

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 🍷 November 2005



Erik Bendix,
a featured teacher at
the Kolo Festival (see
article on page 16)
(Photo by editor)



Dubrovnik dancers,
Dance on the Water
Cruise (see article on
page 13)
*(Photo by Eileen
Kopec)*

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Let's Dance!

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You can now post your folkdance event flyers on
the Federation's web site: www.folkdance.com.
If you need assistance, contact Dick Rawson at
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*Opinions expressed in Let's Dance! are not necessarily
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Council and Club Clips

Sacramento International Folk Dance and Arts Council

It was a big month for workshops! Our cups runneth over! Florescu, Dion, and Kavardjikova! And next is Bruce Wykoff, teaching a unique workshop to help us ordinary dancers learn to present a one-time folk dance event. We all get asked at times to present some dances for a youth group, or a wedding, or a church group, or whatever. It is a great chance to introduce people to the fun and pleasure of dancing in a relaxed party atmosphere. It is not hard, and is a great way to spread the folkdance word out into the community. The workshop will be at YLI hall on October 30, 2:00-5:00 pm, info: 916-921-0955. All are welcome to this great opportunity!

Chuck Paulsen and Marge Weston tied the knot and threw a huge folk dance party (sponsored by Pairs and Spares) to celebrate the occasion! Congratulations Marge and Chuck! What a great party!

November is Kolo Festival time for many of us, and Ragtime Festival time for vintage dancers. At the Ragtime Festival there is dancing all weekend and several dance workshops each day, taught by Bruce Mitchell and others as yet unknown.

Meanwhile we are working to have a great 50th Anniversary Camellia Festival, March 3-4, with Chubritza, a wonderful band which has played at Stockton Folk Dance Camp and last years Statewide Festival. Also featured will be legendary dance teachers Yves Moreau and Richard Powers. Don't miss this one!

Check out folkdance.com/sacramentocouncil for all our events and club meetings.

—Barbara Malakoff

BERKELEY FOLK DANCERS. The "Harvest Moon" will be shining over Live Oak Park Recreation Center in Berkeley on Saturday, November 19, from 7:30 to 10:30 pm. Join the Advanced Intermediate Class as we celebrate our good fortune of a bountiful and beautiful autumn. BFD has much to be thankful for. We especially appreciate the great dancing we have enjoyed these last years and our wonderful venue. Our Beginners' Class looks great so far. And we will have two more Beginners' Classes before our dancing year is over.

As usual the party will be filled with music, fun and food. In conjunction with the party we will hold a folk costume sale. Come and pick up a beautiful costume or a handsome shirt and help enrich BFD's coffers. There is sure to be just the item or items you have been looking for. It's so much more fun to be dressed for the occasion!

We also invite you to get yourself some closet space. Find those folk costume items that you don't need anymore. You can either donate them to BFD or sell them on consignment (half to BFD and half to you). BFD welcomes the opportunity. For information about the costume sale, contact Jane Myers at jmyers@acgov.org. For the "Harvest Moon" party contact Lone Coleman at 510-526-5886 or ready2danceus@yahoo.com. \$5.00 members, \$7.00 non-members.

—Naomi Lidicker

Let us know what your club or council is doing!
editor@letsdancemag.net

Let's Dance! — November, 2005

PRESIDENT'S MESSAGE

ASK NOT WHAT THE FEDERATION CAN DO FOR YOU; ASK WHAT YOU CAN DO FOR THE FEDERATION. (Ooh, I like that. I should copyright it. Oh, has someone else already said something like that?) Anyway, you get the message, but don't hang up. It takes a big crew to run a big ship, and the Folk Dance Federation of California is one of the biggest ships in the folk dance ocean. As on most ships, there are many jobs to be done, large ones and small ones. Only a few people are willing to take on the large jobs, but there are many tasks requiring less time. In this Thanksgiving month, I am thankful to all those who have jumped in (is that a good phrase for a ship metaphor?) to help at various levels, especially those who have made major contributions, such as our committee chairs. I had better not get into naming individuals, or I am sure to leave out some. My main goal here is to urge the rest of you to get involved at whatever level your time permits. Be an active part of the organization. My only other advice is not to agree to serve on a nominating committee. That's what I did. Just kidding.

What are your interests and skills? Let us know so we can request your services. The application for the Sacramento council has a place to list interests and skills. Perhaps we should do the same. Is your club or council doing something interesting and/or different? If so, please write it up for *Let's Dance!*, and let the rest of the community know what works and what doesn't.

One area for participation that doesn't require a lot of time is attending Assembly meetings and sharing your ideas. Our by-laws specify that decision-making by the Federation is by the vote of member clubs. When you are planning to attend a Federation festival, ask your club or council to designate you as its representative at the meeting. Whether you are representing your organization or not, come and share your ideas at the meetings.

Also in this Thanksgiving season, we can be thankful that we didn't live in New Orleans or other areas devastated by hurricanes. You can help two causes at the same time. An anonymous donor has agreed to match contributions to Stockton Folk Dance Camp, up to \$50,000. Following the hurricane disasters, he has agreed to include contributions to disaster relief organizations. For every folk dancer's contribution to a disaster relief organization, he will make a matching contribution to Folk Dance Camp. If you have made such a contribution, please notify Bruce Mitchell (dancebruce@aol.com).

In the meantime, enjoy dancing. -- Vick

Letter

Dear Gary,

The magazines arrived! What a treasure trove of information and inspiration. Thank you so very much for your generous gift. I will share them with my students and encourage them to join the Federation.

I am using your website regularly and really like it. Reading it led me to send in my membership. (www.folkdance.com—ed.)

Again, many thanks,

—Marguerite Fishman

November, 2005 Calendar of Events

We reserve the right to edit all submissions and assume no responsibility for accuracy

Send future events information to Gary Anderson, Editor, Let's Dance!,

Box 548, Woodacre, CA 94973 e-mail: editor@letsdancemag.net

The deadline for listings is one month prior to the magazine date.

Upcoming Events—

- October 28-30** **Camp Hess Kramer Institute Weekend. "Camps Review"** Beverly Barr, James Hudson and TBA. For information call: Irwin 310-202-6166 or 310-478-6600
- November 18-20** **West Coast Ragtime Festival.** Red Lion Inn, Sacramento. Dance instruction by Richard Duree, Bruce Mitchell and Stan Isaacs. Information: www.westcoastragtime.com
- November 19** **Harvest Moon—BFD Fun Night Party.** 7:30 to 10:30 pm. Members \$5.00, non-members \$7.00. Live Oak Park Recreation Center, Shattuck at Berryman, Berkeley. Info. Lone Coleman (510) 526-5886 or ready2dance@yahoo.com
- November 23** **Afternoon of Israeli Golden Oldies.** 1:30-5:30 pm at Ashkenaz, 1317 San Pablo Avenue at Gilman St., Berkeley. Info: (510) 525-5054.
- November 25 & 26** **The 54th Annual Kolo Festival** comes to San Francisco Thanksgiving weekend. Two days and evenings of dance lessons and dancing to live music. Great teachers, great musicians, great dancing! For information call 1-800-730-5615 or visit our website: <http://balkantunes.org/kolofestival>
- December 3** **"Music From Mt. Olympus to Mt. Ararat",** concert of traditional regional Greek and Armenian folk music, California Academy of Sciences, 875 Howard St., San Francisco, starting at 1:00 with "KOROYAR" of Los Angeles. Contact June Anderson, (415) 321-8385.
- December 10** **Razzmatazz Christmas party** on Friday, Dec. 10th, 8-11pm. Dancing to recorded favorites. Veteran's Memorial Building in Santa Rosa. \$5. Info: (707) 526-7552.
- January 13 & 14** ***Heritage Festival** Warm-up party January 13, Federation Institute, dancing, live music, exhibitions on January 14. Community United Church, Arroyo near Elm St., San Carlos. Arden Pierce 650-494-1631 or ardenhram@aol.com for information.
- February 10-12** **Laguna Folkdancers Festival.** Ensign School, Newport Beach. Teachers: Cristian Florescu, Sonia Dion and Steve Kotansky. Info: (714) 893-8888, info@lagunafolkdancers.com
- March 3-5** ***Camellia International Dance Festival.** Yves Moreau, Richard Powers and live music with Chubritza. Dance Concert. For info: www.folkdance.com/sacramentocouncil
- May 19-21** **Dance Your Way to San Jose! Statewide 2006.** Christian Florescu and Sonia Dion, dances of Romania; Samy Makar with Salsa Rueda mixers, live music with Chubritza. More info to come.
- June 17-June 24** **Mendocino Folklore Camp** has announced their teachers for the camp at the Mendocino Woodlands: Balkan – Michael Ginsberg; Romanian – Cristian Florescu and Sonia Dion; Country Western Line/Lindy/Swing – Jeff O'Connor. Music workshops will be Billy Burke on the Irish Tin Whistle, and Tzvetanka Varimezova leading Bulgarian singing. Information: 707-795-6926 or phyris@mendocinofolkloreamp.com.

Balkan Music and Dance Workshop, Mendocino Woodlands. For information call: EEFC at 510-549-2124.

**denotes Federation events*

The Council, club and class listings are in the back of the magazine

Serbian Days and Dance Nights

By Dennis Boxell
Dennisboxell@msn.com

I have arrived in the village of Dalj. My senses are reeling with impressions of peasant life here. As I walk along the broad Pannonian streets, a herd of white-haired swine cross my path while a flock of sheep and a dozen quacking geese brush against my legs. Horse-drawn sleighs, carrying peasants dressed in warm woolens and black lambs-wool hats, slide through the snow, bells jingling, scattering the pigs and geese in all directions.

I live in a typical village cottage with an earthen floor; the front door is about five feet high. As I am writing, Baba and Mama Ristic are cleaning the intestines of one of their pigs, slaughtered early this morning. They will make excellent sausages. Baba has placed a bowl of dark red goulash filled with steaming meat and vegetables on the table in front of me. The delicious red and green stuffed peppers, fresh-baked wheat bread, and heavy red wine have filled my senses. My host refills my glass with more delicious red wine and I cannot resist. I am no longer in this century...

As a young folklorist, visiting Yugoslavia for the first time in 1963, I wrote the above impressions of Dalj, a Serbian village on the Danube River, where the river borders the regions of Vojvodina and Slavonia. These impressions have remained with me through all my folklore adventures. This enchanting rural way of life has provided the setting for one of the most impressive dance traditions in Europe.

In the village no holiday, Saint's day, wedding, or other celebration could go without dancing. Almost every Sunday villagers gathered after church to dance, next to the church, in a field just outside the village, or in a central square near the community well. Fall and winter had Saturday evening dances too. Montenegro has stone terraces on the mountain slopes near the village. In South Serbia, in winter and on rainy days, dances were in barn-like structures known as cardak (literally, the enclosed porch on the first floor above the ground in a Turkish-style house). Traditionally, mastery of the dance was important. A man's standing in the community was often shown by his place in the dance line, and naturally the best dancers led. The best dancers might marry sooner, even if poor.

When I was in the villages south of Belgrade, everyone looked forward to the Saturday night dances called igranka (from igra, "to play" or "to dance"). The young people came to meet their friends and to distinguish themselves with the more difficult dance steps. I first saw this in the village of Pinosava, south of Belgrade not far from the landmark and park-area known as Avala. The local kolo (literally "wheel", the common Serbian word for folk dance) is a form of the nearly universal Serbian dance known as U Šest (literally "in six") or Moravac (after the Morava River). The tempo is slow and delicious, and the dance pattern, instead of going equally to the right and left, changes after two measures to the left, and travels right again.

It was a brisk dark autumn night. Lights strung over the village square added to and reflected the harvest moon. By the time I arrived, a few hundred people had already gathered and were dancing the kolo. I had come forty minutes from Belgrade by the local bus. Imagine my delight to find all the young women of marrying age dressed in full regional cos-

tume from head to toe, including necklaces of dukati (large heavy gold coins that are family heirlooms and part of a girl's dowry). The young men were somewhat drab in West European dress, but an occasional old-timer had on bits and pieces of folk costume.

Then came a moment I'll never forget. "Crashing the party", a group of young men in old-fashioned Serbian costume burst onto the scene and immediately paid the musicians for the next dance. In their opanci (leather shoes open at the top with curly toes) and šarene carape (multicolored socks), they dazzled everyone with fancy step work, double bounces and a surprise dip. Their version of the Pinosava u šest was a work of art. I later introduced it to American folkdancers under the name "Pinosavka".

An even better time for dancing than Sunday or Saturday was a sabor (church fair), or a vašar (village fair). These events could go on for days, with dancing from sunup to sundown. At a sabor, groups from many different villages, complete with their own musicians, would meet on the dance field in a swirl of sound and color. The best dancers vied with each other to lead the next kolo, and if there was dust, as there often was, it rose to cover the dancers, who in their enthusiasm never seemed to mind.

While the young folks danced, their elders watched and gossiped; now and then they danced too. The very young were eager for the day when they too could join in. While tending the sheep they would ask the older girls to show them the steps, and after much practice, they would build up their courage and try their first dance. It was a moment of pride for everyone, especially for the youngster's family.

At the dance there might be traveling Rom ("gypsies" in English, cigani in Serbian), or traders, or soldiers coming home. Any new dances they had they would be eager to share. Names of dances such as Rumunjsko (Romanian), Bugarska (Bulgarian), and Cocek (probably from a Turkish word meaning "a dancing boy or girl") show a lively exchange from all over. Vranjanka, Cacanka and Uzicko kolo are named for home towns with strong dance traditions: Vranje, Cacak and Uzice. Banacansko, Sremsko, and Backo kolo, all versions of the popular Malo kolo (malo means "little") which has long been in the basic repertoire of American kolo dancers, are named for the three parts of Vojvodina. The famous Montenegrin dance Zetsko kolo, which seems like the flight of an eagle, is named for the 13th and 14th century Montenegrin kingdom Zeta. These dances are still done today. Some can be seen in the 1948 folklore film Jugoslavenski Narodni Plesovi ("Yugoslav Folk Dances") which I was able to rescue.

While years pass, timeless things are unchanged. Around 1900, as the new kingdom of Yugoslavia emerged, many a "ballroom kolo" was adopted, creating a legacy of town dances, like Kraljevo kolo ("the King's dance"), taught to American folkdancers as Srbijanka ("Serbian girl"), and still done today. Radikalka was named after a political party, Sarajevka for the Bosnian capital. After World War II, the Communist government took an interest, and State-sponsored performing troupes arose. Stage choreography came to have a large influence on the U.S. folkdance movement. With all these changes, one thing has remained certain. In country villages, and in emigrant communities from Australia to America, Serbs still love to dance.

"Get up and Dance"!

Dancing In France

(We thank Footnotes, FDA for permission to use this article)

Ancient popular traditional dances of France are known to most of us as 'folkloric dances' or 'folk dances'. The image provoked by these terms to anyone who has been to France is of a performance in costume of groups, themselves called 'folkloric', on stage or in the streets.

Most villages have their own folk group consisting of dancers, musicians and choir and the fête being celebrated will be a family affair as well as a community event, the young growing up, even in these days, with music and dance around them.

In France, folk dancing is regional dancing. The dances are from earlier times and sometimes date back to pagan rituals before Christ; they are not creations of today like the 'lambada', and the costumed performers are dressed in clothes from yesteryear. There are many theories as to the origins of these dances and also as to the reasons for the regional diversity of the dancing. Climate, relief and costume or form of dress have all influenced how dances in certain regions could be done.

Immense Diversity

A closer look at dances from different regions will illustrate the great diversity in rhythms, style, figures, steps and character of dances across France, not to mention the extraordinary range of music and musical instruments and singing styles which have developed over the centuries, hand in hand with these dances. Costumes of regions vary greatly as well and we see very differently shaped coiffes, varied foot attire – clogs, espadrilles, high heels and ballet pumps – and vastly different fabrics for dresses, skirts, scarves and vests and hats.

Briefly, we can make the following generalizations from observations of dancing in France today:

We know that in Brittany, there exist dances in circles or in chains, the gavottes of Finistère, an dro, hanter dro, laridés of Morbihan, pagan rounds such as Rond de St Vincent, but also couples dances – bals, gavotte bigoudène, kas abah, dans Léon, dans Treger. Some are sung, some are instrumental, the instruments usually being the bombarde and binioù.

We know that the Massif Central is the domain of the bourrée, whether 2-time or 3-time, with or without arm movements. Bourrée suggests the violin, the hurdy-gurdy, diverse bagpipes, and the diatonic accordion. In bourrées, we see heavy footed men's dances and gliding women's dances, dances for 2, 3, 4 or 8 or many, dances with feet parallel or feet turned out, dances with particular attention to eye contact.

We know that the Dauphiné cultivates the rigodon (also spelt 'rigaudon' and 'rigoudon') and the playing of the violin, that there are maraîchines in the Vendée, rondeaux in the Gascogne, branles and sauts in Béarn, that Provençal dances are the most gracious and complicated with their ballet-like steps and high jumps requiring much strength and stamina, that the avant-deux is typical of Poitou, that the fandango is Basque and the sardane Catalan, that the Basque Souletins perform masquerade dances with mysterious characters and hobby horses and that they dance with great virtuosity around a glass of wine placed on the ground.

Recreational Dancing in France Today

The 'bal folk' and 'fest-noz' in France play a big part in keeping dancing traditions alive. The 'bal folk' (folk ball) is a revivalist movement where dancers go to enjoy some traditional dances like bourrées, rondeaux gascon, rondes bretonnes, sauts basques, branles béarnais, maraîchine vendéenne, and some popular and non-traditional dances like waltz, mazurka, schottische, polka, and ancient dances, whether popular or not – branles and contredanses. The 'bal folk' first appeared in the seventies and these days a 'bal folk' of 500 people is not rare. We also see in the south 'bal occitan' or 'bal occ' ('balleti' in Provence). At the 'bal occitan' there are dances like jigs, schottisches, varsoviennes, montagnardes, rondeaux and congos, sauts, branles and fandangos.

There is an osmosis between the 'bal folk' and 'bal occitan' and the rondeaux in couples, mazurka gascon, carnaval de Lanz, cercle circassien, chapelloise, cochinchine and 2-time bourrées pass between them.

The modern 'fest-noz' (night festival) comes from the traditional 'fest-noz' of the peasants of the Haute-Cornouaille district in Brittany. The ancient 'festou-noz' were associated with dancing as part of the religious ceremony of a wedding or winter dancing meetings after work such as preparing hemp and linen, or night dancing following communal work in autumn or spring (harvesting, sowing, picking, digging) – a celebration in the form of dance to kan ha diskan, a type of breton responsorial singing by two of the dancers. Today, the 'fest-noz' attracts the young and the tourists and we see local instrumentalists as well as singers and dancers.

How to Learn More about French Dancing

If you are lucky enough to be able to visit France, there are festivals and workshops all year round in different regions of France. There are week-long courses in bourrée by the experts in Auvergne and Berry, courses in international dancing including dances from most French regions, courses in Basque dances and so on. Throughout the year, to the strains of the galoubet and tambourin, every Provençal village celebrates its patron saint often with dances depicting rural scenes or occupations. Here we see also fertility dances full of symbolism in their steps, figures and movements, dances of thanksgiving, dances of the seaside and rigodons which were once banned by the catholic church for their gaiety and risqué movements.

Concerts and 'bals folks' are often associated with workshops and, in the summer particularly, there are so many to choose from.

—Laurel de Vietri (WA)

Let's Dance! advertising rates

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mail to: Let's Dance!, Box 548,
Woodacre, CA 94973-0548

YOU BUILT IT AND THEY CAME!

By Loui Tucker—loui@loutucker.com or (408) 287-9999

You've located and rented the dance hall. You've advertised your dance class. Are you ready for the first class? Assuming that you're starting with a beginner class, here are some things to think about before you open the door to your new students. Some of these tips and tricks are also useful if you're opening a class for existing, experienced dancers.

Why Take a Class?

Why do people take classes – not just dance classes – any class? Yes, they want to learn a skill, whether it's a Chinese cooking class or a bridge class or a yoga class. Certainly people will come to your dance class to learn a skill. Beyond the need for a skill, why do people sign up for a class when they can hire a private tutor, research the subject in the library or on the internet, or buy or rent a video?

One important reason for taking a class is social interaction. Sometimes the social interaction is a general need. This could be a couple looking for something to do on a night out away from the kids. It could be someone suffering from Empty Nest Syndrome who needs to fill the hours previously occupied raising children. It could be person new to a community just needing to meet people.

Another reason that people sign up for a class involving a physical activity, anything from aikido or water ballet, is they need the exercise. They may have no exercise program or they may be going to the gym regularly but are bored with their current routine.

There is the search for a mate. Whether young and single, newly divorced, or recently widowed, people often turn to classes when looking for companionship. Dance classes are particularly popular because there is the expectation of some physical contact.

You will have young people who are looking for a way to connect to their folk-dancing parents. You will have people who danced in college who now want to re-connect with the activity of their youth. You will have people who are preparing for an upcoming wedding where there will be dancing.

It's Not About the Dances

Having acknowledged that your students are looking for more than just the ability to dance, you should shape your class around serving the many other needs of your students. While you can't meet EVERYONE'S needs ALL the time, you can structure the class so that everyone has SOME of their needs met SOME of the time.

First and foremost, don't focus on the teaching of the dances or mastering the dances. Remember that old advice to workaholics: Nobody lies on his or her death bed saying, "I wish I'd spent more time at the office." You don't want your students to go home after class and say to themselves or their loved ones: "Well, I can now do a dance from Serbia very well and I've got a good start on mastering a couple dance from Denmark."

It's not about the dances! You want your students to go home, collapse on a couch with a flushed face and say, "Wow, I sure had fun at that dance class!"

But You Still Have to Dance

Keep in mind that (1) not all slow dances are good for beginners and (2) not all dances taught to beginners should be slow. Specifically: Joc de Leagane is a lovely slow dance but it's too complex for beginners; Hora Agadati is fast, but not too difficult for beginning dancers.

If anything, err on the side of teaching too many medium to fast dances. It's the easiest way to meet the needs of those folks who are looking for some exercise. Besides those people, you want to have your first-time dancers get a bit of a buzz from the endorphins that their bodies produce when their heart rate is elevated. Endorphins will give them a feeling of well-being, and that feeling of well-being can mean the difference between maybe returning for a second class and definitely coming back for a second class. Make sure your dancers break a sweat!

In terms of social interaction, it is still not about the dances. Just about any dance will do, but some are better than others.⁽¹⁾ In a class for beginners, at least one dance should be a mixer, perhaps two. [If you have fewer than 10 dancers in your class, mixers can be difficult, though not impossible.] The other dances should have at least a simple hand hold (not a basket hold, not a shoulder hold, not a belt hold). If you've ever been lonely, you know the value of the touch of a hand.

In general, pick dances that have:

- No more than two parts
- One simple handhold (arms down is better than W-hold, and avoid swinging arms)
- No complex rhythms (stick with 4/4 and 2/4)
- No turns
- No abrupt changes in direction
- Slow to brisk pace

Acquire Some Angels

Square dancing has long had the tradition of "angels" – experienced dancers joining squares of beginning dancers to help them learn and execute the calls. If it's possible, convince a few friends who are experienced dancers to be "angels" for your beginner classes. It is so much easier for beginners to learn a dance if they have more than one person to follow. (I have seen beginning dancers so focused on the steps they will almost lead a line right into a wall.) The beginners also need to see good dancers so they'll have something to aspire to. If beginners have only a room full of beginners plus one teacher, there will be some who look around the room and think "Boy, what a bunch of klutzy losers!" You want them, instead to think, "Wow – look at him! I want to get good enough to dance with him!"

Teach Quickly and Focus on the Fun.

Don't worry about overwhelming your first students. ANYTHING and EVERYTHING is going to overwhelm them. It's only a matter of degree. Go ahead and throw a lot of material at them. Some will learn ALL the dances, some will learn NONE of the dances, and most will be somewhere in between. My philosophy, and many will disagree, is it's better to have

fun stumbling through five or six dances than go over and over and over and OVER the same two dances for an hour.

My personal rule for beginners is: If you can't teach a dance in under seven minutes, the dance is too difficult. Teach it, dance it, smile, chat. Rinse and repeat. In a 90 minute class for beginners, the first few weeks you should be able to cover 5 dances, possibly 6, dances and still have time to repeat a few of the favorites at the end of the class. Just don't fret about doing every step correctly. Forget styling and formation and perfection; focus on enjoying moving to the music, experiencing a unique group activity, and connecting to each other through dance.

Learn from Your Students as They Learn From You

Prepare at least double the number of dances you actually have time to teach so you have a wide selection. While you are teaching, assess the ability of your students as they dance so that you can adjust the difficulty level and speed of the dances. Just because you have a class for beginners does not mean none of your students have ever danced before. You may have a college student who grew up doing tap dance, a middle-aged mother who's been taking jazzercise classes, and an elderly gentleman with years of ballroom dancing under his belt. While they are learning the dances you'll be learning about their individual ability and hopefully selecting the next dance based on what you're learning about them. Are they whizzing through the dances? Pick a more complex dance. Are they looking a little winded and running out in the hall for water? Slow it down. Did that couple-mixer you taught have everyone smiling and excited? Teach another one.

By the way, the most challenging of the dances should NOT be the last one you teach. It's better to put the most difficult of your choices next to last, and the last dance should be accessible to everyone. By the time you get to the end of the class you'll have a good closing dance selected that, based on your assessment of their ability, everyone will be able to do and enjoy. Make it one with especially nice music that they will all go away humming.

Looking Forward a Few Weeks

Once your class is into the fourth or fifth week, start cutting back on the number of dances taught and give more time to enjoying the dances the dancers have learned. A simple formula after the first few weeks:

- 2-3 dances they know
- 1 dance they need a walk-through or visual reminder
- 1 new dance
- 3-4 dances they know
- 1 dance they need a walk-through
- 1 new dance
- 2-3 dances they know
- Review the two dances taught
- 1-2 dances they know

The goal is to teach 1-2 new dances per week and leave the rest of the time for practice, review, and interaction.

Picking Dances

Giving you a list of dances that I would use in a beginners class isn't going to work here. I don't know your repertoire and you won't know mine. The key is to start with dances you love to dance. You can't convey your enthusiasm if you think your dancers should know a dance, but if the music came on

you would not get up to do it yourself. Start with dances with music you love, music that is complex and rich and makes you smile.

Try to start beginners out with dances that are not "step-critical" or "timing critical." This means if they start with the wrong foot, it is not going to prevent them for executing the general movement of the dance, or if they are a bit too fast or a bit too slow, nothing bad will happen.

For example, Zemer Atik should be started with the right foot, but if a beginning dancer starts with the left foot, it's still possible to do the dance. Similarly, if the beginner takes three steps instead of four, but still manages to lean in the correct direction at approximately the right time, it doesn't destroy the enjoyment of the dance. Ersko Kolo and Hora Pe Gheata are other good examples.

For couple dances, try Swiss-Finn Mixer (sometimes called Chaos Mixer) which is just walking and elbow turns. Ve David works well with beginners if you don't stress the proper execution of the buzz turn at the end, and just let them walk around.

Don't!

You can say that a dance is popular or that it is fun or that you enjoy doing it. DO NOT introduce a dance by saying it is "easy" or "simple." Perhaps the dance is easy – to you. But what happens to the person who cannot seem to learn that dance? What happens to that person's self-esteem? "The teacher said that was an easy dance and I couldn't do it?! What a klutz I am! What's the point in doing this anyway?!" A dancer with a bruised ego won't be back next week.

You can tell them that a dance is from Serbia. However, DO NOT talk about the Pirin Mountain region of southern Bulgaria or the Pontic Greece dance styling. DO NOT bore them with the rhythm pattern or how many years the dance has been in the repertoire or who taught it to you or the multiple variations that can be found or how it has been modified over the years. You'll only be rewarded with glassy stares. Remember the two main reasons your students came to your class: exercise and social interaction. The love of ethnic dance and all the layers above and below it will come much later.

Be Flexible

Consider simplifying, abbreviating, and truncating, as in the suggestion above to de-emphasize the buzz turn at the end of Ve David. Another example would be teaching Alunelul without the shoulder hold and teaching it in a semi-circle with a simple handhold until your dancers have the footwork under control. You can add the traditional formation later.

One week you can teach just the first two parts of Ali Pasa and alternate them with the music. Your students will not realize they have not been taught one of the parts or that the footwork doesn't seem to go with the same melody each time. The next week you can add the third section.

Leave the turn variation out of Rumalaj and let them enjoy it that way until they can handle doing the optional turn.

If you really like Kulska Šira, but the third and fourth variations are clearly too difficult for beginners, just teach them the first and second variation.

Fallout and Dropouts.

Be prepared for fallout. Not every beginning dance student will return for a second week. Some will walk into the first

class and know within three minutes that they will not be coming back, but they will stay through the first class just because their mother raised them not to be rude. If you have 30 students the first week and 20 the second week, the 10 who dropped out will have 10 different reasons for not returning. Perhaps one of those reasons will be something you did or did not do. The other nine will have reasons entirely beyond your control.

If you're really curious and have some extra money and time, print out some oversized pre-addressed postcards to request feedback. You could include a checklist with items like:

- ☐ I learned a lot
- ☐ very friendly people
- ☐ wonderful form of exercise
- ☐ you made it fun to learn
- ☐ lots of people I want to know better

And:

- ☐ too many dances to learn at once
- ☐ the dances were too fast for me
- ☐ I didn't like the music
- ☐ slow and boring
- ☐ nobody my age to talk to

Add a space for personal comments. Hand the cards out at the end of class. Ask participants to either drop them in a basket on the way out or mail them if they'd prefer. You will probably be surprised at the information you obtain!

No matter what you decide to do, and no matter how many dancers return for a second or third or fourth week—relax and enjoy the dancers who are there, and get out and teach them some dances!

TO BE CONTINUED—Coming up next: **Turn your dance class into a dance family.**

Insurance Issues

Club Insurance for 2006

It is time for Clubs to apply for insurance for next year. The cost per dancer is \$4.85, up 20 cents from last year. A club with 9 members or less pays \$45.00.

An insurance application package was mailed to each club in early October. Information required for application is: dates and locations of each dance event for 2006; names, addresses and telephone numbers for each member; and checks to pay insurance premiums and dues to the Federation. 100 % of club membership must participate in the enrollment.

The deadline for receipt of insurance applications at Bachers is Nov. 7, 2005. This ensures that the club will be covered as of Jan. 1, 2006.

The Federation gets its insurance as a non-affiliate member of the United Square Dancers of America Insurance Program. The program provides one million dollars combined single limit of liability insurance for bodily injury and property damage each occurrence and ten thousand dollars accident medical insurance. The program is with the Markel Insurance Co., VA, an A rated company.

All Federation insurance matters go to Elsa Bacher; she forwards to the USDA National Insurance Coordinator who deals with the Insurance Company.

Elsa Bacher, P.O. Box 263, Fulton, CA 95439, 707-546-8877, email ebacher@mcn.org.

How to take and select photos for Let's Dance! magazine

By Gary Anderson, editor

Photographs for publication need to have sharp images with good detail. They should be of a size as to clearly show how sharp they are. If you're having them processed, ask for the larger size. They should have good contrast with plenty of light. Darkly dressed dancers against a dark background comes out muddy looking. (I took pictures of an exhibition dance at last year's Blossom Festival where the dancers were dressed in tuxedos against black curtains—all that showed up were faces, hands and white shirt fronts! Pity, the dance looked great.)

Use a tripod if possible. The lights in most facilities are too low for fast shutter speeds and it's important to keep the camera still. The photos on the cover of the January issue were taken from the balcony of the Russian Center at Kolo Festival using only the stage lights. The shutter speed was around 1/10 to 1/20 of a second and 7x telephoto. The blurriness is the result of the dancers moving. I used a monopod which is easier to handle around crowds than a tripod would be.

Be kind to your subjects. It's hard to get photos of a group in action without someone looking awkward. If you think you have a good photo setup take several shots—you'll improve your chances of getting everyone looking good.

Take pictures of the front of dancers. Most people don't want to look at people's backsides! This can be difficult to do. If the floor isn't too crowded, take pictures from the center of the floor. Be careful not to get the flash directly in people's eyes. Photograph at an angle to the dancers and don't get in the way. If the floor is crowded try to find a place where you can see over the heads of the dancers nearest you. A stage is best. Most musicians don't mind if you share a corner of the stage for a few minutes. We don't recommend standing on chairs—they often aren't sturdy and might be prone to tipping over or folding up if you step wrong. If the people putting on the dance will cooperate, a step ladder is helpful in getting above it all.

Get close to people. A room picture of lots of tiny people won't be used. If you want to indicate a crowd, get a picture of a few dancers in the front of the picture with lots of dancers behind them.

Digital. Digital cameras can be used if they are of good quality and good resolution. They suffer from the same light problems that film cameras have plus they often have a lag time between pushing the shutter button and taking the actual picture. Getting that picture with the dancers in a dramatic kick or dip requires understanding the response time of your camera. Pictures of dancers with both feet flat on the floor aren't interesting.

Digital prints should be large so that we can reduce them and improve the sharpness. Prints should be at least 4x6 and if you can, larger than that. If you want to email photos, send only the pictures you think are best.

Use the highest resolution your camera has. Increasing the ISO setting of the camera reduces the quality of the image. If your camera has a black and white setting use that. It will make a better looking print in the magazine.

Above all, take pictures and when you do submit the best to Let's Dance!

Publicity Corner

Article #13

Turning around declining numbers or Making your group a fun place new comers want to come to

By Donna Frankel, 408-257-3455

donna@dancingcruises.com www.dancingcruises.com

Everywhere I folk dance, a common theme seems to be how to promote folk dancing. During dance breaks, in carpools to dance sessions, at meetings, over lunch at festivals, what people talk about is how to convince more people to try folk dancing. There are knowing nods of sympathy when some one says, "Well we used to have a very large group", or "You know folks come once and leave, and we don't see them again" or even, "How are we ever going to keep dancing alive when our average age of participant is now over 70?"

In hushed tones, people whisper about folk dance clubs that once flourished but have died or are ending. Folk Dance classes and entire dance programs have been cut at many colleges, and in hushed whispers—the secret question on many people's minds, "Where did we go wrong?" How can we attract new blood before the present generation dies or can no longer dance? New brainstorming sessions appear out of nowhere. Tell me, do you know any ways to help us improve on our retention of new dancers?

First, it can be a tiresome topic, but the truth is what most clubs are doing isn't working very well. It is admittedly hard to compete with the internet, email, computer games, TV, movies, amusement parks and all the various activities vying for the few hours of leisure most of us have these days. Also don't forget most young families have working moms these days.

By the time they work a full day, collect the kids from day care, make dinner and clean the kitchen they are often too tired to go out and dance. In addition to gas prices hovering at \$3 per gallon, these folks need to hire babysitters. For those of us with grown kids, I was taken back by the current rates! (I babysat in the late 60's for .50 per hour, my daughter received \$3.50 per hour in the 90's, but I just spoke to a mom who pays \$8 per hour quite happily.) So even though we keep the costs very low, young families have an expensive evening out no matter what they do if it is sans kiddies. Still, people are dancing, they just aren't folk dancing as they used to. Salsa Rueda, tango, swing dance—both east and west coast (which are entirely different from each other), lindy hop and Charleston are all currently drawing big crowds of younger people.

So how can we introduce folk dance to these folks? Let's take a look at those who have succeeded. Vintage dance groups like P.E.E.R.S. have been among the most successful. They take a mix of ages and interests and pack the large dance hall in spite of fairly steep entrance fees of \$20 for an evening of dance and entertainment. PEERS—and there are several others, combine vintage dance with fantasy characters and elaborate costumes to appeal to a broad range of folks. Many who come to see who else is going to be there, find themselves joining in the fun. The vintage clubs offer free dance lessons in Pavanne, Schottische, rotary waltz, etc. an hour before the

parties so those who don't know the dances have a chance to learn. They have some set or contra dances, include some basic waltzes and more commonly known dances, and provide dance/music entertainment, often live bands and themed light refreshments. In addition to ticket takers, there are greeters and several male dance hosts who are there to ask the single ladies to dance. It is hard to stay a wall-flower at a vintage dance event, unfortunately, the same is not true for many folk dance events.

I would say FUN is the key word here. People are over worked, worn out, worried, stressed and are looking for a healthy escape from their daily grinds. The news media is filled with worries about a generation of obese children and adult couch potato role models. Seems to me if we could just capitalize on the current condition and promote folk dance as an excellent answer to the couch potato syndrome we could make some head way in reversing the decline of folk dance in general. We could have groups designed for the whole family, make our dance parties themed events and invite the vintage folks, fantasy book clubs, or service organizations to try a folk dance party.

But in order to alter the concerns and questions raised in my first paragraph, we all need to make some big changes. Do we greet only those we know—or do we greet the new people, introduce them around, ask them to dance, find out their interests, tell them about other dance opportunities, etc? Do you make your group so welcoming, inclusive and friendly that those who come in knowing no one, feel like they are part of your group? To test out your customer service, go to a dance group you have never attended and have someone from that group attend yours and see how each feels about the welcome.

I am writing this article just a few hours before the Jewish New Year, a time to wish everyone a happier, healthier new year, and a year of positive change. I will conclude hoping that your dancing feet continue to carry you through leaps, hops and twirls, and your heart opens up to more potential dancers as your smile welcomes them to your group.

FOLK COSTUME MARKET

FOLK COSTUME SALES ARE RARE EVENTS

Shop for folk costumes at the Berkeley Folk Dancer's Harvest Moon Fun Night, Saturday, November 19 at Live Oak Park in Berkeley.

You never know when the opportunity will come again. Don't miss this chance to bolster your folk ware wardrobe. There will be things in all price ranges. Just buy a few items and add your own clothes to make a costume or buy an entire costume from hat to shoes.

Get yourself some closet space, support BFD and make a little cash...all in one move. Take this opportunity to look through your closets and find those folk costume items that you don't need anymore. You can either donate them to BFD or sell them on consignment (half to BFD and half to you). Either way the club wins.

Contact Jane Myers at jmyers@acgov.org or (925) 283-9632 to make arrangements if you have costumes you wish to put in the folk market.

Labor Day Dancing On the Farm

By Eileen Kopec

Max and June Horn are very special people. They have opened their farm and their hearts to the Bay Area folk dancing community for over 25 years. Max started his involvement in dancing in 1939. He called square dances and taught round dancing, with a break to enter World War II (he was in the Marine Corps and stationed in Funafuti and Samoa). After his return he ran dance programs all over the Bay Area, ran the East Bay Council until it was disbanded, and acquired the largest private collection of ethnic music and dance material in Northern California. Stanford University recently gave the collection a permanent home. In 2003, Max received an Arts Recognition Award from the Arts and Culture Commission of Contra Costa County. He and June have a collection of over 425 dolls from around the world and many folk dance costumes, which they have been generously donating to folk dancers the past few years. June also is a past editor of Let's Dance Magazine.

Max bought his farm in Martinez in 1976. He and June have taken in many animals that needed rescuing over the years and now have two fawns and a grey fox that will be ready for the wild soon. To the delight of both young and old, including my granddaughter, the farm has a menagerie consisting of a variety of wildlife, including chickens, geese, a peahen and a desert tortoise almost 100 years old. Max also rents stalls for people to stable their horses. Shortly after buying the farm, Max first built a small wooden floor outside the house for his folk dance groups. When the groups outgrew that floor in 1983, he constructed the large concrete slab that is there today (Max was a construction engineer by profession and he helped build San Francisco's famed Transamerica Pyramid). Since then folk dancers from all over the Bay Area have been coming to the farm to dance and celebrate July 4th, summer Friday nights and Labor Day. This year was no exception.

This Labor Day the party started as usual with June's famous sticky cinnamon buns and coffee. As the crowd grew, the music started and the dancing began. After a few hours of dancing, Max announced that the coals were ready and people threw their various meats and veggies on the barbecue and put their pot luck salads, fruit and desserts on the long covered table for all to enjoy. Conversations bubbled from every table as folk dancers from many different Bay Area groups caught up with each other's lives and summer activities. There were people there from all over the Bay Area—from Sacramento,



June and Max Horn in Dirndl and lederhosen for a program at the nearby Congregational Church

notably Vick Vickland, President of the Federation North (thanks for the dances), Marin County (notably Irene Croft and Gary Anderson—this publication's editor) and exotic Berkeley (notably Mel Mann and his charming wife Esther who run the Dance-on-the-Water cruises). Many more people from folk dance groups around the Bay attended (and now would be a good time for a plug to the Albany Y dancers who meet Friday nights and were nicely represented Monday). After lunch we all waddled back to the dance floor to work off lunch and do more dancing.

The weather cooperated nicely this year and it was warm, but not too hot. Yes, dancers have been complaining about Max Horn's farm for years...it's too hot in Martinez or it's too hard on the knees to dance on the concrete floor. I shall venture to say that we are often spoiled by the venues we are lucky enough to have around the Bay Area and by the cool temperatures nearer the coast. The original performers of the international dances we do never had perfect conditions and managed very well. Often they had to dance on grass, on dirt, or falling off the side of a mountain. The spirit is what counted. And Max Horn's farm has more spirit than any other setting. It is like a village with people of all sizes, ages and abilities joining in eating, drinking, laughing and of course dancing, led mostly by the gracious and talented Walt Lang and usually his wife Chris, (who was sidelined this year after recent knee surgery—and is recovering nicely and who cheered us on).

I must talk about the summer Friday nights, which were very special. Many families came for the barbecue, only to be gently coaxed by Walt to join the dancing. He'd lure them in with the famous chair dance and hook them with several simple dances. The experienced dancers (many from another special group I dance with weekly) would position themselves around the circle or line to help out and create a welcoming atmosphere for adults and children. By the end of summer, many children would call out the names of their favorite dances for Walt and Chris to play. Chats with Max about his interesting life, the balmy nights, a few (or more) sips of wine and the more advanced dances later in the evening all added to the joy of Fridays.

For several years Max has contemplated ending the annual folk dance and barbecue events at the farm. This year he says he is firm in his decision, to the disappointment of all Bay Area folk dancers. Although Max is still young at heart, he has gotten to a certain age, and says it's time to retire gracefully. Preparing for these parties is a lot of work, and on Monday he was up at 5:30 (okay, that's normal for him on the farm), but then he worked setting up from 7:00 AM until he stopped to talk to me and have a sticky bun at 10:30. People are trying to talk him into continuing to host these events by offering more help and by some shameless pleading and cajoling, but in watching Max over the past few weeks, I'd say he looks immovable (sorry Julia). If so, an era has ended.

Even if you didn't always come to Max's, you knew summer started with June's yummy cinnamon rolls and coffee on July 4th morning and ended with the last dance on Labor Day Monday. Whatever the future holds, it's been a wonderful ride.

Anyone in the East Bay got a spare farm?

BULLETIN! Max reports that he will make the dance floor available for those who may want to use it—but they will have to be responsible for setting things up and putting them away!

The Dancing Anarchist

By Sidney Messer

If you have never heard of Emma Goldman, you are much younger than I and you have missed out on a rather exciting bit of American history.

Emma Goldman, aged 17, left Lithuania, then part of Russia, in 1886 to come live with her sister in Rochester, New York. It was the time of the Haymarket Riot where a group of anarchists were demonstrating for the eight-hour-day. The demonstration turned into a riot when a bomb was set off killing eight policemen. I should mention here that an anarchist was, and still is, defined as "one who believes in the complete absence of government and law."

The hanging of four of the anarchists turned Emma, then 20 years old, into an ardent revolutionary. She soon moved to New York City where the "action" was. It was not long before she found herself at Blackwell's Island Penitentiary for urging unemployed workers to "Ask for work. If they do not give you work, ask for bread. If they do not give your work or bread, take bread." This was a summary of the principle of expropriation advocated by anarchist communists at the time.

In 1901, Emma was arrested for conspiring to assassinate President McKinley. Actually, she had met the true assassin, a Mr. Czolgosz, only once several weeks before when he had asked her where he could take a course in anarchism.

The authorities were unable to connect Emma to Mr. Czolgosz. She was accordingly set free, while he was summarily executed. Then, as now, this was known as a "close call."

Fifteen years later Emma was once again in prison having been caught illegally distributing birth control literature. Shortly thereafter, America entered the war in Europe affording her yet another opportunity to express herself, this time by conspiring to obstruct the draft. By now, J. Edgar Hoover had been on her case quite awhile. He referred to her as "one of the most dangerous anarchists in America" and it was not long before she was back once again smoldering in a prison. Two years later with the war over she was released and immediately deported to Russia.

Being in Russia gave Emma the opportunity to witness their revolution first hand. She was devastated by the death and destruction of the Russian Civil War. She began to mellow a bit after the experience, and after 30 odd years decided to reject all violence except in self defense.

Nine years later, at 63 years of age, we find her in Spain supporting the fight against Francisco Franco's fascism. Emma died in 1940 and was buried in Chicago, close to the Haymarket Riot martyrs mentioned previously.

But I digress. Throughout this wild and occasionally restrained existence, Emma Goldman also managed to dance! In her autobiography, *Living My Life*, (New York, Knopf 1934) she writes:

"At the dances I was one of the most untiring and gayest. One evening, a young boy took me aside. With a grave face, as if he were about to announce the death of a comrade, he

whispered to me that it did not behoove an agitator to dance. Certainly not with such reckless abandon anyway. It was undignified for one who was on the way to become a force in the anarchist movement. My frivolity would only hurt the Cause.

"I grew furious at the impudent interference of the boy. I told him to mind his own business. I was tired of having the Cause constantly thrown in my face. I did not believe that a Cause which stood for a beautiful ideal, for anarchism, for release and freedom from conventions and prejudice, should demand the denial of life and joy. I insisted that our Cause could not expect me to become a nun, and that the movement should not be turned into a cloister. If it meant that, I did not want it."

Emma's life, can be summarized in a short simple sentence she reportedly said long ago, a sentence in which her recent return to the public eye as a hero of women's liberation has become part of her mystique.

"If I can't dance, I don't want to be in your revolution!"



Wes Takara

Welcomes
the

Kolo
Festival



Dancers and costumes from Corfu (Photo by Eileen Kopec)

Dancing on the Water

By Bobi Ashley

With special folk dance events scheduled at every port, the cruise ship M/S Dalmacija carried Mel Mann's group of ninety folk dancers to seven lovely "Pearls of the Adriatic," June 11-18, 2005. Dance teacher and leader, Lee Otterholt, has led many "Dance on The Water" cruises. An international folk dance figure, Lee knows many dance leaders in Europe, and arranged special dance events at each port in addition to his own teaching.

The first pearl visited was Korcula, a charming old town considered the birthplace of Marco Polo. One could visit the house where he was born and climb a tower for a birds-eye view of the medieval town and the Adriatic Sea. Back at the ship, we learned Croatian partner dances taught by local performers.

The next pearl, delightful Dubrovnik, offered the most spectacular performance of the trip. On an outdoor stage at the edge of the harbor, the "Lindjo Ensemble" of fifty performers gave a forty-five minute private show that will be long remembered. Later we were treated to a two-hour lesson, dancing with members of the Ensemble to live music. What more could a traveling folk dancer wish for?

On the Greek Island of Corfu, we toured the Achillion Palace and a monastery. The palace, surrounded by elegant, colorful gardens dominated by a huge statue of Achilles, is the former summer residence of Austrian Empress Elisabeth. The monastery, situated on cliffs high above the beautiful beach village of Paleokastritsa, has spectacular views of the coast and the glistening turquoise Ionian Sea. In the evening, two couples performed traditional and contemporary Greek dances on the ship, and led us in line dances.

The fourth pearl on our itinerary was Kotor, in Montenegro. According to our tour guide, it is located on "one of the 25 most beautiful bays in the world." Kotor was an interesting surprise with its protective four-kilometer long wall and battlements. Eight lovely ladies from the "Bernice" group came to our ship in the evening to sing and perform a dance done by

wives of sea captains for many generations.

The fifth pearl, Split, began 1700 years ago as a palace for Diocletian, last of the Roman Emperors to persecute Christians. Ironically, his mausoleum was turned into a cathedral and his temple to Jupiter became a baptismal. It began to grow into a town in the seventh century when inhabitants of the nearby town of Salona took refuge in the palace during the invasion of the Avars and Slave. Outside the palace walls is a large open-air market where a great variety of vibrant colors, pungent odors, and interesting interactions between buyers and sellers were there to experience. At the ship, dancers from the group "Jedinstvo" taught a formation style dance from Split.

The outstanding feature of Pula, our sixth pearl, is the coliseum. Smaller than the one in Rome, the people of Pula consider it to be more beautiful. Built in 1 AD, a local legend has it that the coliseum was built in honor of a beautiful slave girl. After our tour, some of us climbed to a hilltop tower with an excellent view of the whole area. That afternoon, on board, we had a Croatian dance performance and lesson with live music by dancers from the folk dance ensemble "Cere."

The most beautiful pearl was saved for last—Venice. We took a water taxi tour of Venice by night that was magical. Cruising the Grand Canal we viewed palaces built over a period of five centuries. Lit up like a Christmas tree, the town was reflected in the busy waters where gondolas bobbed as water taxis sped by. St. Mark's Square was amazing with street artists, colorful shops, sidewalk cafes and live music in all places.

Curious for some time about Mel Mann's cruises on the water, the trip was all I had hoped—and more. The group was a wonderful mix of folks from many places, some experiencing their first sailing with Mel, while others had as many as twelve trips with him. It was nice that we had most of the day at the ports—not just a couple hours. The best part of traveling by ship is that we unpacked and packed only once. That left a lot more time for dancing and sightseeing.

Editor: For more information, visit the Website: folk-danceonthewater.org An ad for Mel's next trip, which goes to Vietnam-Cambodia, appears on the back page. Mel says that the sign ups are coming in fast.



Dubrovnik Coast and harbor
(Photo by Eileen Kopec)

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For band and kafana info contact Bill Cope at bill@thecopes.com

Great dance teachers:

Ahmet Lüleçi - TURKISH

Erik Bendix - MACEDONIAN/BULGARIAN

Marko Vukadinovic - SERBIAN

Jerry Duke/Bob Gardner - NORTHERN GREEK

Great live music:

Anoush - SOUTH BALKAN

Bebelekovi - BULGARIAN

Zabava - MACEDONIAN/GREEK/BULGARIAN

Zaedno - BALKAN

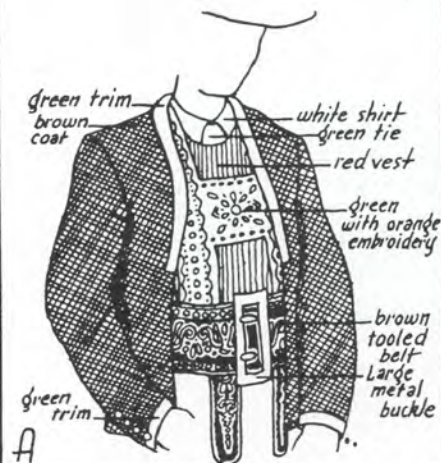
And more to be announced

MEN'S PEASANT COSTUMES

COATS - VESTS - BLOUSES - ETC. AND ACCESORIES

... E. Elsocht ...

Pustertal - Austria



Eastern Slovakia
Hutzul Peasant



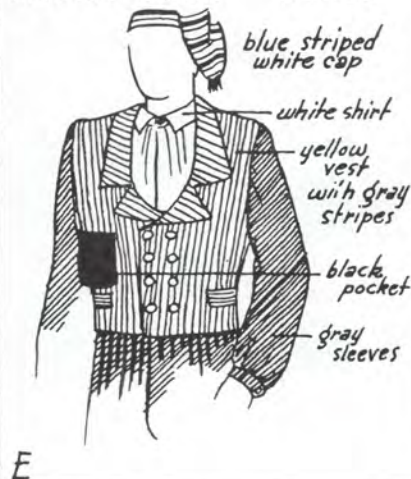
Denmark



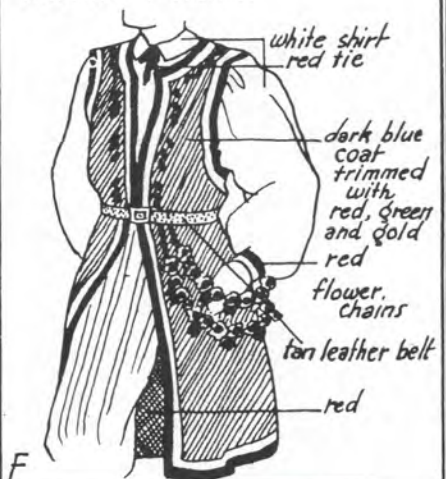
Pinszczyzna - Poland



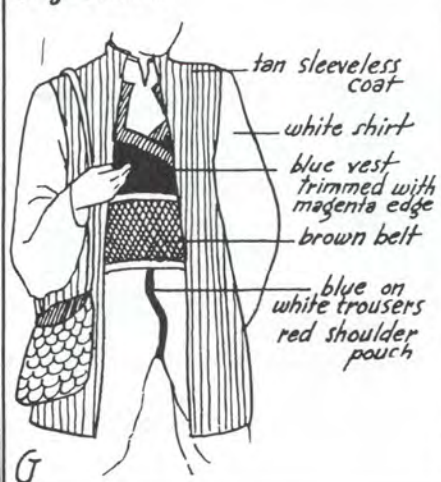
Franche-comté France



Cracow - Poland



Yugoslavia



Atotonilco - Mexico
State of Guanajuato



Kyjova Dress - Czechoslovakia



(From Let's Dance, September-October, 1949)

Donate to Hurricane Relief And help Stockton FDC

The anonymous donor, who has given a challenge grant to Stockton Folk Dance Camp, has added Katrina hurricane relief donations to his matching grants for Stockton Folk Dance Camp. Every donation you make to hurricane relief will be met with a matching grant to the Jack McKay Endowment. All you need to do is send the following information to Folk Dance Camp:

Your name(s) and address, the name of the organization your donation was sent to and the amount of the donation. Send by regular mail or email to:

Bruce Mitchell, Director; Willow Creek Court; Cool, CA 95614 or email dancebruce@aol.com or to: Bob Harris, 1806 Stillwood Drive; Savannah, GA 31419 or email rmharris99@bellsouth.net.

Open your checkbooks even more and help the Stockton Folk Dance Camp receive all of the matching funds in the challenge donation. This anonymous donation in the amount of \$50,000 is available to the camp in matching amounts. Whatever we contribute is matched by the donor.

Donations should be sent to:

Folk Dance Camp
%Gordon Deeg, Treasurer
1102 South B Street
San Mateo, CA 94401

Donors will be acknowledged on our web site (www.folkdancecamp.org) and in next year's syllabus. All direct donations are tax deductible. Please consider helping us along the way to our goal. No contribution is too small. Every contribution will be doubled. You can make a difference.

More singing, music and dancing

54th Annual Kolo Festival Comes to San Francisco

By Kay James

Dance away those Thanksgiving pounds in San Francisco, Friday and Saturday, November 25 and 26, at the Russian Center, 2450 Sutter Street, San Francisco. Classes will start at 9:30 each morning.

This year's Kolo Festival will feature three singing teachers: Juliana Graffagna teaching an overview class both days, Michele Simon teaching a care and feeding of the Balkan voice class and Rajna Ledoux teaching Croatian singing. There will also be instrument instruction in melody and percussion by teachers still to be announced.

The dance teachers are: Ahmet Lüleçi, Turkish; Erik Bendix, Macedonian and Bulgarian; Marko Vukadinovic, Serbian and Jerry Duke and Bob and Sharon Gardner, Northern Greece.

There will be live music each evening, featuring Anoush, Bebelekovi, Zabava, Zaedno and others. And a concert will be presented at 6:30 pm Saturday, followed by more dancing to live music.

And a feature that has been brought back this year is the opportunity to practice the dances being taught in the studio Saturday night after the concert.

For more information and registration, please see our web site: www.balkantunes.org/kolofestival or call 1-800-730-5615 or email Jerry Duke at jcduke@sfsu.edu

*Introduce a friend to **Let's Dance!** with a gift membership*

*Each new member will also receive
one free admission to a Federation
Festival!*

(Does not include Institutes)

It's Easy...

Fill out the form to the right
and mail along with \$22.50 (add
\$5.00 for foreign) to:

Folk Dance Federation of Calif.
Sidney Messer, Membership
PO Box 561
Sausalito, CA 94966

Gift Membership to:

Name _____

Address _____

City _____ Zip _____

Tele: _____ email: _____

This gift is from: _____

Tridans fra Meråker

(Norway)

Tridans fra Meråker (TREE-dahnss frah mehr-OH-kehr), a dance for three people, has become very popular in Norwegian folk dance groups. It is usually danced to Rørospols music, with steps from that dance. The dance is described in the Norwegian dance "bible:" Klara Semb, Norske Folkedansar, Turdansar, Oslo 1991. ISBN 82-521.3657-5. It has also appeared in earlier editions of the book, having been collected by Klara Semb in the 1920s. The dance was presented by Alix Cordray at the 2005 Stockton Folk Dance Camp.

Music: Any Rørospols. 3/4 meter
CD: *Sving Deg*. Band 8; *Grensløst*: "Storstugguleken" or "Bukkurven."

Formation: Three people in lines, arranged around the room like spokes of a wheel. Usually two people of the same sex, one of the other. For simplicity, the description refers to 1 M and 2 W, but the dance can be done equally well by three people of any sex.

The two W join L hands, the inside W facing RLOD and the outside W (center of trio) facing LOD. People of any sex can take any of the three positions. What is important is that the person in the inside pos face RLOD and the dancers in the ctr and outside positions face LOD to begin the dance.

Steps: Basic: Step fwd on L (ct 1); dip slightly (ct 2); step fwd on R (ct 3). Step repeats on same ft.

Delayed: Hold (ct 1); step bkwd on L with dip (ct 2); step bkwd on R (ct 3). Especially useful when dancing bkwd.

Tripping: Small step fwd on L toe (ct 1); step fwd R continuing downward motion (ct 2); step fwd on L (ct 3). Repeats with opp ftwk. Danced for an even number of meas, usually 2 or 4. Cue: "down", "down", "forward." Especially useful for M crossing.

Meas	3/4 meter	Pattern
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I. 2 WOMEN TURN

Everyone keeps holding the same hands. The 2 W turn once CW, ending where they started. The inside W backs under the arch made by M and other W. She draws the other W under the arch after her.

II. MEN MOVE TO THE OTHER SIDE

The M lets go. He dances in front of the W beside him, under an arch made by the two W, and turns CW to face the same direction as the inside W. He then joins hands with her, her R in his L. He is now the innermost person (nearest the center of the room).

III. 2 WOMEN TURN

The two W again make one full turn CW. The outside W (previously the ctr dancer) begins by backing under the arch made by man and other W. She draws the other W under the arch after her.

IV. MEN RETURN TO ORIGINAL POSITION

The M lets go. He dances in front of the W beside him, under an arch made by the two W, and turns CW to face the same direction as the outside W. Now the entire set is in the original starting position.

There is no absolute number of measures for the various moves. However, the moves should follow one another continuously, so that the dance looks like a writhing snake. It should flow from one part to the next without marked transitions.

The dance moves continuously in LOD and each dancer moves continuously through the space; this is an important part of the movement ideal. There should be no “sharp edges” anywhere in the movement

All dancers do the basic step most of the time. The quick variation may be used as desired, especially by the M when changing sides. The innermost W dances bkwd almost all the time, the other W dances fwd almost all the time, while the M changes from one to the other. The person who is backing up under the arch should back up, not turn to dance fwd.

The all dancers must work to keep the set aligned as a spoke from the center of the room. The two W do a complete turn each time they turn together—and end where they began (except that they have progressed around the room).

Čoček za merak

(Southern-Macedonia – Gipsy community of Bitola and Prilep)

“Čoček” is the generic name for the dances from the Gipsy communities in Macedonia. “Gypsy” and “gipsy” are also referred to as “Rom.” Paul Mulders learned this particular one in Bitola in the 1980s. He originally identified it as “Romsko Bitolsko oro,” until he found this stunning music from the band “Mladi Talenti” (=Young Talents). “Merak” is great love or passion; so Čoček za merak (TSCHOH-tschehk zah MEH-rahk) is the impassioned Čoček. Paul presented the dance at the 2005 Stockton Folk Dance Camp.

CD: PAMUK CD 1104/06, Band 4 4/4 meter

Formation: Mixed open circle, hands in a low and relaxed W-pos. Wt on L, face ctr.

Styling: Dance relaxedly with syncopic knee-movements (bend both knees on the “&” beat). The shoulders and hips make additional movements.

Meas	4/4 meter	Pattern
8 meas	<u>INTRODUCTION</u>	
	<u>BASIC STEP IN PLACE (CROSSING STEPS)</u>	
1	Step on R to R, leading with R heel (ct 1); step on L in front of R, leading with L heel (ct 2); step on ball of R ft back in place (ct 3); step on L to L with full ft (ct 4); step on R next to L with full ft (ct &).	
2	Repeat meas 1 with opp ftwk.	
3	Repeat meas 1.	
4	Repeat meas 1 with opp ftwk.	
	<u>TRAVEL STEP</u>	
5	Facing and moving in LOD, step on R (ct 1); touch L next to R (ct 2); step on L across in front of R (ct 3); step on R in LOD (ct 4); step on L in place and turn CCW to face ctr (ct &).	
Remark 1:	The steps in place of meas 1-4 are called “crossing steps,” but actually you do <i>not</i> cross over, just step in front of the other ft!	
Remark 2:	In the beginning of the dance you can dance measures 1-4 (crossing steps in place) more than once, until you see that everybody “has” the step. Paul saw that frequently done on feasts in the “romski” communities.	
Remark 3:	After a signal by the first dancer, add a CW turn (L,R,L) on cts 3, 4, & during the travel step.	

Editor

Summer outdoor dancing

The end of Max and June Horn's summer dances on the farm (see Eileen Kopec's sensitive article in this issue) brings to mind some of the other places that used to be available for outdoor dancing in the summer. Sadly, the ones that I remember are either gone or changed.

One of the nicest was at the Marin Art and Garden Club in Kentfield. This is a beautiful setting with well maintained gardens and plantings. The local folk dancers were allowed to build a wooden dance floor and danced Sunday afternoons in the shade of tall trees in the summer. Long gone. Boyes Hot Springs had another. On the top of a low hill over looking the Valley of the Moon was a very nice facility with BBQ pits, picnic tables and a wooden dance floor. The Marin County park at McNear's Beach had a band shell that had a wooden floor large enough to dance on. It was fronted by a large lawn where you could picnic on the grass and the children could run and play. There was also a swimming pool.

Can you help?

Are there still places like these? I suspect that there are such facilities where you can BBQ, picnic and dance that are owned by fraternal organizations and other entities, but the problem is finding out about them and their availability. Do you know of any? If you do, will you share it with the folk dance community? We would like to create a list of such places, with locations and contact numbers.

Last issue

I neglected to properly introduce Carol Toffaleti who wrote the article on Koprivshitisa 2005 and also took the excellent photos that went with it. Carol has written before about the folk dance situation in Great Britain. She is married to William Croft, the "Bill" mentioned in the article. She is a city planner and lives in Manchester, UK. They will be returning to the US at the end of this year, when Bill will take a post as Professor of Linguistics at the University of New Mexico in Albuquerque. We look forward to a report on the dancing in the Southwest.

A new contributor, Judy Karas wrote a fine article "Reflections on Stockton FDC". Judy lives and dances in Monterey. We thank you, Judy, please keep us posted on what's going on in the Monterey area.

This issue

We welcome a another new contributor, Eileen Kopec. Eileen has given us a caring and sensitive report on the last BBQ, picnic and dance at June and Max Horn's farm. She lives in Orinda, dances with Walt and Chris Lang, the Albany Y Folk Dancers and elsewhere. We hope to have more articles from Eileen.

Edmund Blunden (1896-1974) *Masks of Time* (1925)

Midnight Skaters

Dance on this ball-floor thin and wan,
Use him as though you love him;
Court him, elude him, reel and pass,
And let him hate you through the glass.



Letter

We like it! A generous offer from Lois M. Eckhoff and a nice drawing. Thank you, Lois. —Editor

Dear Gary Anderson,

I am a member of "The Federation", the Sacramento, Redding, Chico and Nevada City folk dance groups. In the 1980s, while dancing in Santa Maria, I drew the cartoon which I've enclosed. At that time (and later in the 1990s while dancing in Redding) this cartoon was used to advertise our presence. It caught people's attention, showed friendliness and fun! Presently the "Sun City Lincoln Hills Folk Dancers" have it on their flyer. This is a club for residents of our community with currently 52 members. Tho' I'm the "Founding Mama", it is my desire (and it is coming true) to have several others teaching. It has occurred to me that it might be nice to share this cartoon with other folk dancers. So, if you choose, please feel free to pass "my smile" along.

Sincerely,

Lois M. Eckhoff

Other dancing—

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

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

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

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

Swiss Park—(west off Hwy 880, between Hayward and San Jose in the east bay) 5911 Mowry, Newark, CA (510)793-6272. Call for dates. They play polkas, Latin and ballroom dance tunes. Dinner available.

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

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

Where to dance

Federation clubs—

SAN FRANCISCO COUNCIL

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

Greek Folk Dancing. Meets every Monday at the Presidio Dance Academy, 1158 Gorgas Rd. at Marshall. Adjacent to Crissy Field, San Francisco. 8:00-10:00 pm. First hour is teaching and second hour is practice. Contact Mary Ann Karonis, 510-530-5140 makaronis@earthlink.net or www.greekfeet.com

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

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

Where to dance in the Greater Sacramento Area as of 8-24-05

SACRAMENTO INTERNATIONAL FOLK DANCE & ARTS COUNCIL Website: www.folkdance.com/sacramentocouncil/
*indicates "Beginner-friendly class"

* **CONTRA DANCE.** All levels. No partner needed. All dances taught & prompted. Always live music! Held in Sacramento, Auburn, Nevada City, Chico, Sonora, Guinda, and Cool. See schedule online at <http://www.fussell.org/sacramento/index.htm> or call 916-739-6014 or 916-395-3483

MONDAY

HOROS. Mostly-Balkan, non-partner, intermediate & advanced. 7:30-9:30 pm. Coloma Community Ctr., 4623 T St., Sacramento. Contact: 916-731-4675

* **MOTHER LODGE FOLK DANCERS.** International. 1st, 2nd, 4th, 5th Mon. 1:30-4:00 pm. Party: 3rd Mon., 3-4 pm, Jackson Sr. Ctr., 229 N.Y. Ranch Rd., Jackson. Contact: 209-223-4015

TUESDAY

EL DORADO INTERNATIONAL DANCE. Beg. & Int. line & couple. 7:00-9:00 pm. IOOF Hall, 467 Main St., Placerville. Contact: 530-622-7301 or 530-644-1198

ISRAELI DANCE SACRAMENTO. All levels. 7:00-9:00 pm. Sacramento Jewish Federation, 2351 Wyda Way, Sacramento. Contact: 916-284-2516

TUESDAY DANCERS. Beg. & Int. International & Country Western, line & couple. 1:00-3:00 pm. Hamilton St. Park, 4855 Hamilton St., Sacramento. Contact: 916-446-6290 or 916-923-1555

WEDNESDAY

CALICO FOLK DANCERS. Beg. & Int. International, line & couple. 3:00-4:30 pm. Mission Oaks Ctr., 4701 Gibbons Dr., Carmichael. Contact: 916-487-0413 or 916-923-1555

KOLO KOALITION. Mostly Balkan, Beg.-Int., non-partner. 7:30-10:00 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-739-6014

ROYAL SCOTTISH COUNTRY DANCE SOCIETY. Social & experienced. 7:30-10:30 PM. Unitarian Church, Bristol & Pacific, Stockton. Contact: 209-465-8871

VINTAGE DANCERS OF SACRAMENTO. Late 1800s to early 1900s, couple. 7:30-9:30 pm. (Sept.- May) Hamilton St. Park, 4855 Hamilton St., Sacramento. Contact: 530-888-6586 or 916-446-6290

THURSDAY

ALPENTANZER SCHUHPLATTNER. Bavarian & Austrian. 7:15-9:30 pm. Call for location. Contact: 916-988-6266

* **FOOTHILLS FOLKDANCERS.** International. Selected Thurs. (Sept.-May), 7:30 pm-? Old Schoolhouse basement, 14531 E. School St., Amador City. Contact: 209-267-5052 Party: 3rd Thurs. (June-Aug.).

* **PAIRS & SPARES.** Beg. & Int. International, Rounds, Squares, & Contrasts. 7:30-9:30 pm. (Sept.-June). Babcock School, 2400 Cormorant Way, Sacramento. Party 2nd Sat. 7-10 PM. Golden Palms Mobilehome Estates Activity Rm., 8181 Folsom Bl., Sacramento. Contact: 916-428-6992

* **RENO FOLK DANCE CO-OP.** Beg. & Int. International. 7:30-9:00 pm. 1st Congregational Church, 627 Sunnyside Dr., Reno. Party 3rd Sat. Faith Lutheran Church, 2075 W 7th Ave., Reno. Contact: 775-677-2306 or wigand@gbis.com

FRIDAY

EL DORADO INTERNATIONAL DANCE. Beg. & Int. 7:00-9:00 pm. Marshall Grange, 4940 Marshall Grade, Garden Valley. Contact: 530-622-6470 or 530-333-4576

EL DORADO INTERNATIONAL DANCE. Int. & Adv., Couple & Line. 8:00-10:30 pm. 3100 Ponderosa Rd., Shingle Springs. Contact: 530-677-1134

* **NEVADA COUNTY FOLK DANCERS.** Beg. & Int. International & Balkan. Selected Fridays. 8 pm. Methodist Church, 433 Broad St., Nevada City. Contact: 530-273-2149

* **ROYAL SCOTTISH COUNTRY DANCE SOCIETY.** Adult beginners. 7:00-8:30 pm. Social/experienced. 8:15-9:45. YLI Hall, 27th & N, Sacramento. Contact: 530-753-7213

SATURDAY

BBKM. Party, All Levels, Mostly-Balkan, Non-Partner. 3rd Sat. monthly except July & Aug. 8-11 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-923-1555

FIRST & LAST DANCERS. Country-Western, Couple & Line. Last Sat. of Jan., Feb., Mar., Apr., Sept., Oct., & Nov. 8 pm-Midnight. Valley Oaks Grange, 5th & D, Galt. May, June, July, Aug., & Dec.: special dates & times. Contact: 916-682-2638

KOLO KOALITION. Party, All Levels, Mostly Balkan, Non-Partner. 1st Sat. monthly. 8:00-10:30 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-739-601

PAIRS & SPARES. Party, International. 2nd Sat. monthly except July, & Aug. 7:00-10:00 pm. Golden Palms Mobilehome Estates Activity Room, 8181 Folsom Bl., Sacramento. Contact: 916-428-6992

ROYAL SCOTTISH COUNTRY DANCE SOCIETY. Youth. 9:00 am-noon. YLI Hall, 27th & N, Sacramento. Contact: 916-783-9675

ROYAL SCOTTISH COUNTRY DANCE SOCIETY. Monthly party, all levels. 2nd Sat. 7:30-11:30 pm. YLI Hall, 27th & N, Sacramento. Contact: 530-295-4989

RENO FOLK DANCE CO-OP. Party, International. 1st or 2nd Sat. monthly (Sept.-June). 7:30-9:30 pm. Faith Lutheran, 2075 W 7th St., Reno. Contact: 775-677-2306 or wigand@gbis.com

SUNDAY

DAVIS INTERNATIONAL FOLKDANCERS. All levels. 7:00-10:00 pm. International House, 10 College Park, Davis. Contact: 530-758-0863 or 530-756-3294 or 530-759-7781. Website: www.davisfolkdance.org

***SACRAMENTO 4TH SUNDAY SOCIAL DANCES OF THE WORLD.** All levels. International line, couple, & mixers. 4th Sun. monthly. 2-6:30 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-632-8807.

*** ENGLISH COUNTRY DANCE.** All levels. 2nd Sun. monthly. 2-5 pm. Roseville Masonic Temple, 235 Vernon St., Roseville. Contact: 916-739-8906

*** SACRAMENTO SUNDAY ISRAELI DANCE.** Beg. & Int. Israeli, Non-Partner. 3rd Sun. monthly. 2-4 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-371-4441

EXHIBITION GROUPS. Contact the following, if interested, for further information.

BALLIAMO. Italian performing group. Contact: 916-482-8674

CAMTIA. German exhibition group. Contact: 916-933-4619 or 530-888-6586. Website: www.geocities.com/camtiafest/

ROYAL SCOTTISH COUNTRY DANCE SOCIETY. Scottish performing groups. Contact: 209-956-6676 or 916-716-3696

VIENNESE WALTZ SOCIETY. Contact: 916-395-8791

ZADO SINGERS. Performing group singing songs of Eastern Europe & beyond. Contact: 916-923-1555 Website: www.zadosingers.org

Note: Information is subject to change. Telephone contact numbers for current information. Most groups do not meet during the summer or have a different schedule. Call for information.

MODESTO

Every Wed. night—Modesto Folk Dancers meet at Raube Hall in Ceres. Cost \$3.00 per person. Contacts: Floyd Davis and Barbara Summers (209-578-5551 for directions)

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

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

November 19—Berkeley Folk Dancers' Fun Night "Harvest Moon". 7:45 to 10:45. Live Oak Park Recreation Center, 1301 Shattuck Avenue, Berkeley. Contact Lone Coleman 510-526-5886.

Weekly class schedules:

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

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

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

Thursdays—Second Year, Louise and Bill Lidicker, 510-528-9168

Fridays—Beginners, Started September 16, Claire and Al George, 510-841-1205

OAKLAND

Scandiads—Thursdays. 7-10 pm at the Nature Friends, 3115 Butters Drive, Oakland, Ca. From Highway 13 take the Joaquin Miller exit. Drive East (up the hill) on Joaquin Miller about a mile. Take the second Right onto Butters Drive. Follow Butters 0.4 mile. On the Right is a sign reading SCANDIADANS. Turn into the steep driveway and go down into a large parking area. The clubhouse is ahead on the Right. Contact: Frank and Jane Tripi 510 654-3636 or fjtripi@juno.com

PENINSULA COUNCIL

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

October 29—Peninsula Folk Dance Council party. Starts at 8:00 pm. Bring a little finger food to share. Only \$6.00. St. Bede's Church, corner of 2650 Sand Hill Road and Monte Rosa in Menlo Park. For info call Al Lisin 408-252-8106.

December 3—Palomanians FD Part at First Methodist Church, Broadway at Brewster, Redwood City. Starts at 8:00 pm. Free refreshments and only \$6.00. Info at 408 252-8106

October 22—Docey Doe FD Party Pot Luck and FD party call 650 368-7834 for info.

November 19—Menlo Park Folk Dancers Party. Menlo Park Recreation Center, 700 Alma at Mielke in Menlo Park. Potluck 6:00 pm, call for location. 8:00 pm until midnight. Lots of dancing in two halls. Free refreshments provided. \$7.00. Call for information, Marcel Vinokur at 650-327-0759.

November 12—Santa Clara Valley Folk Dancers' Party at St. Bede's Church, 2650 Sand Hill Road at Monte Rosa in Menlo Park. Parties start at 8:00 pm. Free refreshments provided. Cost is \$6.00. Call Maxine Burnham 408-739-0500 for info.

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

Palomanians IFD—class on Tuesdays at Menlo Park Rec Center, 700 Alma St near Ravenswood, Menlo Park. Intermediate and advanced partner and non-partner dances. Denise Heenan, instructor. Info 408 252-8106.

Carriage House FD—class on Wednesdays at Holbrook Palmer Park, 150 Watkins Ave. in Atherton. Teaching 7:45 - 9:00. Requests 9:00 to 10:00 or so. Suzanne Rocca-Butler, instructor (650) 854-3184.

Docey Doe FD—class on Wednesdays at Community United Church, Arroyo at Elm Sts, San Carlos. Bruce Wyckoff, instructor 650 368-7834.

FRESNO FOLK DANCE COUNCIL

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

Tuesdays—Central Valley-CAFY, Lafayette Center, Princeton Street, West of Blackstone. Contact Fran Ajoian, 559-255-4508.

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

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

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

REDWOOD COUNCIL

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

Parties Nov. 5, Dec. 17—Petaluma International Folk Dancers. 2:00 to 6:00 pm. Hermann Sons Hall, 860 Western Avenue, Petaluma. Contact Elsa 707-546-8877 or Anne 415-892-9405.

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

Every Thursday—Balkan Dancers of Marin. 8:00 pm to 10:00 pm. One hour program dancing, one hour all request. Teaching every first Thursday with reviews following weeks. 4140 Redwood Highway, San Rafael. Info: call Irene Croft 415-456-0786 or Anne Arend 415-892-9405

Every Friday—Kopachka. Scout Hall, 177 East Blithedale in Mill Valley. Programmed & request dances. Jerry Duke is main teacher/leader. Contact Toni Denmark 415-789-0061

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

Santa Rosa Folk Dancers resume dancing Wednesday, Sept 7. We LOVE to have beginners. 1:15 pm., Willowside Hall, 5299 Hall Rd., Santa Rosa. 707-546-8877.

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

Other groups—

BAY AREA—

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

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

Art Babad of Dancers for Art's Sake welcomes beginners. Children are encouraged to come for the first hour. 2nd and 4th Sunday afternoons, 1:00 to 4:30, Wischemann Hall, Sebastopol. Info. 707-542-2132. Also some Fridays, 7:00 to 9:30 pm at Sts. Peter and Paul Russian Orthodox Church, 850 St. Olga Court, Santa Rosa. Call Art at (707) 542-2132.

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

Stockton in Exile—First and third Sundays. 10:00 am to 12:00 pm. All requests, mostly Stockton dances. Saratoga School of Dance, 18776 Cox Ave., Saratoga. Call to confirm, Marion Earl 650-793-1166.

Folkdances of Hungary and Transylvania—Wednesdays 8:00 to 10:30 pm. Todd Wagner and Sarah Tull. \$7.00 drop-in. Menlo Park Rec. Center, 700 Alma Street, Menlo Park. Call for info: 650-941-0227 or email todd@wagnerhaz.com

International Folk Dance. September 14—November 16, \$50 for the 10-week session. 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@louisutucker.com

Monthly Scandance, 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.

Friday Night Waltz—American Social Dance, see website for lots of locations: www.fridaynightwaltz.com

Monterey International Folk Dancers meet on Wednesdays at the Monterey Senior Center, corner of Lighthouse and Dickman, New Monterey. Teaching begins at 6:30 pm and request dancing at 8 pm. Parties are held on fifth Wednesdays. \$1.00 donation requested per session. Contact/teacher: Mary Hancock 831-372-7730.

Donna Frankel's Fall 2005 Dance Class Schedule

Register by phone for West Valley or Mission College: 408-741-8734. Register for West Valley College on line www.westvalley.edu and for Mission courses on line: www.missioncollege.org using your college ID. Pin # can be your birth date. Register for Foothill course by phone: 650-949-7777 or on line, www.fhda.edu/reg. Register for Sunnyvale Senior Center Courses at the Senior Center. No partners are needed for any class. Instructor: **Donna** 408-257-3455 www.dancingcruises.com or donna@dancingcruises.com

Monday—Intermediate C/W Line Dance: 9:00-10:30 AM. Congregation Beth David Social Hall, 19700 Prospect Rd, Saratoga. 9/12-12/5, \$50. (No class 10/10 & 10/24) Privatized class-drop-in's \$5. **Beginning Ballroom Dance:** 7-10:00 PM, Mission College Dance room, 8/29-12/5 Fee: \$26 plus all standard Mission student fees.

Tuesday—Beginning Country/Western Line Dance HP047.1: 9:00-10:00 AM, Sunnyvale Recreation Center Ballroom 550 E. Remington, 1st session: 9/13-10/25 (no class 10/4.) 2nd session 11/1-12/6, senior center membership required, and age over 50, \$25 each session.

International Folk Dance: 10:00-11:00 AM. Same as above for dates, place and price. \$64 members, \$74 non-members.

Israeli Folk Dance: 6:30-8PM, JCC: 14855 Oka Rd, Los Gatos, 9/20-11/29 (no classes 10/4, 10/18 or 10/25)

Ballroom Dance-all Levels: 8-9:30PM, JCC-see above for dates, location, fees.

Tuesdays and Thursdays—Beginning Country Line Dance: HP047.1, 11:30-1:00 PM 9/27 to 12/8 Foothill Middlefield Campus, Pavilion Rm, 4000 Middlefield Rd. Palo Alto. (No class 11/24) Fee \$27, \$17.

Intermediate Country Line Dance: HP047.2 or HP017.11, 1:00 to 2:30 P.M. 9/27 to 12/8, (no class 11/24.) Fee \$27, \$17.

Beginning Ballroom Dance HP033B.1, Tuesdays 2:30-4:30 PM, Thursdays by arrangement. Foothill Middlefield Campus, Pavilion Room, 4000 Middlefield Rd. Palo Alto. 9/28-12/8, (no class 11/24) Fee \$27, \$17.

Wednesdays—Beginning Country/Western Dance: 9:00-10:30 AM. Congregation Beth David Social Hall, 19700 Prospect Road, Saratoga, 8/31 to 12/7. (No classes the month of Oct at Beth David-seeking alternate location for Oct.) Fee \$26, plus usual West Valley College fees.

Beginning Folk Dance 10:30 to noon. Same as above for dates, place and price. Fee covers both Wednesday classes.

Friday—Intermediate Line Dance: 1-2:30 PM. Apricot/Cherry Rms Sunnyvale Senior Center 550 E. Remington, 8/26-10/21, (no class 10/7), membership required & age over 50, Fee 49.

Ballroom Dance-all levels: 2:30-4:00 PM. Same as above for dates, location. \$25.

Beginning Ballroom Dance: 7-10:00 PM, Mission College Dance room, 9/3-12/3 (no class 11/26). Fee \$26 plus usual college fees.

DANCE CRUISES:

Mexican Riviera Dance Cruise Dec. 10-17 still has room aboard Holland America Oosterdam. Ship filling-first come first served. Email donna@dancingcruises.com

Dance on the Water—Vietnam-Cambodia. Dec. 18, 2006-Jan. 1, 2007. Dance with Lee Otterholt. Mel Mann, email meldancing@aol.com, www.folkdancingonthewater.org.

FOLK DANCE FEDERATION
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DO NOT DELAY, LIMITED SPACE. LAST YEARS CROATIAN TRIP SOLD OUT IN 2 MONTHS



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