

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



Suzanne Rocca-Butler teaching the Bulgarian dance Tervelska Râka



Bill and Louise Lidicker teaching the Polish dance Kujony

Teaching at the
Heritage Festival
Institute
(Photos by editor)

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

Let's Dance!

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The deadline for Let's Dance! is one month prior to publication.

Material for the April issue must be received by March 1.

Please send to: Gary Anderson, Editor

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

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SPEAK UP, IT'S YOUR FEDERATION

We have lots of dancing available to us. This month, March 5 and 6, we can dance at the fabulous Camellia Festival in Sacramento. Last month, we danced at the Festival of the Oaks in Oakland. In April, there's the San Francisco Blossom Festival. In the fall are three more Federation Festivals.

Every year we can dance at a Statewide Festival. This year, on June 3, 4 and 5, it will be Dancing Under the Palms in Palm Springs. People started working on that over a year ago. Already the Committee for Statewide 2006, chaired by Marion Earl, has held two planning meetings and shared thousands of email messages. They will find a fabulous location in the San Jose area for the festival and have chosen *Dance Your Way to San Jose* in 2006 as its name. Save the dates: May 19, 20 and 21, 2006.

Every month we dance at parties sponsored by our councils. Every week we dance at our clubs. On occasion we also dance at other clubs happy to know many of their dances and delight in being introduced to new ones.

Think of all the people it takes to make this happen. The Dance Research Committee selects the dances to be taught at the Institutes from which teachers bring the new dances to their clubs. People set up rooms, put out chairs, hang decorations, greet you at the door, supply drinks and snacks, make up the programs, design, print and distribute flyers, set up equipment and play the music.

Who sends information -- months in advance -- to Let's Dance so we'll know when and where the activities will be? Who receives and organizes material and prints the magazine? Who supplies the mailing house with addresses so members can receive their magazine? Who handles the insurance, keeps the Federation web site current, makes the selection of scholarship recipients? To whom can you go to get ideas on publicity? People, of course, the members of Federation clubs and councils.

Folk dancers, everywhere, wish to find more people who will become folk dancers. We need a constant supply to keep this beloved activity healthy. At the January 22 Executive Board meeting, the membership chairperson reported a 14 percent growth on an annual basis. It is not a big growth but we're doing something right.

I bet we can do even better. Can you help? The world keeps changing. Does folk dancing need to change to attract more people? If so, how? Who will decide? You may be surprised to learn the general membership of the Federation does not make these decisions. Nor is it the Executive Board.

It is a body called *The Assembly*. The Assembly always meets just prior to a Federation festival. It is composed of club delegates, current council presidents, past presidents, and all the members of the Executive Board. Each club, through its delegate, has one vote; each council president has one vote; a past president has one vote; each member of the Executive Board has one vote. Needed is more individual participation and for clubs to send their delegates to meetings. Non-participation puts a big burden on those who have been doing the jobs and critically affects the general health of folk dancing.

The Assembly has the voting power but it is the VOICE

of the individual member which is more important. Each member has a voice. It is a voice that often shares ideas in conversations at get-togethers but isn't loud enough to be heard very far. It is a voice that can be critical or courteous, shunning or welcoming, private or inclusive. It is the voice which invites someone new to folk dancing. It is the voice that encourages a beginner. Each voice affects the whole of folk dancing.

Folk dancing needs to hear your voices, your ideas. Use your voices to speak at meetings; use your voices through Let's Dance; use your voices to introduce folk dancing to new people. Clubs, appoint delegates to participate. If something is working for your club, rejoice and share it. If change is needed, let's change what needs to be changed. Let's make things happen. The rewards will be ours.

—Laila

Letters to the Editor Couple Dance Festival?

Editor:

We have just experienced another Kolo Festival. For many Folk Dancers this is perhaps the most important event of the year.

When the Kolo Festival was started in 1953 the Folk Dance movement utilized couple dances almost exclusively. It was perceived that non-partner dances should be encouraged.

Through the years there has been an increase in non-partner dances at the expense of couple dances. The first volume of dance descriptions published by the Federation in 1945 included 19 dances, all couple dances. The second volume in 1946 included five non-partner and 34 couple dances.

The popularity List published in Let's Dance was prepared by Stan Valentine utilizing dance programs. The 1967 list included 15 non-partner dances and 105 partner dances. The 1974 list had 23 non-partner dances and 97 couple dances.

The first Teachers List prepared by the Teachers Committee of the Federation in 1980 had 125 non-partner dances and 124 partner dances. The 2003 Teachers List included 186 non-partner dances and 113 couple dances. This list is very authoritative as it is prepared by polling all Folk Dance Teachers, not just Federation members. Kolos are hardly an endangered species.

Couple Dance Festival, anyone.

—Bruce Wyckoff

To the editor,

I have been a subscriber to Let's Dance for over 35 years. Since you became editor, the magazine has been transformed into an exciting publication with many interesting articles of current and future interest. I particularly appreciate the index of dance descriptions found in previous issues. This was long overdue. Keep up the good work!

Sincerely,

Marcel Vinokur

Thank you, Marcel, and our thanks to all the people who contribute articles to make Let's Dance! what it is. —Ed.

March, 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!,
1801 14th, Westwood, CA 94093 e-mail: wildwood_press@comcast.net (415) 488-9197
The deadline for the April issue is March 1

Upcoming Events—

- March 5** *One Magical Moment" Annual tea and Fashion Show, tickets \$30.00 per person or \$200 for table of 8. 2:00 pm. Laguna Town Hall, 3020 Renwick Ave., Elk Grove. 916-714-2527, web: www.straussfestival.com
- March 5 & 6** *Camellia International Dance Festival. Institutes Saturday 1:00 to 5:00 pm, \$7.00 each. Parties in two halls, 7:00 to 11:00 pm, \$7.00 for both. Sunday dance and concert, 1:00 to 5:00 pm. \$6.00 for both. California State Univ., 6000 J St., Sacramento. (See ad for more information)
- March 11** **Red and Black Ball. Razzmatazz'** spring party will feature both pre-recorded music and live music with the group Turlu. Wear something red and black! 8:00 to 11:00 pm at the Veteran's Memorial Building in Santa Rosa, across from the fairgrounds. \$5.00 Bring snacks to share. For info call Marilyn Smith (707) 526-7552.
- March 18** **Berkeley Folk Dancers' Fun Night. "It's All Greek To Me."** 7:45 pm to 10:45 pm. Live Oak Park Recreation Center, 1301 Shattuck Avenue, Berkeley. Contact Claire or Al George 510-841-1205.
- March 23** **Mostly Balkan Folkdancing.** Revival of 70's style Berkeley Folkdancing. 8:00 to 11:00 pm. \$6.00 Ashkenaz, 1317 San Pablo Avenue, Berkeley
- March 25-27** **Music and Dance from Greece and Macedonia.** Croatian American Cultural Center, 60 Onondaga Ave., San Francisco, Friday evening: teaching by Yannis Konstantinou plus party with Edessa and special guest Christos Govetas. The Presidio Dance Academy, Saturday workshops: Dances of Macedonia plus after party with special guests Christos Govetas and Joe Graziosi. Sunday workshops: Dances of Florina and Western Macedonia. Information: florina_sf@hotmail.com or Caroline (415) 272-4641 or Sofia (408) 667-1902.
- April 2** **Balkan *Plus* Folk Dance Party.** Balkan Dancers of Marin's annual folk dance party. 8:00 to 11:00 pm, good wood floor. Masonic Hall, 1010 Fourth St., San Rafael. Plenty of parking. See ad for program and directions. For info call Irene Croft 415-456-0786 or Anne Arend 415-892-9405.
- April 17** ***Blossom International Folk Dance Festival,** Performances 1:00 to 2:00, dancing 2:00 to 5:00 pm. City College of San Francisco, North Gym, 2nd Floor Dance Studio, 50 Phelan, San Francisco (enter campus from Ocean Avenue, follow balloons and signs) Students \$3.00, General, \$5.00 donation. Info: joel@folkdance.com
- June 3, 4 & 5** **Razzmatazz Folk Dance Weekend.** Mendocino Woodlands with Cristian Florescu and Sonia Dion teaching Romanian dances. Edessa plus Joe Finn and Paul Johnson. Advance registration. For info: Marilyn Smith 707-526-7552 or Phyris Tobler 707-795-6926
- June 3-5** **Statewide 2005—"Dancing Under the Palms".** Institutes with Yves and France Moreau. Live music by Kriss Larson's Interfolk Band. After parties, vendors. Palm Springs. For information call: 626-300-8138
- June 18-25** **Mendocino Folklore Camp.** Mendocino Woodlands, info 707-795-6926 or phyris@mendocinofolklorecomp.com

*denotes Federation events

Federation clubs—

SAN FRANCISCO COUNCIL

Changs International Folk Dancers, Inc. Meets the first four Fridays of each month at the Lincoln Park Presbyterian Church at the corner of 31st Avenue and Clement Street, San Francisco. Teaching on the first two Fridays followed by general dancing, 8:00-10:30 pm. Third Fridays are party nights, 8:00-11:00 PM. Fourth Fridays, general dancing, 8:00-10:30 pm. Contact Sidney Messer, 415-332-1020.

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

Mandala Folk Dance Center. Meets every Thursday at St. Paul's Church Hall, 43rd & Judah, San Francisco, 7:30-8:15 pm. Request dancing, 8:15-9:00 pm. Intermediate teaching from 9:00-9:45 pm. Request dancing from 9:45-11:00 pm. First and last Thursdays are always Party Nights. Contact Edith or Paul at 415-648-8489.

San Francisco Dance Circle. Meets every Wednesday, 10:00-11:30 am at the Harvey Milk Recreation Center, 50 Scott Street, San Francisco. General Dancing. Beginners welcome! Free. Contact Mabel Doss at 415-467-9208. Easy parking. Public transportation.

SACRAMENTO COUNCIL—For a complete schedule of Sacramento Folk Dance & Arts Council classes, see www.folkdance.com/sacramentocouncil or call 916-923-1555. Sacramento Country Dance Society web site is: www.fussell.org/sacramento/, email: SactoCDS@comcast.net

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.

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

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

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

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

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

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

Third Saturdays—BBKM. Mostly-Balkan Party. 8:00-11:00 pm. YLI Hall, 27th & N Streets. Contact Barbara Bevan at 916-923-1555.

Third Saturdays—Sacramento Cape Breton Step Dancers. St. Francis School lunchroom, 2500 K Street. Classes first Sunday of the month & third Saturday. Contact Bob Schultheisz, 209-745-9063.

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

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

March 26—First and Last Dancers. Theme: "A Quail of a Good Time." 8:00 pm. Valley Oaks Grange, 5th and D streets, Galt. Contact Eda at (916) 682-2638.

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

Third Sundays—Sacramento Sunday Israeli Dancers. 2-4 pm, YLI Hall, 27th and N Streets, Sacramento. For more information contact Toba (916) 371-4441.

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

MODESTO

Every Wed. night—Modesto Folk Dancers meet at Raube Hall in Ceres. Cost \$3.00 per person. Contacts: Floyd Davis and Barbara Summers (578-5551 for directions)

Every Friday—Night Village Dancers of Modesto meet at Sylvan Elementary School auditorium, 2908 Coffee Road, Modesto. Cost \$5.00 per night per person (students \$1.00). Contacts Don and Judy Kropp (209) 847-4439 and Floyd Davis and Barbara Summers.

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

Weekly class schedules:

Mondays—Third Year, Lone Coleman 510-526-5886 and Tom Sha, 510-614-5522

Tuesdays—Second Year, Claire and Al George, 510-841-1205

Wednesdays—Fourth Year, Yaqi Zhang, 510-525-1865 and Rick Sherman, 510-526-6540

Thursdays—Beginners, Louise and Bill Lidicker, 510-528-9168

Fridays—Requests. 7:45—9:45 pm. Contact Ed Malmstrom 510-525-3030

OAKLAND

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

MEMBERSHIP LISTINGS

Napa Valley Folk Dancers. 19th Street, N. Side, Napa. 5070 Highway 101 at Napa Valley Drive, Napa. 94558-1000. Contact: Mary 707-255-6815.

Napa Valley Folk Dancers. North Park Recreation Center, 7000 North Park Blvd., Napa. 94558-1000. Contact: Mary 707-255-6815.

REDWOOD DANCE COUNCIL

Dancers—Hornet Dance Dancers. Clavis Senior Center. 10000 Hwy 101. Contact: Wilma Anderson, 559-291-3176.

Dancers—Central Valley-CAFY. Lafayette Center, Princeton Blvd., West of Blackstone. Contact: Fran Ajoian, 559-251-4382.

Wednesday—McTigert Irish Dancers. Beginners: 5:30-6:30 pm. Intermediate and Advanced: 7:00-8:00 pm. Contact: Maureen Hall, 559-271-5200.

REDWOOD COUNCIL

Party every 4th Saturday—Napa Valley Folk Dancers. 1:30 to 4:30 pm. Napa Valley College, 2277 Napa-Vallejo Highway, Napa. Contact: Mary 707-255-6815.

Parties March 12, April 9, May 7, June 11 & July 9—Petaluma International Folk Dancers. 2:00 to 6:00 pm. Hermann Sons Hall, 860 Western Avenue, Petaluma. Contact: Elan 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 10:30 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 Arndt 415-892-9405.

Every Friday—Kipachika. 8:30-10:30, Scout Hall, 177 East Blithedale in Mill Valley. Programmed & request dances. Jerry Dale is main teacher/leader. Contact: Toni Denmark 415-789-0861.

Every Wednesday—Novato Folk Dancers. Lynnwood School, 1220 Lynnwood Drive, Novato, CA 94947. Time: 8:00-10:30 pm. 415-892-9405.

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

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

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

Other groups—

BAY AREA—

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

Albany Y Folk Dancers. Every Friday, all levels, occasional instruction 8:00 to 9:00 pm, all request dancing until 11:00 pm. 151 Kains Street, just south of Solano, off San Pablo Ave., Albany. Various teachers, contact Kay James, 925-376-8727.

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. Teaching in March: Todd Wagner, 7:45 to 8:45, request dancing 8:45 to 10:45. \$5.00. Parties March 3 and 31. 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. Mission Blue Center, 475 Mission Blue Drive, Brisbane. \$6.00. Info: 415-467-6330 or Anja 415-467-8512.

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

SACRAMENTO AREA AND FOOTHILLS—

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

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

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

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

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

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

Let's Dance!

Box 548, Woodacre, CA 94973

or email: wildwood_press@comcast.net



Sacramento International Folk Dance & Arts Council presents

CAMELLIA INTERNATIONAL DANCE FESTIVAL 2005

Sacramento, California
March 5 & 6, 2005

All events will be at California State University, Sacramento
in the beautiful Student Union Building - 6000 J St., Sacramento, CA
Driving directions on reverse * Free parking in Lots # 4 and 7

SATURDAY * MARCH 5, 2005**

Institutes * 1:00-5:00 PM * \$7.00 each

Featured Teachers:

BRUCE HAMILTON

English Country Dances

1:00 - 2:50 PM * \$7.00



VENTZI SOTIROV

Bulgarian Pirin Dances

3:10 - 5:00 PM * \$7.00



TWO Evening dance parties:

International Line & Couple Party hosted by Chuck Paulsen

Balkan Party hosted by Kolo Koalition

In two rooms * 7:00-11:00 PM * \$7.00 for both

SUNDAY * MARCH 6, 2005**

Folk Dance Federation of California Meeting 11:00 AM

INTERNATIONAL FOLK DANCE CONCERT * 1:00 PM

followed by Easy General Dancing until 5:00 PM * \$6.00 for both

Tickets available at CSUS Central Ticket Office beginning at noon

All events FREE for CSUS students & children under 18 years

Co-sponsored by California State University, Sacramento
and the Sacramento International Folk Dance & Arts Council

For more information, see our website: www.folkdance.com/sacramentocouncil
or call (916) 371-4441 or Email: TobaGoddard@hotmail.com



DRIVING DIRECTIONS

California State University, Sacramento
6000 J St., Sacramento
Student Union

From 50 from the West (South Campus Entrance)

Take Hwy 50 east towards Placerville. Exit Howe Ave/Power Inn/CSUS. Get in right lane. Turn right at the CSUS exit. Turn left at College Town Dr. Turn right on State University Drive East. Turn left into Parking Lot #4.

From 50 from the East (South Campus Entrance)

Take Hwy 50 west towards San Francisco. Exit Howe Ave/Power Inn/CSUS and continue straight past Howe Ave. You are now on College Town Dr. Turn right on State University Drive East. Turn left into Parking Lot #4.

From Midtown (North Campus Entrance)

Take J Street east or Fair Oaks Blvd. west to Carlson Dr. Turn into campus on Carlson, then left at the Bus Stop onto State University Dr. East. Continue past the footbridge. Turn right into Parking Lot #4.

From Folsom Blvd. (South Campus Entrance)

Turn north onto State University Dr. East between 65th St. and Hornet Dr. Turn left into Parking Lot #4.

AAA MOTELS in the CSUS Vicinity

(Please note, AAA discount may apply. All are in Area Code 916)

Comfort Inn & Suites 379-0400

21 Howe Ave ***

\$109 + tax kingsize bed, \$119 + tax 2 queensize beds

Good Nite Inn 386-8408

25 Howe Ave **

\$64.99 + tax for kingsize, \$62.99 + tax for 2 double beds

Larkspur Landing 646-1212

555 Howe Ave ***

\$89 + tax for queensize bed, \$119 + tax for 2 queensize beds

Best Western Expo Inn 922-9833

1413 Howe Ave **

\$75 + tax for 1 queensize, \$85 + tax for 2 queensize beds

WHAT'S HAPPENING

By E. C. Vickland, Federation Secretary

In September, the Kenyon Raynor Fund (now called Folk Dance Preservation & Promotion Memorial Fund) Committee presented its report, recommending that the \$50,000 be invested so as to draw the maximum possible interest, and that a building committee should be appointed to further explore a building site to develop a folk dance center. However, the Executive Board did not accept this. The Board suggested that all 21 suggestions the committee received for the use of the funds be publicized in Let's Dance!, encouraging discussion among members of the various plans. For now, the funds will be invested so as to gain optimum interest.

Here are some of the ideas the committee received. Talk them over with fellow folk dancers and share your ideas with your club representatives or Board members. Our Let's Dance editor has said that we have the capacity to include "Letters to the Editor," (Member Notes?). Let's get some discussion going.

1. *Purchase a building site for development of a folk dance center.
2. Support Let's Dance magazine
3. Provide technical help to member clubs for music storage and presentation
4. Assist with publicity, especially Kolo Festival.
5. *Provide training in folk dance for public school teachers including production of accompanying videos.
6. *Development of curriculum materials for teaching in public schools
7. *Develop professional quality videos for public TV and for use by member clubs
8. *Support Ashkenaz.
9. *Establish a scholarship program
10. Provide support for visiting master teachers.
11. Contribute to the maintenance of the portable floors used at Stockton camp.
12. Rent a storage facility for keeping folk dance materials.
13. *Assist in advertising dance directed to those in the 45+/- yr age group.
14. Provide loans to member clubs who may need to change their meeting locations, and be experiencing cash flow problems.
15. Support the Federation website.
16. Contribute to the preservation of folk dance materials through digitization (descriptions, music, etc.).
17. *Support dance workshops.
18. Support Stockton Folk Dance Camp and/or the UOP folk dance library.
19. *Honor the Federation's Research Committee's request of \$500 to go toward purchase of a laptop computer that would be dedicated to continuing the extremely useful dance database pioneered by Larry Miller (who has promised to contribute an additional \$500).
20. Transfer the Stockton videos stored at UOP to DVDs.
21. Support municipal recreation departments in providing dance classes.

*Suggested by more than one person.

FOLK DANCING IN SCHOOLS: Laila has received many suggestions related to developing folk dancing in schools. Some have suggested developing a video for schoolteachers to use, but others have felt that this would not do the job. Do

some of you teachers (or anyone) have ideas about how to get folk dancing in schools? Share them with Laila (tpolaris1@aol.com). Interested in participating in an e-mail committee on this subject?

BOARD CHANGES: Paul Nyberg has resigned as Treasurer, and Louise Lidicker has been elected to take his place. Rumor has it that Vick Vickland may be nominated for president for 2005-06, Marion Earl as V.P., and Louise Lidicker to continue as Treasurer. The Nominating Committee, chaired by Elsa Bacher, is still looking for someone to run as Secretary. Additional nominations for any of the offices will be gladly accepted.

PUBLICATIONS: Joel Bruxvoort has resigned as Publications Chair, and the chairmanship is now vacant. There is more work in this area than can be handled by one or two people. If you have an interest in helping with this program, please contact Laila.

Sales of the new Index and Pronunciation Guide have been good. The web site has been updated with a new look. We are hoping that more Clubs and Dance members will take advantage of our free event listing and place their own information on the web site.

The following motion passed at the January 22, 2005 Board Meeting: "That the Federation begin making available its complete library of individual Dance Descriptions for free via the Federation web site. All Dance descriptions should be clearly labeled as being property of the Folk Dance Federation and limiting re-publication/modification rights but allow printing by user." Users may be encouraged to make a contribution if they find the descriptions useful. There are approximately 100 dance descriptions on our web site, but not in a format that can be printed. They are in PDF format and can be viewed, looking exactly as they were published originally. The Federation could also offer a CD version of the files once they are in electronic form. This could be made available for sale at prices less than \$20 for a CD and the complete library might be able to be placed on a single disc.

Laila appointed Dick Rawson to the Publications Committee to work on this project. Dick wants to hear from anyone who would help with the project, particularly with creating the PDF files by scanning paper documents or converting word-processing documents. Send email to Dick.Rawson@gilia.com.

GOT IDEAS? Recently, I was telling Laila about Sacramento Council's Brainstorming Committee a year or so ago. A small group of us met and weeded through a whole raft of ideas, some of which could be implemented easily and quickly, some of which required more time and planning and some of which never developed. Out of this came some very useful ideas, hooking up with folkdance.com, developing trifold to be placed in local libraries and other gathering places, as well as others. Many Federation members have some excellent ideas, which for one reason or another do not get developed. I suggested that we try an "E-mail Brainstorming Committee" to process ideas by e-mail and make recommendations to the Board. She appointed me as chair. I'm not sure how well this will work, but it's worth a try. If you would like to work on this with me, please contact me (ecvickland@msncom). No "ideas" yet, except to explore how we might work.

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

Costume:

THE IMPORTANCE OF BEING CLOTHED

(Our thanks to Maureen Petherick, editor of Footnotes, FDA, for this article about the origin of costumes)

The original purpose of covering ourselves (in animal skins or leather, other parts of animals and plants or, later, woven or knitted fabrics) was, presumably, that of protection against the elements - cold, sun, rough ground, insect bites, etc, or camouflage - to get close enough to the animals we hunted for a successful kill.

We still use clothes for protection against the elements (not only as "rash shirts" or jumpers, but also as firemen's attire, builders' hard hats and gardening gloves!). History shows the protective aspect of clothing coming to the fore in conflicts between ourselves (as in suits of armour or the camouflage of the army khaki).

However, humans have a propensity to attach meaning to objects, so that, throughout history, our covering (including our own skin) has served to signal tribal identity or social rank ("power dressing", stripes on soldier's sleeve, slaves' attire v noblemen's), discriminate marital status or age (cap or veil), convey fertility, emphasize gender (padded shoulders, corsets, bikinis, boys = blue, girls = pink), underscore ceremony (top hats and tails, feathered headdresses, bridal gowns, black at funerals), reflect occupation (wigs and gowns of lawyers), indicate spiritual affiliations (the "orange" people, the "habits" of nuns, collars of priests), protect against the "unseen" dangers of evil or wayward spirits (tiny mirrors included as part of the decoration) or display our individuality, all through the application of style and decoration.



Hungarian wedding costume—Traditionally, dress worn by both bride and groom at a Hungarian wedding was used as a symbol of fertility.

The style of the traditional clothing of a culture developed over millennia and was influenced by many factors. These factors included the materials available, the climate and physical features of the area (which also determined the type of work done), the technology of the time, the racial origins of the inhabitants and the influence of subsequent immigrations and wars, the relationship between the sexes and people and their government and the forms of religion and the church's attitude towards clothing (e.g., in the late 1930s, my mother was reprimanded by the local church for exposing her upper arms - she was told that long sleeves were more "fitting" than short ones for a young woman!).

Three prototypes of traditional clothing have been identi-

fied as:

- * the "wraparound" (which developed over time from a skin being wrapped around the body into woven wraparound garments with or without shoulder seams, with selvages placed horizontally across the top and bottom);

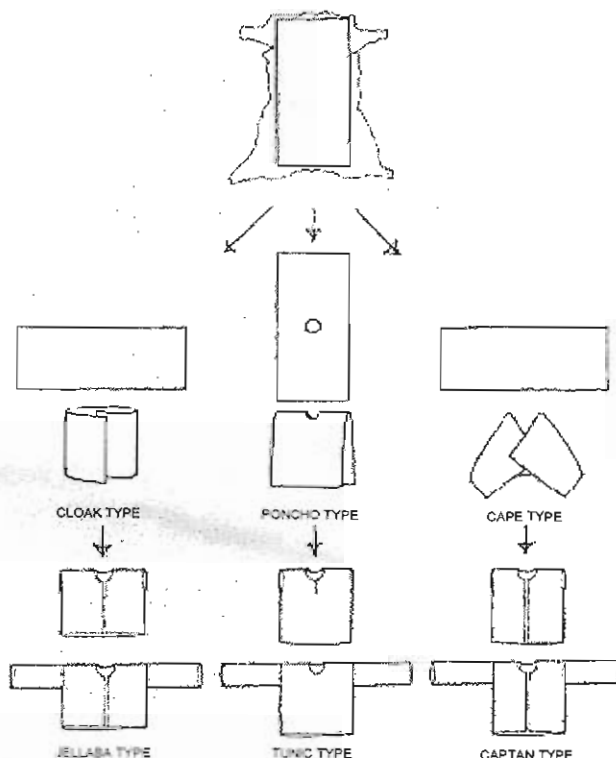
- * the "poncho" (which developed from a skin having a hole cut in the center for the head into woven garments with no shoulder seams and left loose, tied or stitched at the sides, with selvages placed vertically) and

- * the "cape" (which developed from a skin being pulled around the shoulders and forward over the chest into garments with an opening down the front).

THE WRAP-AROUND

Garments based on the "wraparound" style include:

- * the kanga of African women, a rectangle made from cotton and decorated with batik or template printing in symbolic patterns of a few strong colors. More than one kanga can



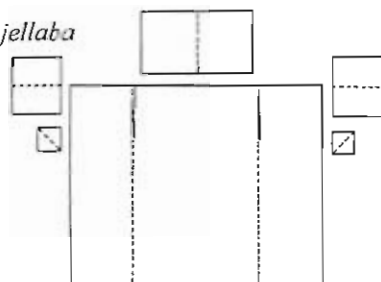
be worn; the kanga can be wrapped in different ways, without pins or hooks, around the waist, bosom or head, or slantwise across one shoulder, or fashioned into a sling for a baby on the back. By allowing freedom of movement and expansion in pregnancy, it supports the lifestyle of the women, who till, harvest and carry water many kilometers as well as look after the children and carry out domestic chores. The kanga has many relatives including: the Egyptian loincloth, the Roman toga and the Indian sari.

- * the sari of India and Sri Lanka, where the long rectangle (sometimes to 9m in length) is usually gathered or folded into the waist and has one end (the pallu) draped over the left shoulder; variation in the draping can identify the wearer's religion. The sari is very adaptable - its loose drape and lightweight fabric protect the wearer from the intense heat and it dries quickly during the rainy monsoon season; when working on the land, it is pulled through the legs to form a type of trou-

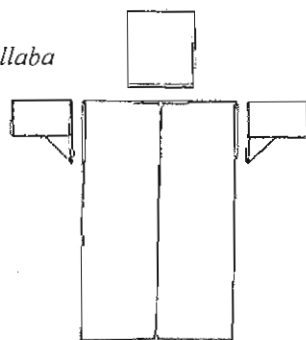
sers and the pallu is draped over the right shoulder; it serves for ceremonial occasions - brides wear very elaborate sari, usually in red. The sari was originally a Hindu garment and at one time also denoted caste. Patterns, colors and fabrics vary according to the region, but the border of the sari is usually decorated with patterns based on living forms - elephant, peacock, lotus, mango, buffalo and various trees. It has been suggested that the woven patterns of Kashmir influenced the Scottish paisley shawls of the 19th century!

* the jellaba or djellaba, a north African garment (related to the Arabian jibba and the aba from the Near East, the djebba from Tunisia and the galabia from Egypt) is made from one rectangle with slits inserted for the arms and is sewn together at the shoulders (along the selvedge). Sleeves (sometimes only partially sewn for ventilation) and often a wide hood are added for protection from the sun. A double pocket can be fitted in a partially opened seam at the front center.

pieces of jellaba



constructed jellaba

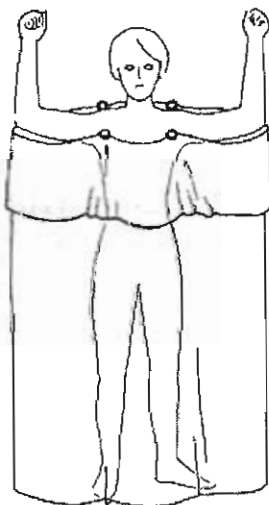


Schematic drawing of the jellaba

* the sarong of Sri Lanka, Taiwan, south Philippines, etc, or the related kain of Indonesia and the longyi of Burma are generally worn by both sexes. These rectangular garments extend from the waist to either knees or the ground and can be smooth, gathered or pleated at the waist.

* the peplus. The Berbers of Morocco include the izar among their garments and, related to the mellia of Tunisia, it is joined at the shoulders by fibula pins. These garments are a "descendant" of the peplus, garments worn by the Greeks and women of the Iron Age. The Russian women's sarafan or pinafore, with shoulder straps substituted for pins, is also reminiscent of the peplus.

(1) Schematic drawing of the peplus



THE PONCHO

The earliest poncho styles have been found in ancient Inca graves in Peru. These garments included large, ceremonial ponchos and simple blouses, which were folded at the shoulders and stitched together at the sides.



PERU



SOUTH AMERICAN



MEXICO

Some Poncho Types



TIBET

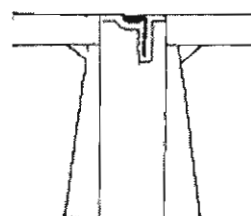


TIBET

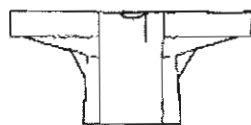


TIBET

The poncho principle is the basis of the tunic, which has been, and is, used extensively by many peoples, including the Egyptians, the Greeks, the Romans (who often referred to their peasants as "Tunicati" from the simple tunic they wore), the Persians, the Eskimos (the anorak is named from the Eskimo word for "wind"), and during the Byzantine era, which influence is still seen in the garments worn in church ceremonies.

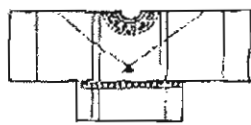


INDIA



RUSSIA

Some cultural designs that developed from the basic tunic.



AFRICA

THE CAPE OR CLOAK

Unlike the preceding garments, the cape and related garments are open down the front.

The wearing of the caftan, a development of the cape and the precursor to our indispensable coat, was most likely spread by travelers on the silk route from China to Europe.

Variations on the caftan include the kimono from Japan, with sleeves often sewn up to form a bag at the bottom. Originally the colors of the kimono were determined by traditions - servants and coolies wore blue; brown and black were very becoming for younger men; and still now, in a marriage ritual in parts of Japan, the bride wears three kimonos - two white ones over a red one. In the course of the ceremony she takes off the white ones, leaving the red, which symbolizes happiness. The kimono is tied with a sash, the obi; the caftans of India and Korea are fastened with ties, in Mongolia and China toggles and loops are attached - it is unusual in these cultures to cut the material for button holes.

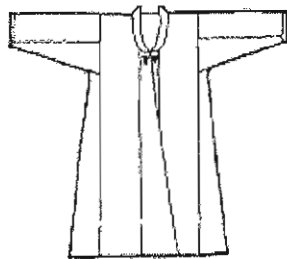
The two front panels of the Turkish caftan or uc etek, are worn differently for dancing or working, depending on the region. In the region of Corum (north) the front panels are

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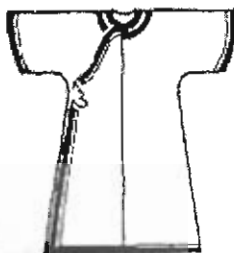
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 ...wearing a type of apron; in the south, the panels
 are folded back and fastened at the rear; elsewhere, the front
 panels are lifted and tucked into the belt or sash.



The Turkish woman wears the uc etek; the man, dressed in festive costume from Balikesir (west) wears a waistcoat with loops and toggles under his jacket.



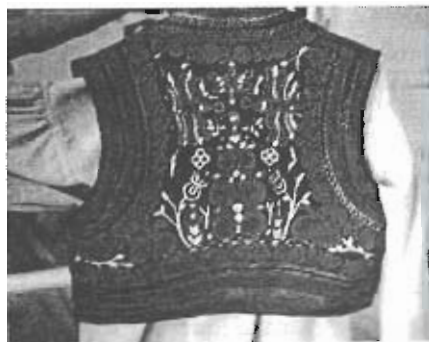
AFGHANISTANA



MONGOLIA

Variations on a central theme - two Caftan types

Although of a comparatively late innovation, the waistcoat also has its roots in the cape, serving to keep the wearer warm or, very often, purely to provide a place for decoration.. The waistcoat constitutes an important part of many European national costumes.



Croatian waistcoat

This beautifully embroidered Croatian waistcoat has tiny mirrors sewn amongst the decoration to ward off evil spirits. Owned by the Zabek family. Photo by Debbie Hotchkiss.

References:

Sheila Paine, *Embroidered Textiles, Traditional Patterns from 5 Continents*, Thames and Hudson Ltd, London, 1990;
 Lawrence Langner, *The Importance of Wearing Clothes*, Elysium Growth Press, USA, 1991;
 Jillian Powell, *Body Decoration*, Wayland Ltd, East Sussex, England, 1994;
 Frances Kennett, *World Dress*, Mitchell Beazley (Reed Consumer Books Ltd), London, 1994;
 Harrold, R., and Legg, P., *Folk Costumes of the World*, Blandford Press, Sydney, 1978.

Christopher Marlowe (1564-1593) Edward II (1593)

My men, like satyrs grazing on the lawns,
 Shall with their goat feel dance an antic hay.

Camellia International Dance Festival 2005

by Barry Moore

Keep March 5 and 6 open for Sacramento's annual Camellia International Dance Festival. We have two great teachers lined up for the workshops on Saturday, March 5th, and 14 exhibition groups performing at the Sunday festival. The venue for all events will be at the beautiful California State University Student Union Building at 6000 J St., Sacramento. Free parking is available in lots 4 and 7 near the Student Union.

The Saturday dance workshops on March 5th feature Bruce Hamilton and Ventzi Sotirov. Bruce Hamilton will be teaching English Country Dances which is bound to put a smile on the Country Dance and Contra Dance contingent, if not everybody. Ventzi Sotirov will teach dances of Bulgaria's Pirin region (the southwest corner of Bulgaria). These dances can be quite challenging, coupled with beautifully melodious music (Melnik and Ventzi's Arap come to mind). The dance institutes are scheduled from 1:00 to 5:00 PM, and will cost \$7.00 each. Two evening dance parties will run concurrently in separate but nearby rooms: an international mixed couples, sets and line dance party; and a Balkan party. Entrance for both parties will be \$7.00. The parties will begin at 7:00 and continue until 11:00 PM.

Sunday, March 6th, the International Folk Dance Concert will be presented from 1:00 to 3:30 PM. Easy general dancing will follow this until 5:00 PM. The concert features 14 exhibition groups, some performing for the first time in this year's Camellia Festival. They include: Sacramento Vintage Ballroom Dancers, Tance El Dorado (American clogging), Folklorico Latino de Woodland (Mexican), Balliamo! (Italian), Bedouin Dancers (Egyptian), Zado (Balkan singing), Elk Grove Chinese Dance Troupe, Ari Rang Korean Dance Group, Aska Kolo Ansambl (Serbian), Sonechko (Ukrainian), Miorita (Romanian), Behar (Bosnian), White Heather Dancers (Scottish), and Camtia Dance Ensemble (German). This is a great event for the whole family and there's truly something for everyone! Cost for Sunday's concert followed by dancing is \$6.00; CSUS students and children under 18 get in free. If you are coming from out of town and need accommodations, please check our website at www.folkdance.com/sacramentocouncil for reasonable motel rates. AAA discounts apply to most. For additional information call 916-371-4441 or email: TobaGoddard@hotmail.com.

Publication vacancy

Federation Dance Descriptions To Be Available On-line

The Federation has decided to make its extensive dance description collection available on-line for free. Dick Rawson has been appointed to head a sub-committee of the Publication committee to do this and could use some help. If you are familiar with scanning, word processing, or both and would like to help, contact Dick at Dick.Rawson@gilia.com.

Joel Bruxvoort has resigned as Chairman of the publication committee and the office is now vacant. Laila is looking for a good candidate for the job.



*Two squares practicing an easy square dance designed for newcomers. Bruce is calling in the background.
—photo by E.C. Vick Vickland*

One-Time Folk Dance Event Seminar Was Held January 23

On the Sunday following the Heritage Festival in San Carlos, Bruce Wyckoff presented a One-Time Folk Dance Seminar. Nineteen people attended and seminar materials were sent to four other subscribers. There was much interest evidenced by the lively discussion, questions and comments.

The traditional One-Time Folk Dance technique is used to get non-dancers up and dancing. The purpose might be to get new members for a group, introducing people to a new group, to entertain a mixed group of non-dancers and dancers at an anniversary or birthday party, or merely to include non-dancers at a folk dance event.

Dances presented should be easy, utilizing only walking steps. Teaching should be short, walking through a dance no more than twice. Particular attention should be paid to getting the non-dancers on the floor at the beginning, since success often begins on the start. Once started dancing should continue without delays, stopping only for needed rest. Stop while they still want more.

Sixteen dances were reviewed, including four no-partner dances, one progressive trio dance, two four-couple quadrilles, one circular contra and eight progressive couple dances.

Discussion included teaching materials, dance type and desirable equipment. The use of prompting, calling ahead of the musical phrase when the steps are expected to be done, was suggested.

Presenting a one-time event can be rewarding as both new and long-time dancers usually have a good time.

—By Bruce Wyckoff

DANCERS

Alfred, Lord Tennyson (1809-1892)

"All night has the casement jessamine stirr'd
To the dancers dancing in tune;
Till a silence fell with the waking bird,
And a hush with the setting moon."

Council and Club Clips

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

The highlight of our January was the Scholarship Ball. Thanks and congratulations go to Karen Powell who organized and redesigned the annual event. Instead of the usual raffle for fundraising, she and her committee came up with the very creative concept of "selling" the choice of dances on the program. Each club was "given" three dances, and then, by donating money, became eligible to choose more dances. There was a lively response, and the result was a program of 71 dances! By putting them all on a cd with very little time between dances, we were able to do them all in 3 1/2 hours! It was a very lively party and everyone had a great time. Many thanks go to the whole committee. The proceeds of the dance goes to scholarships for summer camps.

Now our attention is on the Camellia Festival to be held March 5 and 6 at CSUS (Sacramento State University). Look in this issue for a flier with driving directions and hotel info. Or call Toba at 916 371-4441 or email at TobaGodard@hotmail.com.

We are looking forward to a great time with Bruce Hamilton with his English Country Dances and Ventzi Sotirov with his Pirin Bulgarian Dances. And there will be two parties, with everyone's favorite dances on Saturday evening.

We hope everyone will stay for the Sunday Concert and dance party afterwards. The concert will feature Bosnian, Romanian, Korean, Bedouin, Chinese, Scottish, Vintage, Latino, and many more. Bruce Mitchell is our impresario and he promises an exciting concert! See you all there!

—Barbara Malakoff

The Menlo Park Folk Dancers January party was a great time with the lively music of Verni Druzski playing a good selection of dances—Bičak, Daičovo, Tropanka, Četvorno and others. The next party will be March 19, starting at 8:00 pm at the Burgess Recreation Center, 700 Alma Street, Menlo Park. Plenty of parking. If you are interested in the 6:00 potluck call Kathy for what to bring 650-327-0759.

Marin Balkan Dancers of Marin are moving ahead with the planning for our April 2 Balkan Plus Party. The program has been tentatively firmed up and can be seen in our ad in this issue. We plan to try to do 54 dances in three hours. We didn't quite make it last year, but Marcel Vinokur does that many dances at the Friday night Heritage Festival so it can be done. We hope to see you all there.

—Gary Anderson

BERKELEY FOLK DANCERS. A great evening of fun, dance and food is planned by the intermediate class for our March Fun Night. This class has been together for over a year but they still claim it's "all Greek" to them. The festivities will be headed by a true Greek, Al (and Claire) George. Come at 7:45 PM. We will dance until 10:45 PM on Friday, March 18, at Live Oak Park Recreation Center, 1301 Shattuck Avenue, Berkeley. All this for \$5 for members and \$7 for non-members. Contact the Greek at 510-841-1205

—Namoi Lidicker

Asha in flight



Photo by Bruce Forrester, supplied by Louise Kanter-Lipsey

Dancing with Donna

Publicity and Asha

By Donna Frankel

<http://www.dancingcruises.com>

Email to: donna@dancingcruises.com

As Publicity chair for the Northern California Folk Dance Federation, I have been asked to write whatever strikes me as might be of interest to you, but also to write now and then about publicity and promotion of folk dancing. As I sat down to do just this, it occurred to me that the biggest promoter of folk dance that I knew was the recently departed Asha Gold-berg. His emails encouraged people to get out and dance, come to Kolo Festival, try it you'll like it. His flyers were numerous and legendary. One I recall was aimed at the large SF Chinese community and stated. "International dances—Beginners Welcome. These are not square dances", the flyer explained, but "dances performed to music from all over the world including many from China! Bring your children and grandchildren, but come yourself. You will be glad you did!" There was even some Chinese lettering on the bottom of the flyer I saw. (Asha knew how to reach people by going to the trouble of finding someone who could advertise in their own language.) Then he must have plastered them up himself, because the one I saw was taped to a corner of a shop window during a Chinese New Year celebration. When I asked the store clerk inside about it, he said he had no idea how it got there or what it was about.

Good promotion takes creativity, effort and diligence. Asha knew this. "Take a good look at your target audience", he told me when I was complaining that my folk dance students wanted fewer turns, far less jumping, hopping, running, and more slow, easy dances that relied on walking and a few simple steps. If you want to attract younger, more active dancers (yes, the median age for my class had climbed over 70) you will need to appeal to them starting with your publicity. "Design a web site", Asha suggested. "Younger people aren't going to the library" (Yes, that is where I put some flyers), "they Google the internet. Make it catchy, fun, use graphics, put up photos of young people folk dancing. If it isn't appealing, they won't bother."

I knew Asha was right. The places I advertised were bringing me more older folks. The folks I had coming brought in their friends who were older folks. There is certainly nothing wrong with older folks, but if I wanted to do faster, bouncier dances, I would need to attract younger bodies. So I set up a web site with my husband's help, but I never found the right photos. Most all of my dance photos show older folks having a great time, some in lovely costumes. I recall Asha's words, "you won't get the 20 and 30 somethings if all your photos show people with white or gray hair." Then he laughed, touching his receding hairline, saying, "you definitely don't want balding men either".

What age, ethnicity, interests, prior experience, etc. do the folks you are trying to recruit have? The color of the paper, size of the font (older folks need larger printing) and of course what you say and how you say it can determine whether people will try out your activity/class. Too many dance fliers are tossed in the trash like the junk mail we are bombarded with every day.

Yes, Asha made scads of fliers targeting various groups he thought the dances he was teaching would most appeal to. So you don't have permission to post fliers? "Tell me", Asha's words still ring in my ears, "So what's the worst that could happen?" They get torn down and trashed. "Exactly", Asha said sounding excited—"but at least one person looked at it before he or she tore it down. You reached one person, and chances are you reached a whole lot more before that person found it."

Ever an optimist, that was Asha. What we didn't discuss was what to do when you got the folks to come and step in the door. I didn't need to ask about this. Anyone who ever saw Asha in action, knows the answer. You include them. If they insist on watching, give them one maybe two dances, then take their hand. Watching isn't even a fraction of the fun of doing. Don't accept the negative answers of not being able or not knowing the steps. Let them know they can do it, you will help them, it is such a shame to waste such lovely music. Find a good phrase, like, "Fred Astaire had a first day too". If they are hopeless, explain that everyone goes through that phase and on any new dance you can spot a good half the dancers messing up. We all do it at times, and it's the only way to learn. I like to say in a beginning class, "No one but the teacher is watching your feet; they are all too busy worried about their own feet." If they pick up steps quickly, are good followers, get a step right the first time—be sure to notice and compliment them.

When you are not dancing, be friendly to everyone, but especially new comers. Sometimes it is the breaks or before

we get started dancing that can be the most awkward when you don't know anyone. Don't be shy; find out about their lives by asking general questions, then introduce them to anyone you can that might have children around the same ages, collect tea spoons, was also born in Miami, or does wood-working. Any connection you can make will help show the person they will make friends and will be valued. Don't hover or treat them like children if they are adults, but do check in from time to time and ask them to dance the easy ones or see that they get some dance partners.

Of course those of us who were fortunate enough to have known Asha, knew that if his partner didn't know the steps or had never danced before, it didn't matter to him. "Come, let's make up our own steps," I'd hear him say. If you were a good dancer you were not safe if Asha was your partner. If you were in a square or English, Irish or Scottish dance with him in your set, you were not safe either. He would add extra turns or throw in another variation right in the middle of a contra or what have you. You couldn't let your mind wander. Asha kept you on your toes—in the moment as they say. "This polka is too boring", he told me once. "Let's add some turns in the other direction and I think it needs a flourish here—what about a dip". By then we were laughing uncontrollably as this polka was starting to look like a souped up tango. The message was clear, make it fun. It has to be about fun or you won't get the new people to come back. The new folks are anxious. They worry if they will ever catch on. Will people like them? Will they get enough partners if they haven't brought their own? Everyone else seems to know what they are doing, and then this zany Asha comes along with the message that what's most important is that you are having fun dancing.

Dear Asha, you indeed brought us great fun. Even your sharpest critics had to chuckle at your silly skits, your practical jokes, hi-jinks and antics. You found fun and humor in everything. You knew how to lighten us all up, and you never took yourself too seriously. You were an intelligent and creative thinker, a knowledgeable and patient teacher, an enlightened problem solver, an encouraging friend who agreed heartily and disagreed gently—but always kept the conversation going. In fact right up to the very end, you were optimistic, hopeful and still thinking of others. I only hope you know that your having been in our lives and in this world made a real difference.

To others I would add a simple rest in peace, but not for Asha. The problem is I can't imagine Asha resting, not if there are angels to dance with, music to play and a pen to take notes on those big yellow pads. So Asha, dance every dance to your heart's content, play every piece of music you ever wanted and keep writing that book you told me about.

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

Memoriam

Asha Goldberg

1942 - 2004

Asha Goldberg passed away at home, in the care of loved ones, on December 24, 2004, after a grueling battle with cancer. He was an avid folk dancer and for many years headed the annual Balkan dance Kolo Festival in San Francisco. He played an important role at the Ashkenaz music and dance center, where he both taught and ran the music for numerous years. He was a performer and danced for many years with Rikudom. He founded and was artistic director for an Israeli performing group called Shoshanim and also performed for many years as part of a dance duo called Asha & Louise.

Asha had a master's degree in counseling and an undergraduate degree in math from UCLA. He worked as a computer programmer for many years and taught computer classes at City College in San Francisco.

Asha was very active in Toastmasters and produced an e-zine for their District 57 chapter. He was also involved with the Northern California chapter of the National Speakers Association. Additionally, he participated in several metaphysical spiritual groups, and taught various meditation and self-empowerment classes.

He counseled with unusual wisdom, listened with his heart, was kind and fair and always encouraging. His ambition was to teach love, and that's what he did. It's hard to imagine the world without him.

He is survived by his sisters Diane Michelsen and Bernice Maslan, nephews Avi and Raffi, niece Ali, and his fiancée Cynthia Hughes.

A memorial fund in Asha's name has been set up at the non-profit Ashkenaz center at 1317 San Pablo Ave, Berkeley 94702.

Celebrating the life of Asha Goldberg at Ashkenaz

Asha's friends and loved ones filled Ashkenaz January 16, for a celebration of his life. His sister Bernice Maslan welcomed the standing room only crowd. Cantor Richard Kaplan gave the traditional prayers for the passing of a loved one. Reverend Peggi Garvey made the opening remarks, followed by remembrances and sharing from family and friends.

Adama and Zaedno played some of Asha's favorite Israeli and Bulgarian dances, followed by recorded music until 6:00 pm. An open house followed at Asha's nearby home, where a video of some of Asha's performances (prepared by Louise Kanter-Lipsey) was played.

Asha Goldberg, an enthusiastic folk dancer, was involved with Ashkenaz from its start, and was a good friend of Ashkenaz's founder, David Nadel. He was legendary at Ashkenaz for his spirit, kindness, encouragement, and amazing photographic dance memory. He danced with joy and brought much joy into the lives of others.

Besides teaching folk dance at Ashkenaz, Asha taught dance classes at Berkeley Hillel, UCSF, Albany YMCA, gave numerous workshops and taught at the Arcata Dance Festival. Asha was involved with the annual Balkan Kolo Festival and was the head of it for many years.

Asha deeply loved folk dancing and his beautiful spirit will live on in the memory of the Ashkenaz dance community.

Strange Bed Fellows...

May Become Folk Dancers

By Toba Goddard
tobag@earthlink.net

Donna Frankel wrote an article for the February, 2005 edition of "Let's Dance!". It really struck a chord with me. It has to do with the fact that one never knows where an opportune moment presents itself to promote folk dancing, or to be on the magical end of some very unexpected cultural happening.

I recently spent 10 days in Sacramento's Sutter General Hospital (not recommended...yes I am now recovering from a couple of gall bladder-related surgeries).

One night an RN came on duty who had a familiar accent. In talking with her it turned out she is from Romania. She told me something of her life there and compared it with here. I shared what I normally do (i.e. not to lie prone, tethered to tubes, languishing in a hospital) and that I loved folk dancing and singing. She asked if I knew where a friend of hers, also from Romania, could do some Balkan dancing in this area. Her friend felt so bad that she had to leave that behind when she moved here and knew of nowhere in this area to pursue her favorite activity. Well, of course I knew exactly where to lead her.

I was so glad I had something to offer this nurse as it turned out she was one of the two nurses that had the most to offer me in the hospital...but that is another story.

I had two other experiences with medical personnel that lead to their curiosity about dance and I gave them both information about Sacramento's upcoming Camellia Festival (March 5th and 6th), and how to find information about folk dance on our web-site (folkdance.com/sacramentocouncil).

But my magical moment came on Christmas night. My wonderful friend and partner Vick Vickland had just left visiting me when I decided I needed to do a lap of the hospital halls. About ¾ of the way around, I heard the sound of a violin, then a flute, then voices singing in hard-voice. Could I be hallucinating one of my favorite types of music...Eastern European? I needed to get off the hard drugs and fast...but wait...no, it was real!! A terminally ill patient, his daughter and grand daughter were being entertained in a "day room" by an entire youth choir of a local Ukrainian church. They were singing carols and traditional music. I poked my head in the door and could not stop watching and listening. The daughter beckoned me in and I had to follow that lead as though in a dream. I knew the chorus of one song and before I knew it, my voice was singing with the choir. At the end of their ½ hour concert, they motioned to me with a camera and I said I would be glad to take a picture...no, no, they motioned, we want you to pose with us while one of us takes a picture.

You just never know.

e. e. cummings (1894-1962) 50 Poems (1949)
no.29

anyone lived in a pretty how town
(with up so floating many bells down)
spring summer autumn winter
he sang his didn't he danced his did.

Memoriam

Lillian Cohen

The Peninsula Folk Dance Council announces the death of one of the area's long time folk dance teachers. Lillian Cohen died in early January at the age of 92. She and her husband Sammy (deceased) were long time dancers. Their first interest was in ballroom dance, however, when they were introduced to folk dancing, they wholeheartedly embraced it.

They were members of Palomaniacs and Changs and were well known to many groups. For many years Lillian shared the teaching with Ruth Ruling at the Palomaniacs. She was also a member of the exhibition group Kopachka. She attended Stockton Folk Dance Camp and Mendocino Folk Dance Camp for many years to learn new dances.

She was a skilled seamstress who made many beautiful costumes. All aspects of folk dance were a passion and she truly missed it when she could no longer participate.

She leaves a daughter, Barbara and son-in-law Joe Sepe of San Jose (also dancers).

Welcome to our new members!

We encourage everyone who belongs to give the gift of membership to their friends and for clubs to buy memberships for their new dancers.

From October until the middle of January the following people have joined the Folk Dance Federation.

We are pleased to welcome:

Marty Torbit, 2811 E. Robinson, Fresno, CA 93726

Robert R. Rudholm, PO Box 923, Ceres,
CA 95307-0923

Kickers Dance Club, c/o Mark Allen 2626 J Street,
Eureka, CA 95501

Carolyn Brent, Box 1557, Mariposa, CA 95338-1557

Diane Vadnais, 409 Lake Avenue W., Kirkland,
WA 98033

Solvang Village Folk Dancers, c/o Jean Menzies, PO
Box 617, Solvang, CA 93464-0617

Jane Myers, 868 McEllen Way, Lafayette, CA 94549

Charlotte D'Amico, 3 Bartrom Terrace,
Chico, CA 95926

Catherine Freemire, 2073 Magnolia Way, Walnut Creek,
CA 94595

Mary Guinn, 5637 Vall Ct., Carmichael, CA 95608

Teeann Duncan, 4719 Crestview Drive, Carmichael,
CA 95608-1028

David Hillis, 2147 Parker Street, Berkeley, CA 94704

Craig and Theresa Ritts, 2086 Casa Grande Street,
Benicia, CA 94510

Carol Toffaleti and Bill Croft, 14 Roseland Avenue,
Manchester M203QY, United Kingdom

Submitted by Sidney Messer, Membership Chairman,
Box 561, Sausalito, CA 94966, (415) 332-1020.



The Balkan Dancers of Marin

invite you to a

Balkan Plus Folk Dance Party

Balkan dancing program

plus

you can request your favorite international folk dances!

(Bring your own tapes or choose from our selection of Balkan *Plus* dances!)

Come and join in the fun

Saturday, April 2, 2005

8:00—11:00 pm

Donation \$5.00

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

Masonic Lodge Hall

1010 Lootens, San Rafael
(between Fourth and Fifth)

For more information please call: Irene Croft 415-456-0786 or Anne Arend 415-892-9405

Program and directions on back

The Balkan Dancers of Marin Balkan *Plus* Folk Dance Party

Directions:

From North of San Rafael:
Take 101 Highway to CENTRAL SAN RAFAEL exit (Hetherton), turn right on Fifth Avenue, at Lootens turn right into city parking lot. If the lot is full, go down Lootens Street to the city lots at Third and Lootens. The double deck lot on the right has entries on Lootens and on Third Street.
Masonic Hall is at 1010 Lootens between Fourth and Fifth.
Street parking is okay.



From South of San Rafael:
Take Highways 580 or 101 to CENTRAL SAN RAFAEL exit (Irwin Street). Turn left on Third Street. Turn into the parking lot just past the Walgreen's Drugstore. If it is full, use the large double deck lot at Third and Lootens.
Entries on Lootens and on Third Street.
Masonic Hall is at 1010 Lootens between Fourth and Fifth.
Street parking is okay.

TENTATIVE DANCE PROGRAM

Seljančica (Serbia)	Jacob's Ladder (Israel)
Dospatsko Horo (Bulgaria)	Doudlebska Polka (Mixer, couples)
Jove Male Mome (Bulgaria)	Tino Mori (Macedonia)
Syrto (Greece)	Request
Ciuleandra (Romania)	Request
Request	
Request	
Horehronsky Czardas (Slo.)	Mîndrele (Romania)
Četvorno Horo (Bulgaria)	Kjustendilska Râčenica (Bul.)
Miserlou (Greece)	Gerakina (Greece)
Ravno Oro (Macedonia)	Čekurjankino (Bulgaria)
Dobrudžanska Reka (Bulgaria)	Joc Bătrînesc din Niculițel (Rom.)
Request	Request
Request	Request
Gjuševska Râčenica (Bulgaria)	Hambo (Sweden)
Never On Sunday (USA)	U Šest (Serbia)
Dana (Romania)	Šopsko Horo (Bulgaria)
Vulpița (Romania)	Tsamiko (Greece)
Haro'ah Haktana (Israel)	Vlaško Horo (Bulgaria)
Request	Request
Request	Request
Šestorka (Serbia)	Četvorka (Macedonia)
Karamfil (Bulgaria)	Joc in Patru . . . (Romania)
Swedish-Finn Mixer (couples)	Arap/Zajke Korkorajke (Bul.)
Ajde Jano (Serbia)	Ivanice (Macedonia)
Siŋna Zborenka (Bulgaria)	Waltz
Request	
Request	
Intermission	
Orijent (Serbia)	
Ovčepolsko (Macedonia)	

REQUESTS

You are invited to request your favorite international folk dances. You may bring your own tapes or choose from our large Balkan selection. **Requests should be for commonly taught dances.**

LEARNING TO LEAD

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)

"There aren't enough good male dancers to go around."

"We hardly do any couple dances in our group because we have so few men."

"I wish they wouldn't play so many couple dances -- I don't have a partner."

You have heard it all before. You know that there have always been and probably always will be more women dancing than men. So what's the solution?

May I respectfully submit that women should learn to dance the man's part in the couple dances? Women should learn to lead! Women can dance with other women.

The hierarchy seems to be:

1st choice: dance the partner dance with a man.

2nd choice: sit out the partner dance.

3rd choice: dance the partner dance with another woman.

I'd really like to see the second and third choices reversed. I believe that if any woman takes the time to learn how to lead, she'll find that the benefits far outweigh any perceived drawbacks.

I've mentioned this to other women before. I have heard reluctance, resistance, even refusal to consider the idea. I've heard a lot of reasons:

(1) *I'll get confused and forget how to do the woman's part.* I started dancing from the lead position soon after I started teaching in the early 80's. For many months, because there were so few men in the class, I taught no couple dances at all. When I finally began to add some couple dances to the repertoire, I felt it was silly for me to use one of the few available men to demonstrate the dance. If, as an alternative, I danced the man's part with another woman, that meant two women (the one who was my partner and the one dancing with the man I freed up) would learn the dance who would otherwise sit on the sidelines. It wasn't long before I became adept at switching back and forth -- perhaps it took a couple of months. As with any new skill, there will be awkward moments, but if you take it step by step (I'll give some suggestions later on in this article), I don't think this awkward stage will last very long. Once you overcome that initial "But-where-do-I-put-my-hands" reflex, you too will be able to switch easily from leader to follower.

(2) *I don't know how to do the man's part and I'll look awkward.* First of all, despite what you're probably fretting about, it's not the footwork that will be a problem. We all reverse footwork all the time in non-partner dances. We learn to dance Part A to the right, and then we reverse the footwork and dance back to the left. The problem with many couple dances is what you do with your arms and how you hold hands -- and that really isn't all that hard to learn. It just takes practice, like everything else in dancing.

(3) *I come dancing to dance with men, not with other women. If I am seen dancing the man's part, then men won't want to dance with me in the future.* I believe that the more you are on the dance floor, the more visible you are. And the

more visible you are, the more desirable you are as a dance partner. If you are obviously smiling and enjoying yourself, you'll be seen as a potential partner. If you're sitting on the sidelines with a glum expression on your face, that's the image that will stay in the minds of the other dancers. I think it's better to be viewed as a woman who will dance with another woman, than as a woman who doesn't dance the partner dances.

Also, I think it's logical to assume that the more you dance, the better dancer you will become. Everyone likes to dance with a good dancer, and practice makes perfect, isn't that what they say?

Perhaps women who have this misgiving can compromise by just doing only a few of the easiest dances with another woman, ones that don't involve ballroom position or pivot turns. Save the more complicated dances that involve pivot turns and ballroom position to do with a man.

(4) *If I become a good leader, I won't be able to relax and let a male partner lead, and men who ask me to dance won't ask me to dance a second time.* This is a variation on the prior objection and, again, time and practice will help. I still get teased by my male friends who ask me to dance and lead me onto the dance floor saying, "Remember, Loui, you're doing the woman's part." Actually, I think it's a little like changing from driving a stick shift to driving an automatic. It only takes a few times of reaching for the clutch and trying to shift into third before you remember that you can just put it in drive, sit back, and relax.

(5) *Women won't want to dance with me.* Partly true. Some women don't want to dance with another woman. They will politely or not-so-politely say, "No." Or the woman will dance with you and it will be clear that she's not enjoying herself and you will make a mental note not to bother her again. I'm sure the same situation happens with men who ask women to dance. Men survive the experience of rejection and so will any woman who asks another woman to dance.

If this is the only concern holding you back, I suggest you start by talking to a female friend about this issue in advance and suggest the two of you try a couple of dances together, perhaps trading off trying to lead.

(Pssst! Want to know a secret? In my experience, women are better dancers than men. Of course there are individual men who are wonderful dancers and individual women who are dreadful, but as a group and in general, I have found that women are better dancers. Plus, women really enjoy dancing with someone who can lead well. If you can learn to be a good leader, you will not lack for partners and specifically you will not lack for good partners.)

I would like to offer a simple guide to women who'd like to take a stab at learning to lead. I should mention that these are the suggestions I've made to men who are just learning to dance when they say they want to learn all the most difficult couple dances (after just two dance classes and they are still struggling with the Yemenite step).

--- Start with some of the couple dances that have the same footwork for both parts: Salty Dog Rag, Road to the Isles, La Bastringue, Jiffy Mixer.

--- Work your way up to fairly simple dances that reverse the footwork or have different actions for men and women, but have a simple handhold or perhaps a Varsouvienne handhold: Arnold's Circle, —continued on next page

The Balkan's Adriatic Coast

by Richard Duree

The east coast of the Adriatic Sea is one of the loveliest and most historical places in Europe. From Pula and its Roman Coliseum at the tip of Istria in the north to Croatia's Dalmatia and Montenegro's Sveti Stefan, Albania and Greece further south, rugged mountains set a spectacular separation of blue sky and even bluer sea. Sharp peaks and deep inlets invite the eye to follow and the soul to rejoice in their sheer physical beauty.

The best and worst of both earth and man coexist here: beauty and tragedy side by side, a long history of conquest and exploitation, corruptive wealth and abject poverty, ethnic pride and ethnic hatred, historical splendor and modern squalor.

The remains of Roman Emperor Diocletian's palace in Split, built by the emperor so that he could treat his ailments in the area's sulfurous waters, give a hint of the splendor of ancient Rome.

Zadar's Byzantine church and tumbled Roman columns are mute testimony to the temporary nature of history.

And magnificent Dubrovnik, "Jewel of the Adriatic," the Medieval Ragusa, undefeated by the mighty Ottoman Empire. The lovely walled city stood pristine and undamaged, an unbroken link to the past until severely damaged in 1991 by Serbian gunboats and artillery—one of the most bitter moments in current European history.

One can sit on the terrace of any hotel along the entire eastern Adriatic Coast and feel the warm, dry Saharan wind from the southwest, both a curse and a gift, parching the land and providing a climate of almost continuous warm sun.

Long denuded of trees by the Venetian merchant fleets during Venice's time as Queen of the Seas, the dry coastal side of the mountains contrast starkly to the interior, greened by its damp Continental climate. Centuries of overgrazing flocks of sheep and goats have added further damage. Now vineyards and groves of olive and fig trees color the land in a macroclimate patchwork.

If one looks closely—and listens, the spirits of conquerors and adventurers of two thousand years will speak to you from every view.

The blue waters are dotted by hundreds of spectacularly beautiful islands which boast an average of 300 days of sunshine per year. This combination of warm sun and beautiful scenery is a tremendous attraction to thousands of tourists who flock there to toast bare bodies on hundreds of rocky beaches and more than a few lily white, northern European derrières have suffered severe sun burn there.

Kor'ula is perhaps most famous of the islands, green with vineyards and swarming with tourists seeking the birthplace of Marco Polo. Depending on who tells it, he was born in one of several houses in the quaint Medieval town of Kor'ula. If you're there at the right time of the year, you can even witness a strange sight: the traditional dance of the island was learned from Swedish merchant seamen long ago, a Swedish polska on the fringe of the Balkans!

Though now a part of Croatia, the Dalmatian coast was formerly part of the Venetian Empire and its island traditions are frequently more Italian in character than Croatian. If one

is looking for Croatian folklore there, one must be flexible—no "drmes" here, rather a multicolored array of dance forms with little resemblance to those of mainland Croatia. Each island has its own unique and readily identifiable dance, music and costume.

Folk costumes range from some of the most simple and unadorned to the most elaborate, highly decorated in Europe. The simple elegance of Italian-style clothing in the north contrasts remarkably with the unbelievably ornate Turkish-inspired embellishments of the tall Montenegrans in the south.

The dances of the north are invariably couple dances, the man leading and encouraging the lady to spin ever faster to display her billowing skirts and petticoats and, on the island of Krk, lots of leg.

Tall, handsome Montenegrans prefer to mimic the eagle in their dance with enormous vertical bounds and outstretched arms.

This feast of cultures, the sheer beauty of the land, the in-your-face evidence of past and present history are only a part of the Balkan Adriatic Coast. A lifetime is not long enough to experience it all.

LEARNING TO LEAD—continued from previous page

Levi Jackson's Rag, Black Nag, Dodi Li.

--- Next try dances that include waltzing or polkas in ballroom position: Ada's Kujawiaks, Doudlebska Polka, Maple Leaf Rag.

--- Finally, work up to dances with pivot steps: Vossarul, Bohemian National Polka.

I wish leading were not considered to be the sole territory of men. Leading shouldn't be gender-based; anyone can do it. I also believe that both men and women dancers would benefit from a workshop on good leading techniques.

Women, if you go dancing in order to dance, then why limit yourself? Why let the lack of a partner keep you on the sidelines during couple dances? Take this tip from someone who learned to lead and enjoys it: it's a skill you won't regret acquiring.

Sir Walter Scott (1771-1832)

'O come ye in peace here, or come ye in war,
Or to dance at our bridal, young Lord Lochinvar'



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:

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2010 Parnell Avenue
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CONFESSIONS OF A BALKAN BAND

By Richard Unciano (rzuandk@juno.com)

(Richard Unciano is a dancer, teacher and musician and has done extensive research in his countries of interest)

The first confession I have is that the band I founded and direct, "KOROYAR" is now more than a Balkan combo and has evolved into a full-blown orchestra whose repertoire includes melodies from related and/or neighboring cultures such as Israel and Russia. The total has had to be limited to 12 different countries. The band has been a blast in spite of the unavoidable ups and downs and personnel changes over the three decades since it was formed. For example, the group has had Bulgarians come up to us after several performances and start speaking Bulgarian because they assumed we must be Bulgarian; a Romanian says to us that our music reminded him so much of home that he had tears in his eyes; a high school assembly of mixed Hispanic, Caucasian and Black students break into extended applause after a "Shopska Ruchenitsa"; kids in a hospital pediatric ward smile widely; and the group has made many a wedding memorable.

The negatives have been few. At two performances where dinner was part of the event people were too busy eating to really pay attention. For later such occasions, we learned to ask to play after the dinner was finished. Weather can be a problem for outdoor gigs. Rain cut short a church festival performance and forced the group indoors at a university event, drastically reducing the audience. I broke one of my tupans (a large drum) after a park concert. At one of the ensemble's senior residence appearances, the people were essentially comatose even before we started. Then there's always the uncertain skill of the particular sound crew when we don't use our own equipment. Some are great and quickly catch on to what is needed. Others are dense or not professional, i.e. indifferent.

It all started with a folk dance performing ensemble that was born because of an advanced level class that I taught. The name was chosen to indicate the cultures to be represented and is a combination of the Serbian "kolo", Bulgarian "hor", Turkish "oyun" and Armenian "bar" all of which translate as "dance". The music combo was initiated after a year for a practical reason. Because of the time it took to coordinate the choreography to the taped music and because technical problems with the recorder and/or sound system caused near disasters in two different programs, I asked if anyone in the ensemble would be interested in forming a music section. Three said yes. It was unanimously decided to choose melodies that were fun to play, interesting and sometimes challenging. Neither "fame" nor money was a motivation. That was also true for those who joined later and are still part of the orchestra. A violinist left because she wanted to be in a group with more visibility to, and recognition from, folk dancers. We are currently looking for a guitarist because the one we had quit, mainly because he wanted to be paid lots of money. Present members joined from a variety of sources. We have two recreational folk dancers, a student from one of my folk dance classes, a husband and wife who heard us at a concert, the brother of a member and myself.

For practical reasons, it was also agreed that "KOROYAR" should be a combination of standard and authentic traditional instruments. It would have taken too long to learn authentic instruments; there were few teachers available and it was doubtful if proficiency equal to what they already achieved on familiar instruments could be duplicated. It has often been difficult enough to play particular tunes well on even regular instruments. That's another confession. The initial combo of accordion, flute and guitar was to be accompanied by appropriate authentic percussion since I already had a dumbeg (a goblet-shaped hand drum), tupan (a large double-headed drum) and tambourine. As it turned out, general public audiences prefer hearing something with familiar elements. Anything too exotic or strange usually leaves most people cold. We played a coffeehouse not long after a trio of Americans who played authentic Bulgarian instruments and several patrons plus the manager remarked how much they enjoyed our performance but not the trio's.

Learning by ear was rejected as being too time-consuming, inefficient and inaccurate. They could all read music. Ron, who is still the lead musician, has a music degree. Because I have been able to find and interest people with years of lessons and prior performances, almost all members past and present have been able to read music. Drawing upon my collection of nearly 12,000 melodies from my three research trips to S.E. Europe and Ron's ability to transcribe anything on my field tapes or other recordings, the ensemble has compiled a repertoire of over 500 numbers. He has written out the melodies for "Alunelul" "Tino Mori" "Korobushka" (or "Korobeiniki") "Sweet Girl" (or "Siroun Aghchig") and "Gerakina" among others. He can also hear and notate how ethnic musicians vary familiar melodies. That makes standard stuff more fun.

At first, we focused on playing for the dance ensemble and recreational folk dancers. As the group got better and grew we broadened our horizons and shifted our emphasis to performing for the local ethnic communities, the general public, kids and seniors. For ethnics and the general public, we could choose any pieces we wanted that we thought were fun and/or appealing. Kids have been the best. They're normally open to anything because everything is new and exotic to them. They only care if the band is good or bad. We have had an assembly of 4th, 5th and 6th graders spontaneously start clapping along in perfect time, inspired some kids in various audiences to jump up and start dancing and gotten a standing ovation at a Girl Scout "Thinking Day" event. A word of caution—if it is bad, kids will not hesitate to let you know and right away. Ethnic groups are very appreciative. The people at the local Macedonian church at which we have played several times greet us like relatives when we arrive, applaud loudly and buy us drinks afterwards. The general public is harder to please, but some pieces have proven to be a hit with any and all audiences. The Jewish "Hava Nagila", Croatian "Sukacko Kolo", Armenian "Hoy Im Nazani Yarus" and Ukrainian "Hopak" always get huge applause.

"KOROYAR" continues to add melodies that are a joy to play, intriguing, demanding and infectious. To paraphrase a quote, "They will have to pry my drum from my cold dead hand".

Typical Romanian dance style by region

Traditional Romanian dances have their roots in Balkan customs and traditions, originating in Dacian and Thracian times. A "dance" is a combination of elements of formation, regional style and music, musical rhythm, choreography and social occasion. A change in one or more of these elements can give another dance, sometimes too subtle for a visitor to understand. As newer dance formations become fashionable, these combine with elements of the existing music and dance to give new local variants. New melodies may be used for old dances and new dances danced to old melodies. The selection of dances performed in each village is often done in a fixed order, the slowest dances first, then sometimes men's showing off dances and ending with the fastest dances. These are known as dance cycles and are best developed in Transylvania. The Hungarians of the village of Szek in central Transylvania have one of the most complete dance cycles, including the old couple dances through to the recent Germanic dances. Individuality and improvisation is found both in couple and line dances with men demonstrating their agility and dance ability.

This rich variety of traditional dances still exists in Romania due to the continuation of the feudal system until the mid 19th century with the peasant life style continuing during the isolation imposed by Ceausescu. Romania is a unique European country as its folklore still exists in its natural environment, but this is now fast vanishing as the western culture of Coca-Cola, McDonalds and modern technology takes hold.

All Romanian dances are accompanied by loud shouts and calls known as Strigaturi which are called rhythmically, but often across the musical melody and rhythm. Such calls seem to be specific to Romania, and are only otherwise found in the Hungarian minorities of Transylvania.

Banat

EXECUTION: Lively dances and becoming livelier! Banat plain—rapid steps staying close to the ground, mountain areas—more vertical movement.

POSTURE: upright.

STEPS: Men—on balls of feet, strong upbeat and deep bends from the knees, elastic leg action, women—light, smooth flat steps, very fast spins.

Bucovina

EXECUTION: strong, unhurried, on whole foot (including jumps and hops). Firm and earthbound compared to the rest of Moldavia.

POSTURE: upright body; in the north a proud posture and upper body sways with steps.

STEPS: stamps are heavy with rebound; women - small contained steps.

Crişana

EXECUTION: Rhythmical, like Maramureş, but with more diversity, and continuous flexing of the knees.

STEPS: women—feet "scamper" in a smooth movement across the ground, men—boot slaps smaller and more rapid than in Transylvania and often in different rhythm to the footwork. Arad dances show influences of Banat.

Dobrogea

Diverse dance styles due to other Romanian populations mov-



ing into this area including the Arumanians from Macedonia. Influences from eastern, Turkish and Bulgarian.

Maramureş & Oaş

EXECUTION: distinctive rhythmical firm and solid style, showing similarities with north Moldavia and Bihor.

POSTURE: upright, more relaxed in Oaş.

STEPS: men—powerful rhythmical, trampling steps and stamps, all on the flat foot; women—light, fast steps, heels just off the ground.

Moldavia

EXECUTION: strong, unhurried, on whole foot (including jumps and hops), small in amplitude, but may be intense and rapid particularly in the west.

POSTURE: upright body; in the north a proud posture and upper body sways with steps.

STEPS: stamps are heavy with rebound; women - small contained steps.

Muntenia

EXECUTION: energetic, in the south older dance style is earthbound steps with relaxed knees, more recent springing steps and low leaps, in the north relaxed and strong.

POSTURE: relaxed body, focuses on footwork with the body not very active.

STEPS: crossing steps, heel clicks, dances cover ground, stamps are accented on the rebound in the south, and on the whole foot in the north.

Oltenia

EXECUTION: on the ball of the foot, light, confined to small space with strong dynamics, using rotations of hips.

POSTURE: knees in slight flexion, can lean forward at times, focuses on footwork with the body not very active.

STEPS: crossing steps, fast moving, small steps, dances cover ground, stamps on whole foot (more in the mountain areas).

Transylvania

EXECUTION: complex syncopations are internally sensed and not stressed.

POSTURE: men—stately and upright, relaxed, contained energy; women—relaxed, subdued.

STEPS: women—flat, light and flowing, spins are flat and smooth; men—leg kicks and rotations, aerial heel-clicks, stamps.

Krivo Ihtimansko Horo

Bulgaria (West Thrace and Šopluk)

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

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

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

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

Steps and Styling: Mostly small and light steps.

Meas	2/4 meter	Pattern
8 (A,B,C)	<u>INTRODUCTION</u> (instrumental) Start dance with vocal. (Note that the instrumental music of the INTRODUCTION is also that of Figure II, so that alternatively, the dance can begin with Figure II and no INTRODUCTION.)	
	I. <u>TRAVELING AND HEEL TOUCHES</u> (vocal)	
1 (A)	Moving in LOD, step R,L (Q,S); small hop on L (ct &); large step fwd onto R (S); hop on R (Q); step onto L (S).	
2 (A)	Repeat meas 1.	
3 (A)	Turning to face ctr and moving in LOD, step on R to R (Q); step on L behind R (S); step on R to R (S); touch L heel fwd L (Q); touch L heel fwd (S).	
4 (B)	Moving in RLOD, step on L to L (Q); step on R behind L (S); step on L to L (S); touch R heel fwd R (Q); touch R heel fwd (S); touch R heel fwd R (S).	
	In meas 3 and 4 body bends slightly fwd from the waist during heel touches.	
5-8 (AB)	Repeat meas 1-4.	

II. PATTERNS WITH KICK (instrumental)

- 1 (C) Hop on L, pivoting CCW to face L of ctr, and swing straight R leg fwd (Q); step on R in front of L, swinging free L leg bkwd with knee bent (S); hop on R, using angular momentum in L leg to help pivot CW and face R of ctr kicking straight L leg in LOD (S); hop again on R (Q); step on L in LOD (S); two quick steps, R, L in LOD (Q,Q).
- 2 (B) Step R, L in LOD (Q,S); turning to face ctr, step back on R, simultaneously twisting L leg CCW, keeping toe on floor with toe pointed L (S); moving in RLOD, step on L to L (Q); step on R behind L (S); step on L to L (S).
- 3-4 (CB) Repeat meas 1-2.
- 5 (A) Repeat meas 1, but omit final R, L in LOD (QQ).
- 6 (B) Repeat meas 2.
- 7 (A) Repeat meas 5.
- 8 (B) Step on R in LOD (Q); step on L in LOD, R leg in back with knee bent (S); hop on L kicking R leg out in front while turning CCW (S); hop on L (Q); step on R in RLOD (S); leap onto L, R bent knee crossing in front turning to face LOD (S).
- (alternate description: Step on R in LOD (Q); repeat meas 1(C), cts 2345=SSQS with opposite ftwk and direction (cts 2345=SSQS); pivoting CW on R to face R of ctr, leap in RLOD onto L, swinging R leg sharply across in front (S).)

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



*Suzanne Rocca-Butler teaching Krivo Ihtimansko Horo
At the Heritage Festival*

Tervelska Râka

N.E. Bulgaria (Dobrudža)

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

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

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

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

Styling: Earthy.

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

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

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

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

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

- 1 Facing ctr, step fwd on R as arms move up and fwd and elbows straighten (ct 1); scuff L low and fwd beside R (ct 2).
- 2 Repeat meas 1 with opp ftwk, as arms swing down and back.
- 3 Step back R, L as arms swing fwd (cts 1-2).
- 4 Step on R near L as arms begin to swing back (ct 1); scuff L fwd beside R, no wt (ct 2).
- 5 Step slightly fwd on L as arms return to fwd pos (ct 1); stamp R beside L, no wt, arms go to W-pos (ct 2).
- 6 Take a large step back onto R leaving L ft in place, no wt, straight leg, simultaneously extending arms fwd parallel to the floor as upright torso and head face ctr (ct 1); hold (ct 2).
- 7 Step on L near R, beginning to circle arms up and back toward W-pos (ct 1); stamp R beside L, no wt, as arms "pull" into W-pos (ct 2).
- 8 Repeat meas 7, ct 2 (ct 1); hold (ct 2).
- 9-32 Repeat meas 1-8 three times.

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



*Dancing Tervelska Râka at Suzanne Rocca-Butler's Institute
at the Heritage Festival*

THE TEN COMMANDMENTS FOR FOLK DANCERS

By long-time *Chicago* leader, Jack Goldberg
From Loui Tucker's website: www.louitucker.com

I. If thou art but a newly won convert to the art of Terpsichore, break not into the midst of thy predecessors, but rather add thy number to the farthest end of the line.

II. Nay, but when a dance is being taught, then art thou welcome at any place in the line and at any time.

III. If thou knowest not the dance, the name of which hath been trumpeted to the four corners of the room, seek thou a place behind one of thy fellows who doth indeed know thereof, and follow thou him in his footsteps. Thus wilt thou, in good time, learn as did all dancers before thee.

IV. Thy leader speaketh from ancient wisdom. Therefore, when he shall say of a dance, lo this dance is difficult, attempt it not except thou dance behind the line; ask not to whom he speaketh, for his words are a message unto thee.

V. If thou desirest not to dance, but would instead talk with thy friend, hesitate not to do as thou wilt, yet remember the privacy of thy conversation to raise not thy voice above the voice of thy leader, who struggleth to convey instruction.

VI. To every beginning there is an end. If thou does enter in upon a dance, banish from thy thoughts, "I will drop out when the dance waxeth fast." Thus wilt thou avoid the displeasure of thy comrades to thy right and to thy left.

VII. If thou are experienced and knoweth the dance, be yet gracious unto those who know not of it. Wert thou not also once a newcomer?

VIII. When thy teacher leadeth a dance which thou knowest, but in a manner different from thy experience of yore, learn thou the new version and rebel not. Thus is thy stock increased.

IX. Be not backward of thy requests, that thy leader may satisfy thy heart's desire. Thus dost thou help prepare a program for all.

X. Give thou honor to the Golden Rule in the observance thereof, but not in the breach thereof.

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We will communicate by phone, e-mail, and occasional meetings. Please contact:

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Live music

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Admission is \$5, plus tips for the musicians. The event is at the Veteran's Memorial Building in Santa Rosa, located on Maple Ave. across from the Sonoma County Fair Grounds. Dancers are invited to bring some snacks to share. No alcohol is permitted. For information call (707) 526-7552.

Hope I see you there!

—Marilyn Smith

Wes Takara

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