up, they danced. The whole village performed with great gusto a Pravo Trakiysko and at the end, the men separated from the women and broke into a Chesto, powerfully intense and delightful to watch. That was wonderful.

My hosts grew impatient and very annoyed with me and this village stuff. They were, after all, members of the Communist Party, and they were trying to show off the most impressive accomplishments of their modern Communist state. They were disappointed in me. They tried hard to take me to steel mills and factories. I was only happy with peasants. They would sit in the car bored and anxious to move on while I eagerly explored each new village we visited. They were so unhappy. My beautiful blonde interpreter pouted. "This is disgusting, these villages. We don't understand why you've come so far, from a great country like America, to see these peasants dancing around in their simple surroundings with their crude, coarse ways. We want to leave right now for the luxury hotel in Stara Zagora, with the red plush carpeting and classic European dining next to the night club and bar, and get some real food."

At the moment, we were at the most exciting wedding I had ever been to. I was sitting at the men's table parallel to another long table set up for the women. Bread was being brought to me — home-made bread. It smelled so good. There was chorba, a great big goulash-type soup. Roast chicken. Lamb. Rice pilaff. Shlivovitsa. No one makes shlivovitsa like the Thracians — the most golden, wonderful plum brandy in the world. And wines, with their rich tastes. Real food? I was beside myself. I said to Natasha, "No, I don't want to leave." "You're impossible, Dennis! You're the most unpleasant guest we've ever had! We're thinking of canceling the tour and returning to Sofia immediately! We can't stand these villages any more!" I let them sit and pout, and I went back to the raucous sounds of Thracian clarinet, violin, accordion and drum. The wedding party was enjoying a wild Kyuchek in 9/16 rhythm and I joined them. But right then and there I made up my mind to come back later on my own. Fortunately, after the tour, I was able to stay in Bulgaria for three more months. And yes, I did go back.

The excitement for me, then and on my later trips, was seeing what people did for their own entertainment. They loved spectacle. I'm using the word in the French sense — a gala event with lots of colors and music and food. They loved to dress up, have a big festival, put on all the old-time costume pieces. They were amazed to find an American like me who was interested in the costumes. I had done my homework in the museums, so I knew the right questions to ask. "What about that little bracelet the girls used to wear?" They were delighted. "You know about that?" And they'd rush to their trunks to dig one out and put it on so I could see the right way to wear them.

I wanted to understand each area I went to. I wanted to learn all the dances of Thrace, all the dances of Shope-land. After that, I went up to Pleven and got a big surprise seeing the Vlach and Romanian dances up there. Those are dances like Cherkaska and Kamenopolsko and Chekuryankino. The versions of those three dances that I later taught are just ar-

rangements of village dance steps edited to fit the recorded music. One reason I love to have live music for teaching, as a University of Chicago festival gave me in 1990 and an Atlanta, Georgia, festival did in 1999, is that you can understand better how the dance works: dancing each step as long as you like and then signaling the musicians to go on, either slowing or speeding up the tempo.

In Thrace, the great dances are Ruchenitsa — done all over Bulgaria — Pravo Trakiysko, Paidushka, Trite Puti. From Stara Zagora to Sliven, and south to Haskovo and Topolovgrad, is where they do Chesto. Everyone is dancing the Pravo, and after a while, as the music grows faster, the men break out of the line, come forward, and start fancy tapping steps. Around Sliven there are many variations of Trite Puti. Throughout Bulgarian Thrace and down into Greek Thrace (as in much of Southeast Europe, Thrace is an ethnic region that political boundaries run through; another part of Thrace is today in Turkey), they love a dance called Kyuchek, in 9/8. Greek Thracians call it Syngathistos, because it is danced in couples. Around 1923, Greeks in Thrace were resettled into political Greece. I became especially interested in them in 1985 because of the work I had begun to do with the U.S. Greek community. Anyway, no Thracian wedding would be complete without that dance. It can get raucous. Thracians use their arms and hands in very tasty ways.

The Shopluk borders on Serbia and Macedonia. The Serbs have a certain looseness of the upper body that Bulgarians don't. The natrisané, or trembling of the body which so many people associate with Shopes, mainly appears in their local step that Bulgarian dance teachers call shopka. The Shopes also enjoy a variety of unusual rhythms, like 13/16 for the dance Petrunino, 11/16 for Kopanitsa, or the amazing 25/16 for the dance Sedi Dimka (7+7+11) and, of course, Ruchenitsa in 7/16. A basic dance form that Shopes share with Macedonians is called Graovsko on the Bulgarian side and Kopachka on the Macedonian. They start to fancy it up. They add such embellishments that, before long, we don't recognize it. All the little places are completely filled in with hop-step-steps and twizzles and twinkles, especially as the music grows faster. That's very exciting and one of the reasons people are attracted to Shope and Eastern Macedonian dance.

Actually I found more things in common than different throughout the Balkans. It's true the costumes are different, and each region has its own dances, its own style and idiom, its favorite songs and melodies. But we magnify the differences in grotesque ways. We should be studying the basics, the things in common. Then to enjoy dancing like a Thracian, or like a Shope, would be much easier for us. I've definitely found that true with performing groups.

It's very interesting trying to put folk dances on the stage. I met the famous choreographer Kiril Haralampiiev in Bulgaria. In the early days he had what I consider the right philosophy. You learn dances from the village. You perform village steps and you maintain the village idiom. Even though villagers might not do all those dances together or quite such complex combinations, your work is at most to amplify or concentrate. It is as if you put on the best saint's-day dance or wedding ever, with all the best dancers and musicians there. The stage should display the dances, not distort them. Seventy per cent of the impact comes from the traditional village dance

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style and technique — how they are done; thirty per cent from how you edit and frame them.

Everything has to be based thoroughly on the village. In Bulgaria, as is the case elsewhere, not everyone has understood this. Instead it was, "I'll go to choreography school and study geometric figures. Those villages are dirty and the villagers are simpletons anyway." Fantasy became popular. And of course with State performing troupes, many people joined them for political and personal reasons more than from taking delight in the traditions. The curious thing is that while I keep hearing how this fantasy approach pleases audiences, it doesn't last. In today's language we might say it isn't good ecology; it may bring a rush of energy, but you can't live on it. I've had great artistic satisfaction, and won applause and prizes, by teaching folk dancers and performing groups to be as authentic as I can. They tell me they have more fun that way and I do too.

Thank you, Dennis Boxell for sharing your experiences and photos with us. Those of you who have come to dancing recently may not know of Dennis. Many of our favorite dances have come through the research and efforts of Dennis to record and preserve the music and dance of the villages.

Dennis Boxell in 1996



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So you want to start a dance class!?

by Loui Tucker

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

As someone who currently runs three dance classes a week, the first question that comes to mind is: "Why would anyone *want* to start their own dance class?" It's a lot of work, a near-constant responsibility, and fraught with diplomatic land mines.

It could be because you've just moved to a new city and there are no dance groups or classes at all (how could that be?!). Perhaps there are some dance venues, but not on a convenient night; or there are some classes, but the dances are too easy or too hard or there isn't a mix of dances that you like. Perhaps you are at that point in your life when taking on a dance class seems like a positive step.

Whatever your motivation(s), I hope this article will be of assistance, and if you are just an innocent dancing bystander or just curious about the process – read on!

Blessed Be!

I hope this first step is obvious: before you even begin your search for a hall, if the area already has a class or classes, take the teacher(s) to lunch. Explain why you want to open your own class. Invite the advice, assistance, cooperation, even the support of those teacher(s). Establish a collegial tone and an open door policy. If there is an existing dance population, please don't start a holy war in your area by deliberately alienating the current teacher(s) and dividing the dancing population.

Location, location, location

With the blessing of the local leaders, now you need a dance hall and you need to reserve it for a time and date that are convenient to you, and hopefully without causing a conflict with or seriously impacting any existing dance class(es). Assuming you don't have the degree or credential required to teach at a college or university, consider starting your search in other places where there are already classes: community centers.

Most cities have at least one community center that offers classes to residents of the surrounding areas. Pick up a catalogue of current class offerings and see if they already have other dance or exercise classes. If they have similar classes, convincing the manager of the center to add another dance class should not be difficult. You can still pitch the idea of a class if they don't have such classes, but it may be a harder sell. And don't forget to check out any community centers that are focused on the ethnicity or religion of the local inhabitants, such as a Jewish Community Center or Slavic Community Center.

Other possibilities include exercise facilities and gyms. If they don't have a full slate of exercise classes, perhaps they will welcome a low-impact aerobic activity such as folk dance in their schedule.

Check the local yellow pages for other classes specializing in other types of dance such as ballroom, Latin, tap, ballet, and jazz to see where those classes are held. A local dance studio might be willing to rent their hall to you as well.

Finally, connect with local wedding and event planners. If they have been in business for very long, they know the location and availability of all the available church and private halls.

You may think that a hall located close to any existing dance population would be ideal, but that may be less critical than you imagine. Existing dancers will travel farther for certain features, a great wood floor, for example. On the other hand, if you're starting the first dance class in your area, a centrally located hall is your best bet. New dancers are not that fussy about the dance environment, and will look first for activities close to home.

Make your list, check it twice

You've found a wonderful hall with a great wood floor in a centrally located church basement! The price is right, the location is perfect -- you're in love! As with any relationship, step back, take a deep breath, and consider some of the following (not necessarily in order of importance):

- * The floor (size, condition, and maintenance)
- * Parking (quantity, proximity and cost)
- * Ventilation, air-conditioning, heating. Is the hall going to become a sauna every summer?
- * Neighbors who might complain about loud music late at night
- * Acoustics and noise conflicts. Is a choir rehearsing across the hall at the same time?
- * Storage (unless you plan to bring all your equipment with you to class)
- * Kitchen access (temporary storage for refreshments, hot water for coffee/tea?)
- * Bathrooms
- * Access to public transportation

You can't have everything (in a relationship or a dance hall), but don't be fooled by a pretty face, umm, dance floor.

Timing is everything

Once you've narrowed down your choice of dance halls, start talking to the dance hall managers about the possible date and time for your class. Keep in mind what day, what time and for how long you'll want to hold your class.

Besides picking a date and time that are convenient to you, take time to consider both any existing dance classes and your prospective attendees. Even if you are clearly offering alternative content (easier dances, harder dances, different mix of partner/non-partner dances, emphasis on a particular ethnic group), you are still asking current dancers to either (a) switch to your class or (b) add another night of dancing to their schedule. Also, if you schedule your class on the same day as (or even one day prior or one day after) a popular existing class, you are inviting discord. If the existing class is on Mondays, try for a Thursday. If the existing class is on Wednesdays, try for Monday or Friday. A day or two in between will give dancers a day to rest and give you points for being diplomatic and a good sport.

Also, take a look at other important activities in your community. If you're new in town you may not realize that everybody attends Bingo Night at the local Elks Club every

Thursday night or Contra Dancing draws 80-100 on Monday nights. You probably don't want to compete with a really popular long-standing event.

Don't bite off more than you can chew.

If the existing dancers are used to a two- or three-hour class, go ahead and schedule a class of similar length. If you're starting the first dance class or a class for beginning dancers, however, go easy on your students. A one-hour class will probably be long enough. It is a better tactic to leave them wanting more rather than exhausting them. Once the class is established, your students will be first ones to tell you when they wish the class was longer.

Keep an eye on the future when you're scheduling your class. Even if you're only looking for a one-hour class at the beginning, leave yourself room to grow. If your new dance class is sandwiched tightly between two established classes, you'll have to change the day and/or the time slot if you want to increase the length of your class.

Does Money Make the (Dance) World Go Around?

When it comes down to paying for the class, you may not have any choice if you are working with a community center. They must charge for their classes in order to exist. Even if you are able to hold the class and not charge for it (a local church offers you free space and you don't need the income), consider charging for the class anyway. Contrary to what you might think, it actually is NOT such a good idea to provide the class for free. It is my belief that your students will value what they pay for. Also, if they are compassionate and thoughtful people, they will not want you to lead and teach and work for free. Finally, no matter how altruistic and good-intentioned you feel at the outset, there may come a time when you will start to resent the time spent on something for which you are not paid.

That said, there are a number of funding scenarios you should consider if you can.

- * You collect the fees from the students and pay by the hour to rent the hall.

- * The institution collects the fees from the students and pays you by the hour to teach.

- * Either of you collects the fee and you split the income on a percentage basis.

Consider these factors before you decide:

- * If you pay by the hour, and the class grows, you get to keep the increased income. However, if that happens, will the facility want to renegotiate and, if so, how often? If you don't agree to pay more for the hall, will they want to bring in someone who will pay more per hour for the hall?

- * If they pay you a flat fee per hour, and the class grows, they keep the increased income despite that fact that you created the increase. Will you resent that?

- * A percentage split works for both you and the hall. Renegotiating will not be necessary if the class grows.

[In case you are curious, two of my three classes use the percentage split and in the other I am paid a flat fee for my time.]

Build it and they will come

So now you're like a bride with a hall, a caterer, a band — and no groom. You need dancers!

TO BE CONTINUED

Changs Family Night a Success!

"This was a lot of fun! Thanks!"

"We loved it! Thank you!"

"Please keep having these. Every Fri if possible! I need something wholesome and constructive for my kids!"

"Thx for snacks & patience with the kids."

"Count us in! Thanks!"

Those are just some of the comments written by people participating at a Family Folk Dance on the evening of May 27, 2005. It took place in San Francisco at Changs International Folk Dancers.

Under Ann Brown's expert guidance, fifteen children -- ages three through nine -- and their thirty-two parents and friends were kept dancing and smiling for an hour and a half. One three-year old boy, Myles, reluctant to get involved, kept hanging onto his mother until something tempted him to get out on the floor. Soon he was doing a progressive trio dance where the trios were composed of people six feet tall, two feet tall and everything in between. It worked! Best of all, it was fun!

The two one-year-olds did not dance but their eyes were full of wonder and they certainly were not bored. Neither were the fifteen Changs members who came early to watch. It wasn't long before they were dancing as well. I have never seen so many smiling faces at any one folk dance event. After the hour and half devoted to Family Dance, a few remained to watch as Changs segued into its regular Friday night dancing with even a couple of five-year-olds participating.

The concept of Family Dancing is an idea whose time has come....again! It puts adults and children into a pleasant activity. It also offers the chance to accomplish what we folk dancers have long wished, that of attracting more people, especially younger people, to folk dancing, or as Ann says, "this beautiful legacy we enjoy."

For the last two years as president of the Federation, I felt I was steering a sailing vessel without a course or specific port to reach. The winds were light and getting lighter. Finally, we were in the doldrums. All we could do was wait for the wind to come up so we could adjust sails, set a course and sail towards our destination.

That wind has come up. Member Esther Landau was the first to sense the breeze when she suggested Changs have a family night. Luiselle Yakas, Ann Brown and I also felt that breeze. We all were excited to get this boat moving. When you've been in the doldrums, any breeze is welcome. You take advantage of whatever wind comes up so you can reach your destination and, hopefully, have a nice trip.

Clubs interested in increasing their membership might well consider developing a Family night. There are children everywhere. There are parents looking for wholesome activities for them as well as themselves. So let's take advantage of the breezes we have. When you know where you're going, any wind is a fair wind.

Changs will continue to offer a Family Folk Dance night on a monthly basis. Only time will tell how successful we will be. We are simply on a course of providing dance for families using the best teachers we can find. To us, it seems like an excellent course.

—Laila Messer, tsolaris1@aol.com

Looking Back—July, 1955

Al Lisin has suggested that we do more from past issues. Here's one from fifty years ago. This was a great issue and it was difficult choosing an article. I finally decided on Marin County's July festival at College of Marin, titled "Decade of Dance" because of all the dances mentioned. I think our experienced dancers will recognize many of the names and dances.

—editor

"Decade of Dance," Marin County's tenth July Festival at the College of Marin, Kentfield will welcome the Federation on Sunday, July 10.

The Marin Dance Council, Inc. has arranged to bring back some of the outstanding exhibitions presented each of the past ten years in Marin. The Council hopes the exhibitions chosen will bring back memories of happy festivals of the past.

Marin County had festivals even before the ten at Kentfield. The Tamalpais International Folk Dancers presented several at San Rafael ably led by Jack Roberts, who is now the new council president.

Briefly browsing through the years—1945 was the year the Festival Workshop presented the "The Fado", Changs the "Windmill" and Berkeley, "Hrechaniki". Pas D'Espan and Vengerka were on the program and the squares were called by the Gateswingers.

In 1946 the program listed the Cowboy Polka and *one* Kolo. After dancing all afternoon at Kentfield, the participants journeyed to Sausalito's Alta Mira Hotel for dinner and an evening of dancing. One of the avid new couples at this festival was the George Murtons.

Fiesta de Julio—Bailes de los paises—was the 1947 title. The exhibitions included Kujawiak by Changs and Kirmes Tanz by the Folk Arts. New dances were Vo-Sadu-Li, Cherkessia and Hiawatha, also Buffalo Glide. The evening party was at the Fairfax Pavilion and listed Weggis Dance on the program.

In 1948 Marin "Pow Wow"ed with an Indian theme, listed Pride of Old Erin, Goralski and the Texas Schottische among the dances. The evening program was again at Sausalito, after dinner at the Alta Mira Hotel. This time the dancing was at Central School and the Circus program featured Glowworm, the Badger and Narcissus.

By 1949 the theme was again Spanish with the title Fiesta Baile for the afternoon. Ping Pong Schottische and Der Wolgaster were programmed. The evening party, held at the college, was entitled Baile de Candil and Las Altenitas enjoyed popularity.

1950! That was the year the Federation past presidents were first presented with their pins. Eight were present and Marin was proud to be their host. The program read "Dance Vacation Abroad and at Home," with a cover by Vin Davidson picturing a delightful collection of dancers from various lands. On the program Ziogelis rubbed shoulders with Lili Marlene. Chang presented the charming "Tokyo Hondo" and George Murton was president of the Federation. Other popular numbers of the day were Swingola, Koja Koja and Oh! Johnny.

The next year, '51, even the committees had fun; the first "Playtime in Marin" was presented. Mickey McGowan appeared with old-time bathing beauties (that tall, statuesque one with the strawberry blond braids was Jack Roberts in dis-

guise); Charley Reindollar was rowed onto the field in a boat with "Don" Donaldson at the oars, and Charley Bassett "escaped" from San Quentin long enough to M.C. with a real SQ guard in attendance. The first Mystery Caller stood revealed as Ursula Mooney. Changs presented the Gypsy Dance and Millie von Konsky brought the East Bay Women's Dance Circle to exhibit Santa Barbara Contra. The little comedy German band played in the evening and the dances included Spanish Schottische, Baglaens Kontrasejre and Turner Schottische.

"Time Marches on" in 1952. The new Hardly Able group presented a novel tableau of square dancers in a truck in the afternoon and another novelty square was presented in the evening by four dancing fathers, mothers, and daughters—showing that families as a whole could enjoy folk dancing. Among those present were Kreuz Koenig and Beseda.

By 1953 "Fun in Marin" evolved from the longer title Playtime, and the Folk Arts presented Los Petates which fitted the theme perfectly. Frank Kane worked hard all afternoon sketching, and the evening exhibitions presented by the Dance Guild, the McDonald Trio, Festival Workshop and Changs were excellent.

Last year was again "Fun in Marin." Highlights of the afternoon were "San Quentin's Little Stinkers," a junior square dance group and Charley Bassett's pride and joy—the second mystery caller—appeared in the guise of Joe Angeli. The Norwegian Leikering presented two very enjoyable dances. The evening program had many outstanding exhibitions. The Scottish Highland Dancers presented three dances as only they can; Changs and the Cayuga Twirlers and the S.F. Folk Arts were on the program as well as the dance Guild and the Trachtengruppe of the Naturfreunde—indeed a program that will be hard to match.

So now we come to the tenth festival, and again on the job are the many dancers in Marin and visiting from outside the county who combined to make the last ten years a "Decade of Dance" and "Fun in Marin."

The program for the festival also appeared in the magazine. Among the dances listed were many that we still do:

"Tzygonotchka," Korobushka, Italian Quadrille, Laces and Graces, Miserlou, Hambo (2), Zillertaler Laendler, Hopak, To Tur, Grand Square, Scandinavian Polka, Bialy Mazur, Little Man in a Fix, Skater's Waltz and more.

Among those, that sadly we no longer do, were: Russian Peasant Dance, Polyanka, Schuplattler Quadrille, Kamarinskaya and the Dutch Foursome among others. (Does your club still do these?)

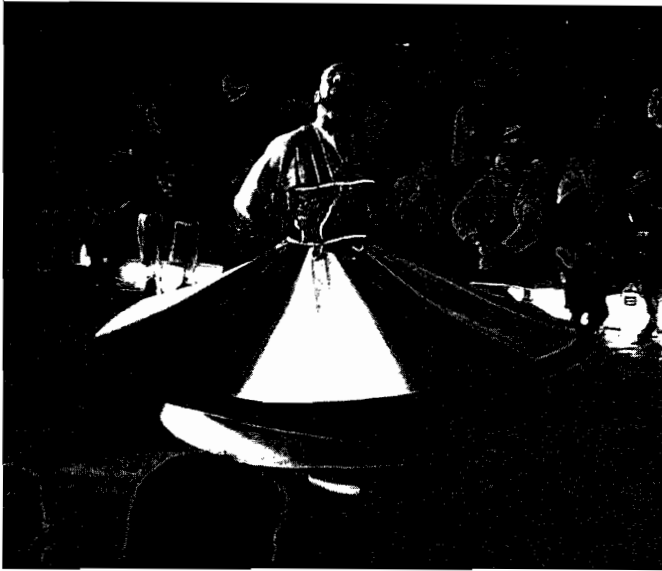
John Filcich hosted a Kolo Party.

Among the exhibitions were: the Palomanians doing Santa Barbara Contra Dance, S.F. Folk Arts doing Los Viejos, the Oakland Recreation Dance arts doing an All Men Hopak, Dance Guild doing Two Horas from Ruthenia and Changs doing Timonia.

Calling the square dances were many old acquaintances: Charley Reindollar, Charley Bassett, Ursula Mooney, (all family friends—ed.), Randy Randolph, Tracy Mills and Dan McDonald.

An advertisement on the program pages touted Catey's Folk Dance Jamboree, a radio program, at 9:30 am, Saturdays on KTIM, San Rafael, with Lee Crosby and Bob Chevalier.

THE WHIRLING DERVISH



By Sidney Messer

My personal introduction to a whirling dervish occurred when I was but a little boy and learned to sing the following song:

"She's the girlfriend of the whirling dervish,
She's the sweetest gal in town.
But every night, in the pale moonlight
She gives him the run-around..."

It went on for many, many stanzas, but not far enough to make me wonder exactly what a whirling dervish was or did...until now.

I have now learned a dervish, or Sufi, is a member of one of several Moslem ascetic orders who perform whirling dances and vigorous chanting as acts of ecstatic devotion. He (or she) would be the equivalent of a monk or friar, i.e., a religious mendicant.

Whirling began in the 13th century as a serious religious ritual dance called the 'sema' performed in a special room or building called a 'semahane'. The dance is performed as a prayer trance to Allah. During the 'sema', one's soul is released from earthly ties and becomes free to commune with God.

As a Sufi, you begin by silently walking around the 'semahane' three times wearing a black cloak representing your tomb and all your worldly possessions. You then remove this cloak revealing a voluminous skirt representing your shrouds. You have become removed from the world and stand now with arms crossed ready to begin the turning. You have become spiritually born to truth.

As you begin rotating you pass a sheik, (head man) who is standing on a red sheep skin. He is the channel through which divine grace may be achieved. You spin smoothly, slowly, by him all the while accompanied by exotic music.

Gradually the sheik will work with each of you, guiding you to find a quiet place on the floor and to revolve around that one point and radiate your spirit outward from that one still point. Once that still point is discovered, a calm and inner

knowing is achieved. The doer disappears and only the doing remains.

You revolve counter-clockwise, (as does the earth), at about 60 revolutions a minute, representing the earth's revolutions, or possibly God. With your left foot fixed in place you have a point of contact with the earth through which divine blessings can flow. You are now embracing all creation as you chant the name of Allah silently within your heart.

At a given point you will extend your arms. Your right palm will face up while your left palm will face down. Energy from above will enter the right palm, passing through your body, then through your left palm and into the earth. The sheik, standing among you and the others, represents the sun, and you, the planets, turning round him in the heavens.

The performance will usually include 12 musicians and 12 dancers as well as a master of ceremonies, the sheik. It is introduced by the master followed by three or four musical presentations and then a four-part whirling ceremony. The service ends with a reading from the Koran. The dervishes then retire to their rooms for meditation and further contemplation of God.

I found all this most fascinating especially since the concept of the earth's rotating around the sun (Copernican theory) was not proposed by Galileo until 1632, some 400 years after the counter-clockwise whirling began. Galileo came very close to being executed by the Inquisition after being convicted of heresy, but was instead in 1633 sentenced to "enforced residence". He was never again free to travel at will.

Three hundred forty-seven years later, in 1799, Pope John Paul II asked if the conviction of Galileo could be annulled. Unfortunately, this was not deemed possible since the Copernican theory itself had been banned in 1616 and there was a good chance that a new trial would still find Galileo guilty. Consequently all they could do was reverse the travel prohibition of 1633.

And so, finally, in 1992, Galileo was set free to travel once again. Meanwhile, through it all, and far beyond it all, the dervishes keep whirling, and whirling, and whirling.

Little Festival of the Redwoods

August 14—Come to The Little Festival of the Redwoods for a lovely afternoon of eating and dancing. The Potluck Picnic is at noon under the redwoods at Armstrong Redwoods State Park in Guerneville, California. Bring a hot dish, a salad or a dessert and your own drinks and table service.

At 1:30 pm the all request international dancing starts at the Guerneville Veterans Memorial Building, First and Church Streets. Donation: \$5.00. For information call 707-546-8877 or 415 892-9405.

Robert Frost (1874-1963) Witness Tree (1942)

The Secret Sits

We dance round in a ring and suppose,
But the Secret sits in the middle and knows.



Seated in front are Frank Bacher and Jean Brown, standing in back are Jean's husband, Norman Oellerich and Elsa Bacher.
(Photo by editor)

The Rose Festival celebrated Frank Bacher's 85th

We enjoyed the warm turn-out for Frank Bacher's 85th birthday celebration at the 2005 Rose Festival in Santa Rosa May 15. It was pleasant dancing with a friendly crowd from around the bay and the Sacramento area. Bruce Wyckoff and Max Horn called contras. Fun and games, prizes and a wonderful cake. An excellent way to spend a Sunday afternoon. We wish Frank many more happy birthdays!

—editor

An Interview with Frank Bacher

By Laila Messer

From *Changs Bulletin*, Jan/Feb 2002

We thank Laila Messer and *Changs* for allowing us to reprint this article on the occasion of Frank's 85th birthday, May 17. Frank Bacher has been a member of Changs International Folk Dancers since 1960. He is a very unusual man. There are not many men like him in the world and we at Changs have been most fortunate to have such a dedicated member, a person so devoted to folk dancing.

Frank is the eldest son of Swiss parents. His parents were young immigrants who had known each other in Switzerland but only slightly. They came to this country separately, met here again, fell in love and married. They could not have married each other had they stayed in Switzerland since a man from one village was not permitted to marry a woman from another village.

Frank admired his father, who arrived here penniless, settled near Sonoma, worked hard and soon was able to start a chicken ranch. Frank had two brothers and a "little sister". He tells of lying on the couch one evening when his sister started jostling him to go with her to a folk dance class in Sonoma. He adored her and to please her, he went. The year was 1947.

The Eva Three Step was the first dance he remembers learning. He loved the Schuhplattler, the Hopak, the Hambo and "all those kind of dances from those days". He recalled a

Hambo specialist from Europe teaching that dance.

"Was that easy for you to learn?" I asked.

"Oh, no." His eyes widened as he recalled the difficulties. "For days I would practice the steps by myself in the cow barn."

At one event a Hambo was on the program. The specialist announced that of all the people there, only three were doing it correctly. Frank wanted to be sure he could do the dance right and went to ask for more instruction.

"But you are one of the three!" exclaimed the teacher. Those solo practice sessions in the cow barn had paid off!

During the two years he partnered with his sister, he had come to enjoy folk dancing so much that when she fell in love and married he had to find another partner. "What can I do?" he asked his mother.

"Go ask your teacher," was her advice.

That teacher was Bernice Schram and they became dance partners. Frank often mentions her, especially when he is teaching, referring to styling he learned from her, or how to break down a step. He still has great respect for her and fond memories of many years of dancing together.

It was at Stockton Folk Dance Camp that Frank found a special partner, Elsa, who, in due time, became his wife. As I came to know the two, I marveled at their dedication. I discovered they drove a round trip of 110 miles every Friday to bring the tape and record players, the speakers and the many cases and boxes of tapes and records...45s, LPs and even 78s...just so we at Changs could dance.

I also learned they taught a weekly class in Novato and another in Santa Rosa. I saw them at festivals providing the music. I saw them teaching and at meetings. Frank was Floor Chairman for Changs and President of the Redwood Council. He had also been President of the Federation. I had to wonder at their dedication, their service and their devotion to folk dancing.

"People like you are rare. How do you explain your many years of service?" I asked.

"I have had great luck. I had beautiful parents, a good mother and a father whom I greatly admired. My mother and father always gave of themselves. My father served for forty years as treasurer for Hermann Sons, a German fraternal organization. I had wonderful teachers. I served in the Air Force Air Sea Rescue during the war and again saw the importance of helping. And I have a beautiful wife. I am most fortunate.

"There are different types of people," he continued. "Some join for what they can put into an organization; others for what they can take out of it. For me, there is reward in giving. That is such great satisfaction. It is like nothing that money can buy."

"Doesn't giving also have its other side, that of receiving. Is it easy for you to accept?" I asked.

"No," he quickly responded. "It has not really been easy for me to accept, to be the receiver. There are two sides, the giving and the taking. I have had to learn to accept as well... because it's two-way street."

I have seen Frank graciously accept the gifts Changs members and his other clubs give him to try to compensate for the expenses he and Elsa incur in their devotion to their groups. I know it is much appreciated but it still seems that he is happiest when he is on the giving side. To Frank, the best things in life aren't things; the best is in the giving.



Design on commemorative T-shirts

Publicity Corner

Honoring one of our own:

Saratoga fetes Loui Tucker

By Donna Frankel 408-257-3455

donna@dancingcruises.com www.dancingcruises.com

The City of Saratoga honored Loui Tucker for her dedicated service teaching International folkdance for 25 years at the Saratoga Recreation Department. More than a dozen of her folk dance students and other dance teachers, wearing burgundy T-shirts stating: Saratoga International Folk Dancers-25 Years, Join the Circle, accompanied Loui onto the stage at the Saratoga City Hall on April 6. Saratoga Mayor, Kathleen M. King, presented Loui with a lovely plaque of Commendation, which stated:

"Commendation of the City Council of the City of Saratoga Honoring Loui Tucker.

Whereas, Loui Tucker began a class entitled International Folkdance at the Saratoga Recreation Department in April of 1980; and

Whereas, Loui's International Folkdance, now called Dances From Around the World, has grown from 6 students to over 35 students weekly; and

Whereas, Loui provides a party at the last class of every session, four times per year; and

Whereas, Loui and her students have participated in demonstrations at city-wide special events; and

Whereas, Loui's class provides aerobic exercise while moving to music from Europe, the Middle East, the Balkans and more; and

Whereas, Loui provides a fun, enthusiastic class that is for all ages and abilities with lots of circle and line dances; and

Whereas, Loui has coordinated, researched and provided music for all the dances she teaches and

Whereas, dance encourages growth of self confidence, coordination, flexibility, endurance and strength in participants;

NOW, THEREFORE, BE IT RESOLVED that the City

Let's Dance! — July/August, 2005

LOOKING BACK—Who is this?



Once upon a time the Federation had a Junior Scholarship Committee to give camp scholarships to promising leaders and instructors. At least one of these is currently a leader in a folk camp and else where. Do you know who they are? Answer elsewhere in magazine. (re-screened Ace Smith photo)

A Shakespearean Dance

Somebody entered this in a weekly humor contest in the Washington Post. The contestants were told to rewrite something using the style of a different writer. This person rewrote "The Hokey Pokey" in the style of William Shakespeare:

*O proud left foot, that ventures quick within
Then soon upon a backward journey lithe.
Anon, once more the gesture, then begin:
Command sinistral pedestal to writhe.
Commence thou then the fervid Hokey-Poke,
A mad gyration, hips in wanton swirl.
To spin! A wilde release from Heaven's yoke.
Blessed dervish! Surely canst go, girl.
The Hoke, the poke — banish now thy doubt
Verily, I say, 'tis what it's all about.*

by William Shakespeare

Council of the City of Saratoga recognized that Loui Tucker, has, for 25 years, consistently maintained a HIGH QUALITY dance program for the residents of the City of Saratoga. Be it further proclaimed that Loui Tucker exemplifies the Recreation Department's commitment to "Creating Community Through People, Parks and Programs."

WITNESS MY HAND AND THE SEAL OF THE CITY OF SARATOGA on this 6th day of April 2005.

Signed by Kathleen M. King, Mayor, City of Saratoga."

The ceremony was carried on TV by local Channel #15.

On April 7th, at Loui's usual Thursday night folk dance class, her students and an additional estimated 30 dancers came together for a special dance party in her honor. The all request dance evening featured wonderful refreshments, decorations and several speeches.

Loui has set a wonderful example with her dedication, perseverance and patience. Such an honor is one more avenue to publicize folk dancing in our communities.



*Croatian singers and musicians at the 2004 Autumn Harvest Festival
(photo from Sylvia Stachura)*

Dancing for Sanity

By Sylvia Stachura

I'd like to share with you a fond memories from the month of October in 2004. Although I've been dancing for a number of years, I had not had the opportunity to dance at the Fresno Autumn Festival which Karen Wilson-Bell has attended so often as a North/South representative and has told me so much about. So on October 16 and 17, 2004 my friends Kay, Valerie and I decided that, despite the rains, we would make the trip to Fresno to experience this festival.

The three of us made the rendezvous early on Saturday morning at a parking lot on the Highway 5 pass "the grapevine", where we all carpooled with Valerie and finished the drive in to Fresno. Our first need was lunch and we found a wonderful Basque Restaurant and ate too much lunch before driving over to the California State University Fresno campus. We found instruction underway and we were accepted in to the group and began to learn the couple dances that were being taught.

In the evening we returned to the campus to join in the evening party. Dancing with our Northern dance friends was a joyful experience. The dancing is held at the South Gymnasium of the campus and we found it decorated with folk art paintings of ethnic dancers and scarecrows in appropriate costumes for the Autumn Harvest theme. Most of the dances were part of our repertoire and the dancers were friendly and accepting. As is the custom among dancers, we followed behind the line when we did not know the steps. The festivities were paused for a moment to celebrate the 100th birthday of Ken Wight. His story can be found in the October 2004 issue of "Let's Dance!" All of us wished silently to have the energy and strength of this gentleman when we get to his station in life.

At about 8:30 p.m. performances began. The first group, "Fresno Danish Dancers" was led by Wilma Andersen. The group did a suite of Scandinavian dances dressed in appropriate costumes. Then a Portuguese dance group called "Saudade Do Bravo" directed by Anolfo and Elsa Avila performed. This lively group came costumed and with their own band of enthusiastic musicians. Their leaders introduced the dancers and musicians and when they were finished they invited audience members to join with them in the joyous celebration of their ethnic dances. The evening continued after these performances

with refreshments available in the hallway between a second dance room where we had taken lessons earlier.

On Sunday after the North-South Meeting and the Assembly Meeting dancing began again in the gym. At about 2:30 p.m. performance groups began again with a ladies group, "Arax Armenian Dancers" doing dances in very beautiful ethnic costumes. Their director is Zar DerMugrdechian. This group was followed by a young group called "Polaski Polish Dancers", director Bob Kasmier, doing a suite of Polish dances. What a great energy we felt from these groups and from all of our hosts in Fresno. We had to leave before all the performances were completed but we look forward to making this an annual event.

But October did not end with the dance in Fresno. The month culminated with an anniversary event at the Hess Kramer Camps Review Weekend October 30 to 31, 2004 in the Malibu hills where the Hess Kramer grounds are located. This wonderful venue offers accommodations from beautiful apartments to cabins for the weekend. The dance rooms and cabins are located along a Sycamore lined riverbed with a rustic road leading to the cabin area. The staff at the camp cook wonderful meals to fit everyone's needs and tastes. All who participate in this weekend volunteer to help with the set up and serving of meals.

Because this weekend was on the traditional 'Halloween' weekend, costumes were encouraged for the Saturday evening dance, costumes above and beyond the ethnic costumes folk dancers strive to wear. The Pasadena group, taking into consideration the anniversary theme, recreated their infamous 'Grapevine' costume with balloon grapes and genuine stems and leaves from grapevines tying them into a human 'vine'. We also saw an alien, an angel and a gaucho from the Southwest dance tradition. All these divergent folks gathered together to dance and enjoy one another's company.

With around eleven different teachers to choose from, organizers found it a challenge to decide where and when to arrange the classes. Students then had the challenge of deciding with whom to learn and study. But we all surmounted these problems and came away with new dances to share with our home groups. We also had the pleasure of celebrating the twenty years that Beverly and Irwin Barr have headed the Hess Kramer Camp for the Folk Dance Federation of California, South.

The weekend was full of learning, dancing, music, costumes, silent auction treasures, great food and super desserts, a wonderful time to make new friends and reacquaint ourselves with already known friends.

You may ask why is this person taking time and space to go over old stuff? Well last year, 2004, was for me, a year of turmoil and profound sadness that would have been hard to survive had it not been for dance. Folk Dance has been the life force, the movement-joy, the healing factor that has helped me. I'd like to thank all the close friends in my immediate dance community and in our larger Folk Dance community for being a part of my life then and now. I'd like to encourage all of our dance folks near and far to become a more intimate part of all Federation activities so that their influence can be felt in a real and lasting way on the goings on in events like the ones described above and in future events that we may devise to help us in our goal of keeping the traditions of dance and culture alive.

ROMANIAN REVIEW

(Our thanks to Maureen Petherick, editor of Footnotes, FDA, for sharing this article with us.)

The Geography:

Romania covers approximately 237,500 sq kms and is bordered by the Ukraine to the north and north east, the Black Sea to the east, the Danube and Bulgaria to the south, Serbia and Montenegro to the south-west and Hungary to the north-west.

The large area in the north-west of Romania is Transylvania, a plateau edged by the Carpathian mountains to its east and the Romanian Alps to its south.

To the north-east of the Carpathians lies Bukovina and to the east is part of Moldavia. South from here lies part of Dobruja bordering the Black Sea.

The river Olt flows south from Transylvania to the Danube, and divides the old province of Wallachia into Muntenia in the east (where Bucharest is situated) and Oltenia (the area to the west of it). The Banat lies adjacent to Oltenia and Transylvania in the south-west.

The History:

To start at the beginning! The oldest traces of human habitation in Romania date from the paleolithic (stone age) period some ten thousand years ago. During the second millennium B.C.E, the Romanian area was inhabited by the autonomous Thracians, an Indo-European people, who merged with the native population to produce the Dacian people.

Once the furthest north-eastern province of the Roman Empire, as its name and language indicate, Romania has had a long and varied history.

At various times its territory has been occupied by Hungarians, Turks, and Russians.

About the 10th century, Hungarians arrived from the east and settled in the province known as Transylvania. For centuries thereafter Transylvania was a disputed territory with both Romanians and Hungarians claiming possession.

Romanian states were established in Wallachia and Moldavia. These states (with Transylvania) suffered during the Turkish invasion and occupation of southeastern Europe from the 14th and 15th centuries.

The Romanian principalities went through an extended period of political crisis in the 18th century when they became the scene of struggles between the Austrian, Russian and Ottoman Empires. Transylvania became part of the Austrian Empire, where it retained its autonomy, with the Emperor assuming the title of Archduke of Transylvania. Austria occupied Bukovina in 1775 and Russia annexed eastern Moldavia (Bessarabia) in 1812.

At the end of World War II, the Soviets gave Transylvania back to Romania as a reward for participation on their side but kept Bessarabia. In 1947 the Communists seized power with Soviet support, and proclaimed the Romanian People's Republic in 1948.

A member of the Soviet bloc for more than 40 years, Romania was the last stronghold of old-line Stalinist Communism to fall in late 1989. In May, 1990, Romania held its first free national elections in 53 years.

The People:

The population of Romania is more than 23 million. Of these the majority (88 percent) are Romanians. There are



about 1.8 million Hungarians (about 8 percent of the population), who live mainly in the centre of the country, 371,000 Germans, 255,000 Gypsies and 26,000 Jews, all influencing the culture of Romania.

The Romanian language is a Romance language akin to Italian and Spanish but containing some Slavic words.

Romania has a rich and varied folk culture. Each of the country's regions has its own costumes, art, and customs.

The Dances:

Many dances and rituals are akin to those of the neighboring Slavs, whose culture was impressed on the Romanians between the 10th and 14th centuries, when the Slavs were being driven from place to place by various invaders. This influence is particularly noticeable when the Romanians accompany themselves by mouth music, or on the popular accordion. But their dances are far more exuberant than those of the Slavs, except in such ritual dances as those of the Calusari and dances performed at weddings.

In Transylvania, the Hungarians have maintained dances in their original form, each member of the group working opposite their partner and indulging in wonderful feats of improvisation.

Among the German minority of southern Transylvania and the Banat, several old, close-turning dances and more solemn, Teutonic processions are found. Elsewhere there are Albanian, Armenian, Turkish and Greek dances.

The dances of the Vlach shepherds, a nomadic people who travel through the Carpathian mountains, have similarities in performance to Hungarian, Gypsy and Basque. Their dances contain leaps and turns, deep knee-bends, and complicated rhythms. The many Gypsies living in Romania have influenced all dances, for often they are the only musicians available and so impose their will on the dancers.

The Romanian dance types are:

- Hora: can be "simple" (moving in one direction only or both, slow, simple steps, 2/4, 4/8 or 6/8 time); or include fast steps, leaps, stamps, and syncopated steps; music in 2/4.
- Brîul: usually a man's dance performed in a semi-circular line, with hands holding belts, incorporating syncopated steps in 2/4. There are two kinds of Brîul – "Brîul pe Opt" (Brîul in 8 beats, in which the music has a phrasing of 4 measures of 2/4, or "Brîul pe Sase" (Brîul in 6 beats, where the music has 3 measures of 2/4.

continued on next page

Continued from previous page

- *Sîrba*: derived from *Brîul*, a kind of light hopping dance to very fast 2/4 music.

- *Polca*: developed under the influence of the western Polka.

- *Geamparaua*: based on a ternary rhythm with accent on the 3rd beat in 3/8 or 7/16.

- *Rustemul*: originally in an asymmetric 2 beat rhythm with the 2nd beat elongated; music in 5/16, 6/8, 2/4 or 3/8.

- *Schioapa*: archaic form of women's dance based on music in 5/8, 5/4, 9/8, 9/16.

- *Breaza*: couple dance derived from ancient *Briu*, based on a constant binary syncopated rhythm included into a motif of 2 bars; music in 2/4.

- *Hategana*: fast, turning dance done in couples; music 2/4.

- *Învîrtita*: couple dance from Transylvania with turning syncopated steps. The original meter was 9/16 and 10/16, but now 2/4 is also popular.

- *Calusul*: famous men's dance performed with sticks. It represents an ancient fertility rite at spring celebrations. It utilizes peculiar intricate syncopated step patterns and is related to the *Brîul*; music is 2/4.

- *Transylvanian Men's Dances*: comprised of dances based on spur and heel clicks, slaps on boots and thighs and hand claps. The main forms are - "*Fecioreasca*" (specific to south Transylvania; music in 10/16 or 2/4), "*Bota*" (performed with long sticks; slow, 2/4); "*Haidaul*" (performed using the girl's arms to support the man; music 4/4); "*Barbuncul*" (fast dance with off-beat hand slaps and claps; music fast 2/4).

A large number of folk dances are named according to their type, such as "*Hora*", "*Brîul*", "*Sîrba*". Other names show the place of origin, such as "*Munteneasca*" and "*Ardeleana*". Girls names (*Marioara*, from Mary, and *Ileana*, from Helen) are also used, as are common occupations (the shepherd, the cooper, the baker, the miner, the weaver, etc). Nature, too, is reflected in the dances and their names - many dances are dedicated to flowers and plants and their step patterns reproduce the design of the plant. This is also true of domestic animals, e.g., the "*Joiana*" or cow with three calves (symbol of fertility). Wild animals are represented as main characters in winter and spring carnivals. Some dances are even named after household tools, clothing and accessories!

*Couple from the Banat,
19th century.*

The Costumes:

The costumes and embroidery reflect the Roman or Italian outlook in the use of colour and decoration, and can be decorated with beads, spangles, metal and silk threads. Parts of the costume date from the time of the occupation by the Ottoman Empire.

The basic materials used for costumes are flax, hemp, wool and leather and more recently, cotton, which was introduced in the 19th century, and silk in veils and embroidery,



following the growing of silk-worms in the south-east region of Romania.

*Couple from Poienita
Voinii in Transylvania.
Early 20th Century*



Although there are regional variations, the embroidery uses geometric designs. Red is popular in the north (colour obtained from the madder root) with brighter colours favoured in agricultural areas and darker hues in mountainous districts. In the southern Carpathians, black and white embroidery is used extensively.

The basic dress for women is the long white embroidered smock or short chemise and petticoat, over which other garments are worn. Some areas favour a skirt, worn with or without an apron. A tight skirt, or "*fota*", woven in fine perpendicular stripes of any colour on a dark background, is worn in Wallachia. In Oltenia and Transylvania, the main feature is the double apron - one at the front and one at the back, not usually matching and not necessarily the same length. In the Banat the back apron ("*opreg*") is a short panel of richly woven or embroidered cloth with fringing, short at the sides and long at the bottom

The headdress is usually a long silk or cotton scarf (or "*manama*"). The way of draping this veil indicates the status of the wearer - married women wear the veil covering the head and crossed under the chin, with one or both ends hanging down the back; single girls wear the veil away from the face and draped down the back.

In Oltenia the veils reach down to the level of the hem at the back. In Transylvania and Moldavia, separate hoods, in a style that possibly goes back to the Dacians, provides protection for the head in winter.

Men generally wear tight trousers for gala dress and loose for everyday. Black sheepskin caps and felt or straw hats are worn according to locality and season. The most spectacular hat comes from Bistrita-Nasavel (Transylvania) with its crown of peacock's feathers. Both sexes wear sheepskin waistcoats and coats for warmth.

Footwear consists of turned-up leather moccasins bound onto the leg with straps ("*opinci*"), similar to those used throughout the Balkans.

References:

- "*Sixty Folk Dances of Romania*" (1979, Eugenia Popescu-Judet, Duquesne University Tamburitzans);
- "*European Folk Dance - Its National & Musical Characteristics*", (1955, Joan Lawson, Pitman & Sons);
- "*History of the United Romanian Society*" (1995, Nemoianu and Raica);
- "*Folk Costumes of the World*", (1986, Harrold & Legg, Blandford Press);
- "*The Folk Dress of Europe*", (1979, James Snowden, Mayflower Books)

Fiesta de Sonoma

Sunday, Sept. 11, 2005

1:30 - 4:30 p.m.

Veterans Memorial Building
126 1st St. West, Sonoma, CA

Donation \$ 5.00

- | | | |
|------------------------------|------------------------|-------------------------------------|
| 1. Šetnja | 19. Arap | 31. Sulam Ya'akov |
| 2. Road to the Isles | 20. Ada's Kujawiak #1 | 32. Siesta in Seville |
| 3. Warszawinaka (P) | 21. Spinnradl (P) | 33. Margaret's Waltz (P) |
| 4. Gerakina | 22. Tfilati | 34. Banjsko Oro |
| 5. Tex-Mex Mixer (P) | 23. PianoRoll Waltz | 35. Bohemian National Polka |
| 6. Square | 24. The Breakdown | 36. Italian Quadrille |
| 7. Keshenavo | 25. Kol Nederai | 37. Sweet Girl |
| 8. Milondita Tango | 26. Couple Hasapiko | 38. Lights of Vienna |
| 9. Western Trio Mixer (P) | 27. Ba La (P) | 39. Pinewoods Two Step (P) |
| 10. Horehronsky Czardas | 28. Lo Ahhavti Dai | 40. Shiri Li Kineret |
| 11. Neapolitan Waltz | 29. Allemannsmarsj (P) | 41. Die Lorelei |
| 12. Contra | 30. Silver Thistles | 42. Windmill Quadrille |
| 13. Alí Paşa | | 43. Joc în patru de la Târgul Lăpuş |
| 14. Maple Leaf Rag | | 44. Numero Cinco |
| 15. Teton Mountain Stomp (P) | | 45. Bluebell Waltz (P) |
| 16. Opinka | | 46. Erev Ba |
| 17. Valašsky Starodávny | | 47. Kvar Acharay Chatzot |
| 18. Pelorus Jack | | 48. Blue Pacific Waltz |

Meetings: Council Presidents at 11:00 a.m. Assembly at 11:30 p.m.

Presented by the Redwood Council of Folk Dance Clubs

Sponsored by the Folk Dance Federation of CA, Inc.

Council and Club Clips

SACRAMENTO COUNCIL. The Sacramento council is ending the year with a bang. First, a new class has been started, at least on a trial basis. It is a combination of beginning Balkan, Scandinavian, and request dancing, to be held once a month on a Sunday, and hosted by the El Dorado Scandinavian Dancers. It is a joint effort of several teachers and dancers. The first class was loads of fun and well attended!

On May 21 we were treated to a workshop by Zeljko Jerigan in the afternoon followed by a party at 8 PM at the YLI Hall, 27th and N Street in Sacramento. What a treat! We are also electing a new council and welcoming our new President, Doug Schwilk.

Speaking of new Presidents, we are very proud to have our own Vick Vickland taking over that position in the Northern Federation. Congratulations Vick!

Some clubs will be taking a break over the summer, and others will continue on. Check our website at folkdance.com/sacramentocouncil for the latest. Meanwhile many of us will be going to camp. See you there! —Barbara Malakoff

BALKAN DANCERS OF MARIN. If you are interested in learning the more difficult Balkan dances, join us on the first Thursday of the month. Each month a dance is chosen and taught and reviewed during the succeeding meetings during the month. Come early. Every Thursday, 8:00 to 10:00 pm, Dance With Sherry Studio, 4140 Redwood Hwy., San Rafael. Call 415-4560786 or 415-892-9405 for information.

BERKELEY FOLK DANCERS. Our 64th birthday party was a huge success. Neither the day of the week or the hour deterred some 80 plus people. A great time was had by all.

As usual we will hold our July Fun Night, "Blue, Red and White, World Dancers' Delight", on Friday, 15th, at Live Oak Recreation Center. Please join us and meet our beginners' class as they are our hosts. Dancing begins at 7:45 and ends at 10:45 pm with finger food in between. Come and enjoy our last Fun Night before summer break. \$5 for BFD members and \$7 for non-members.

For several years now BFD has held a Post Camp Dance Demonstration. Dances from summer camps will be demonstrated briefly in the hope that BFD will add them to the club. Other favorite dances are also introduced. Some of us come to dance and refresh our memory. Come, join us and see what were the camps' favorites on Friday, August 12, from 7:45 to 9:45 at Live Oak Recreation Center. For non-members it will be the usual \$5. For info contact Beverly Johnson, (510) 234-2069 or email bjjohnsn@earthlink.net.

We are continuing to break with tradition. New this year will be our Community Outreach Dance Nights. We are extending invitations to our neighbors for five Tuesdays this summer. The specific dates are July 19 and 26 and August 2, 9 and 16 at Live Oak Recreation Center from 7:45 to 9:45 pm. Dance instructions are planned for the first hour. We hope that people with families will join us and perhaps come back in September and join our beginners class. It will be \$5 per person or \$10 for a family. Everyone is welcome. Please join us.

For the second year BFD will NOT be dancing from August 22 to September 6. For information call and check with Claire George, 510-841-1205 or algeorge@comcast.net.

Other changes: Our beginners class in September will be FRIDAYS starting September 16. The September Fun Night will be on the 9th, hosted by the Advanced class. Please watch in September's Let's Dance for details. And please let your potential folk dance friends know of our beginners class. We appreciate your help.

Please note that BFD will NOT be dancing either Monday, July 4 or Monday, September 5. See you at the Farm. Rumor has it that this may be the last year. (Max and June Horn's summer potluck picnics, 925-228-8598) —Naomi Lidicker

In Memoriam

LOUIS HEYNICK

Louis Heynick, a physicist at SRI, has died of lung cancer at his home in Palo Alto at the age of 86.

He was a long time researcher in the fields of electromagnetic fields and radiation, Heynick was also a holder of a number of patents and was a contributing editor to several scientific journals. He was known for his love of science fiction, technology, music and folk dancing. He was a regular at groups on the San Francisco peninsula.

Lou was a resident of the Palo Alto area for 42 years. He was born March 17, 1919 in Brooklyn, N.Y. He is survived by his wife, Yetta; son Michael and daughter-in-law, Nicole; daughter, Carla Garrett and son-in-law, Tom Garrett; one grandson and 10 nieces and nephews.

He died Wednesday, April 6. Interment was April 10 at the Hills of Eternity, Colma, after memorial services at Congregation Beth Am in Palo Alto.

Throw out your sweat rags and fans—it's Stockton FDC time

"Camp" is a misnomer—Imagine air conditioned dorms and dancing halls, well prepared cafeteria food, good dance floors, dancing from early in the morning until late in the night! Spacious lawns and a pool. This should be called Stockton Folk Dance SPA!

July 17 to July 30 are the dates for this year's folk dance camp. Two identical weeks of teaching will bring a wide variety of classes to dancers from around the world.

This year features Daniela Ivanova from Bulgaria, teaching Bulgarian; Paul Mulders from the Netherlands, teaching Macedonian; Alix Cordray from Norway, teaching Norwegian and Marianne Taylor teaching English.

Returning from last year are the very popular Richard Schmidt, teaching Polish, and Cristian Florescu and Sonia Dion, Canada, teaching Romanian.

Jerry Helt will teach recreational squares and advanced squares and Marilyn Gentry and Nora Nuckles will host an Island Dances workshop.

Bringing live music to the camp will be the wonderful band, Chubritza.

If you haven't registered, there still may time to do so: call Jan Wright, 530-474-3231 or fax 530-474-4501 or email Jmwright@frontiernet.net

We look forward to seeing friends and acquaintances from around the country and the world. —editor

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**Of the North-American Federation of
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Karin Gottier, 860-875-3559; e-mail [karin-gottier\(a\)webtv.net](mailto:karin-gottier(a)webtv.net)

Publicity Corner

Building our groups one by one

By Donna Frankel

www.dancingcruises.com Email: donna@dancingcruises.com

How we would all love to see our folk dance groups growing instead of shrinking. Death, injury, illness, relocations, all have taken their tolls on our loyal following of dancers. Even the new dancers we pick up due to relocations, rediscovery, people who are now retired and have the time or always wanted to learn, are so often far less in numbers than those we lose. That is why we need to take comfort in each small success—as we build up our dance classes and clubs a member or two at a time. The "Snapshots of life in the Ukraine Today" event I coordinated and hosted on March 13, 2005 in Saratoga was one of many small successes.

I began by inviting everyone I thought might have some connection to folk dance, Ukrainian culture, travel and/or photography. Be sure to include relatives, neighbors, and friends and ask each to invite their relatives, neighbors and friends. That is how I got 60 people watching the slide show my sister and brother-in-law arranged from their three week trip to the Ukraine in search of their roots. Before anyone could walk out the door, the music was on and refreshments served. The dances were very easy so those brand new to Shtetl style dancing could easily follow. I strategically placed my known dancers to dance between brand new dancers, and in fact had taught my folk dance classes all the material ahead of time, so they would be able to assist the new people who came. Even some one who is not getting the steps or can't feel the music will still grasp the group's friendliness and see themselves as more able in a warm and caring environment.

It was the first time Beth David had ever held this type of event, and we were not sure how many it would attract on a Sunday afternoon. The level of dancers ranged from our own Laila Messer and Stockton in Exile dancer Marc Conover, all the way to a Russian middle aged man who could do a Kazatska but little else and another gentleman who was dragged into the circle by a girl friend, and then told me afterwards, he had never danced before but it was fun. I call this building folk dance groups a few people at a time. Fun is what it is all about—we are for the most part, not professional dancers, not interested in perfection, but interested in the enjoyment, exercise, camaraderie and love of music and dance. Folk dancers have the power to be the best or the worst advertisement for their classes and clubs. The leadership sets the expectations and climate of the group, but it is the members who convey the message to others. Each new person is looking over the group thinking, can I do this? Will they help me? Are they cliquey or closed to new people and ideas?

Then most important is making sure you collect the contact information for every new person. Give them literature about your group, your card, a way to get involved right away and let them know you will be there to help as will others. Then if you can, compliment something that they have done well or will be able to do soon if they keep coming.

Summer is here and the daylight lasts longer. People are looking at ways to stretch their vacations, to try something new—why not introduce them to the fun of dancing!

New home for Fresno International dancers



Enjoying their new digs are, from left, Marty Torbit, Mary Kehoe, Wilma Anderson, Bonnie Raef, Gary Hughes and Diane Meikle doing *Never on Sunday*. (Photo by Carolyn Mather)

The Fresno International Folk Dancers are now settled into their new location. We are meeting on the first and third Saturdays of each month, from 8:00 to 10:00 pm. With all the people coming to the Cynthia Merrill School of Performing Arts, 4750 North Blackstone Avenue, Fresno, I am sure some of them will want to try folk dance. We have a beautiful wood floor and adjoining our dance room is a kitchen which we can use for party night. This is the best location that we have ever had.

—Marty Torbit

Deadline August 1

We need information for beginner Dance listings for September issue

Would you please help us compile a list of beginner classes and beginner friendly dances for the September issue? Listings should include the name of the group or school sponsoring the class, the ethnicity (International, Balkan, Israeli, country, etc.), the instructor, the time, the day and the location. Please send or email the information to: Let's dancel, PO Box 548, Woodacre, CA 94973 or email: www.wildwood_press@comcast.net



Folk Dance Scene

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

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

To get a copy, just write to:

Gerda L. Ben-Zeev
2010 Parnell Avenue
Los Angeles, CA 90025

Koga Me Mama Rodila

(Bulgaria- Trakia)

Koga Me Mama Rodila (koh-GAH meh MAH-mah roh-DEE-lah) is a basic Pravo Trakijsko variation adapted by Yves Moreau to this well-known folk song. It was presented by Yves Moreau at the 2004 Stockton Folk Dance Camp.

CD: *Bulgarian Folk Dances Vol. 5*—Stockton Folk Dance Camp 2004, Band 10. 2/4 meter

Formation: Mixed lines, hands joined down in V-pos. Face ctr, wt on L.

Styling: Earthy, proud steps.

Meas	Pattern
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INTRODUCTION No action. (Begin after long improvised tambura solo).

BASIC PATTERN

- 1 Facing ctr, step on R to R (ct 1); step on L in front of R (ct &); step on R to R facing ctr (ct 2).
- 2 Step on L twd ctr (ct 1); step back on R (ct 2); step back on L (ct &).
- 3 Facing ctr, step on R, leaning body to R (ct 1); step on L leaning body to L (ct 2).
- 4 Step on R to R (ct 1); step on L behind R (ct &); step on R to R (ct 2).
- 5 Step on L to L, sending R leg out to R and fwd (ct 1); close R to L softly in a slight CW circular motion, leaning upper body slightly fwd (ct 2).

Repeat dance from beginning.

Song Words

/ Koga me mama rodila, (lele) /

/ V Kalofer se e slučilo /

/ Zatuž običam Halkana, (lele) /

/ Halkana i Jumrukčala, (lele) /

/ Prâskaloto i Džendema, (lele) /

/ Raja i ošte kupena, (lele) /

/ Potoci bujni penlivi, (lele) /

/ I vodoskoci igrivi, (lele) /

Translation

When mother gave birth to me, it was in

Kalofer. This is why I love the

surrounding mountains with their

sweeping and foamy torrents and playful

waterfalls.

LOOKING BACK ANSWER: From left: Millie von Kossky, chair-
man of the junior scholarship committee and teenagers: Vera
Cuthbert, Bruce Mitchell and Joan Bauderman. (December, 1955)

Up the Mekong in 2006

Mel and Esther Mann returned in April of this year after checking out next year's dance adventure. They have decided to charter the whole 64 passenger (three year old, lovely, all teak) Mekong Pandow and sail the Mekong River while visiting Vietnam & Cambodia from Dec 18, 2006 to Jan 1, 2007. The dance group, being the whole boat, will have the luxury of dancing whenever and where ever they want and adjust some of the ships schedule to their wishes. Lee Otterholt will once again lead the dancing. Two of the best locations on the boat for dancing have lovely wooden floors. It is an all inclusive trip with flights from one's own home city to Saigon, transfers, three nights at a deluxe hotel, guided tours to major sites, all meals (except for two lunches) & the seven day cruise with all excursions included. After the cruise there will be two nights of meals and guided tours in Siem Reap, Cambodia where the group will visit Angkor Wat and other sights before flying home.

But be warned. The boat and the group is limited to 64 passengers. Mel's popular 2005 Croatia trip sold out in 2 months.

Here are their reactions when they checked out the whole trip. They began their journey by flying Singapore Airline into Vietnam's Ho Chi Minh City, still widely known as Saigon, spending several days relaxing at a beautiful hotel and exploring the cities charms, under the leadership of a well trained English speaking guide. They visited the famous Cu Chi Tunnels, the War Remnants Museum, a water puppet show, the Presidential Palace, the Opera House, sipped Vietnamese coffee (strong and mixed with sweetened milk), took a pedicab ride around the harbor streets, and watched the scooters and small motorcyclists tooling around the city. They saw the floating markets, visited a floating fish farm and were taken on a sampan ride through canals connected to the river. Everyone looked so young. Sixty percent of the population is under 30, beautiful tiny women, most of whom wear size 2 dresses. There traditional dresses are gorgeous.

The first sight of the Mekong Pandaw was unforgettable. It was like a big, toy boat with a stubby bow, and braced decks just like an old colonial steamer. Indeed the pedigree is just that, for similar vessels were cruising in Myanmar (Burma) in 1865. In 1995, a young Scot named Paul Strachan started adventure cruises and two years later he found an original riverboat, the Pandaw. Its condition was terrible, but as Strachan said, "it was love at first sight." Since then three replica vessels have been built, the Mekong Pandaw being the latest.

Though it might be new, the boat feels authentic, right down to the black and red funnel of the original. Natural teak is everywhere, and cabins have air conditioning. Outside the cabin doors were two handsome wicker seats nicely placed to allow one's feet on the railings. The dining room and salon are on the main deck. Service was excellent from a willing and smiling crew. The boat is fully air conditioned. All the cabins have either a port hole or two windows that open and have two comfortable twin beds with lots of storage space and a safe in the closet. There is a large bathroom with a shower. The dining room has large doors that open to the outside; it is uncluttered and tastefully decorated. The food was excellent and a

mixture of Western and Asian fare served by lovely young women usually in local dress. The whole top deck is wooden and covered. There is also a bar and lounge. The cabins are on three levels and there is no elevator.

As for the cruise, this ranks up there with the Amazon and the Nile. There were free guided shore excursions every day to visit hamlets, towns and pagodas galore. They saw village workshops, were serenaded by children and haggled with vendors selling silk scarves and wood-carvings, with wonderful bargains. Every day during the cruise the well informed guide gave cultural & historical lectures about the areas that they were visiting. Mel said "One of the best parts of this relaxing trip was simply being on deck, watching the river go by." On the sun deck there were comfortable lounge chairs, an honor bar, free tea, coffee and sweets available all day.

The scenery was never dull. The river - wide at the start and a jungle stream at the end - is full of life. Floating villages were everywhere. Bigger boats, some with whole families living on board, came and went with cargoes of lumber, boxes of vegetables and bales of cotton goods. Even when they could not see a village or hamlet, they watched as women washed clothes along the banks, and cattle were urged into the river for a good scrub. As they got deeper into Cambodia and the river narrowed, men fished with nets standing in shallow water.

Sunsets were glorious, viewed by passengers as they had their pre-dinner drinks on the observation deck. On arrival at Siem Reap, they stayed at the Angkor Century, a beautiful hotel. Hotels are springing up on every corner - which is not surprising considering the wonders of Angkor's temples are located just a few miles out of town. The trip ended on a "high" with an outstanding guided tour of one of the wonders of the world, the massive temples of Angkor Wat, a never to be missed experience. Cost for this total package with air from SF or LA starts at \$3398.00 per person double occupancy. (Air is also available from most major cities). One can extend one's stay for independent travel or accept one of the trip extensions that are available.

For more information contact Mel (and/or see his web page)
Mel Mann, %Berkeley Travel Company, 1301 California St.,
Berkeley, CA 94707 (510) 526-4033 Meldancing@aol.com or
www.folkdanceonthewater.org

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The Breakdown

(Scotland)

A 32-bar reel for three cpls. Presented by Jennifer Kelly at the 2004 Stockton Folk Dance Camp.

CD: The Breakdown, Band 4.

4/4 meter

Formation: 3-cpl longways set

Steps: **Skip Change of Step:**(For traveling and one-hand turns). Hop on L, lifting R fwd with the toe pointing down, knee turned out (ct &); step fwd on R (ct 1); step on L close behind R, L instep near R heel (ct 2); step fwd on R (cts 3-4). Step alternates.

Figure of 8:(8 meas) Performed by two cpls, only one of whom is active, the other standing in place as the others dance a figure 8 around them. The two dancers always go in the same direction (follow the same path on the floor), the W dancing one of the loops while the M dances the other, and then they exchange loops. The active W begins crossing in front of her ptr and going CCW to begin her loop around, while the active M crosses over behind her to begin going CW. The active W always crosses in front of the M.

Cast down: An individual turn outward (the long way), M turning CCW and W CW to dance down behind own line to designated place.

Reel of Three: A Figure of 8 for three people simultaneously. Ctr dancer faces one outside dancer and outside dancers facing in. All three people are active and describe on the floor a figure 8 pattern, consisting of two loops, one loop made CW and the other CCW. All three dancers go around the figure 8 in the same direction, as in "follow the leader."

Hands Across: Group of four dancers in a square, designated hand joined in Handshake hold with person diagonally opposite. Face in designated direction (CW when R hands joined, CCW when L hands joined) and dance fwd to turn the wheel.

Move Up: (2 meas, described for M, W do counterpart) Step on L diag fwd L; step on R across in front of L; step on L diag bkwd L; step on R beside L.

Handshake Hold: R (or L) hands bent at knuckles to hook with another dancer, arms at chest level, elbows bent and down.

Styling: The body is held erect but not stiff, chest high, arms held naturally at sides. All dancing is done on the balls of the feet with knees turned out. There is a lot of eye contact, and courtesy and helpfulness are essential. When inactive, dancers stand in place with heels together and toes apart (first position), remaining alert and ready to assist the active couple.

Joined hands are held at shoulder level. The correct hold for leading and turning (one hand) is the Handshake hold. When a fast turn is done, the elbows are well bent and kept close to the body. On a longer turn, the arms are held easily extended.

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

PATTERN

- 1-8 1st W dance a Figure of 8 round the 2nd and 3rd W, passing 2nd W on the R to start and finishing facing out. At the same time, the 1st M dance a figure of 8 round the 2nd and 3rd M, passing the 2nd M by the R to start.
- 9-12 1st W Cast down below 3rd W and dance up in front of her, while the 1st M chases his ptr behind 2nd W and dances in between the 2nd and 3rd W to face up.
- 13-16 1st M dance up and Cast down behind the 2nd and 3rd M, then dance in to face 3rd W. *Meanwhile*, the 1st W chases her ptr behind 2nd M and dances in between the 2nd and 3rd M to face the 2nd W.
- 17-24 1st W dance a reel of three across the set with the 2nd cpl, passing the 2nd W by the R to start. *At the same time*, the 1st M dances a Reel of Three across the set with the 3rd cpl, passing the 3rd W by the R to start.
- 25-28 1st cpl dance R Hands Across in a wheel with the 2nd and 3rd W.
- 29-30 1st cpl dance L Hands Across in a wheel half way with the 2nd and 3rd M.
- 31-32 2nd and 3rd W Move Up. Releasing hands, the 1st W dance across into 3rd place on the W's side of the set, 1st M dance down into 3rd place on own side, 3rd M follow the 1st M into 2nd place on own side, and 2nd M dance up into 1st place on own side.

Repeat with new top cpl.

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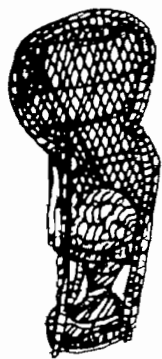
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P.O. Box 51411
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Dear Federations editor,

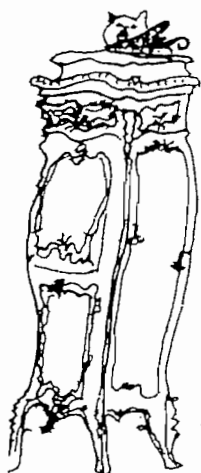
I know it is probably too late
for a memorial page for Asha Goldberg.



If it were not for his fun
encouragement to keep dancing at
Hearst Gym and Ashkenaz in
the early 80's, I would not be
here in Lafayette Louisiana. I
lived in the 5th Bay area for over 30
years and learned to love zydeco
music via folk dancing.

From 1991 to the present year, I've
sketched many dancers.

Enclosed is a sketch from
"David's Party," a memorial event.
I was so sad to hear
about Asha. He was so kind
and taught me
the same for David Nadel.



Sincerely,

Jean Rosen

Rosenart@yahoo.com

(No computer
at home)

(Miss Rosen's drawing of the David Nadel memorial is on the back cover)

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A sketch by Miss Jean Rosen at "David's Party", a memorial for David Nadel, 1997