

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING • September 2005

Stockton Folk Dance Camp 2005

*Loui Tucker
leading Hineh Ma
Tov at the concrete
lawn party*



*Our teachers:
Around the back are
Nora Nuckles,
Merilyn Gentry,
Paul Mulders,
Cristian Florescu,
Marianne Taylor,
Richard Schmidt
and Björn Öve
Opheim.
In front are
Jerry Helt,
Sonia Dion,
Daniela Ivanova,
and Alix Cordray*



Let's Dance!

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Donations:

Gifts and donations to The Federation,
a 501, c, 7, not-for-profit organization,
are fully deductible as charitable donations.

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1108 High Court
Berkeley, CA 94708
510-524-9168

Website:

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

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

Material for the October issue must be received by September 1.

Please send to: Gary Anderson, Editor
Box 548, Woodacre, CA 94973
email: wildwood_press@comcast.net

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

Join now:

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

Mail applications, renewals & checks to:

Folk Dance Federation of California, Inc.
Sidney Messer, Membership
P.O. Box 561
Sausalito, CA 94966
Phone/fax: 415-332-1020
email: tspolaris1@aol.com

From the Editor . . .

It's the first of August, Stockton Folk Dance Camp is behind us, recovery has started, the deadline is here and I'm still too tired to think. Next year I will try to exercise more to build up energy for camp—I say that every year and it usually ends up being only a few more walks around the block. The end result of course is that one has to pick and choose what classes on which to expend one's energy. Ah, to be sixty again! The sad part is that so many excellent classes can't be attended simply because the flesh is weak. I did make a point of observing most classes and seeing the wonderful dancing that I was missing.

This was the fifth year for us and we're beginning to recognize more and more people. One of the things that really stood out for us was the changes in relationships—acquaintances became friends, casual friends became closer. It was a real pleasure to find that one could kid around and have fun with people you had only talked casually to before. (Loved your "square dance in a dorm" decorations, Eileen)

Another real pleasure was meeting and having time to talk to the fine people who take the time to write articles for the magazine. We are fortunate indeed to have available the talented and thoughtful writers that we have.

Have you found our website? Letsdancemag.net

Mindy Pines, a friend and member of the Balkan Dancers of Marin, recently asked if we wanted a website! Well, after a little thought about what we would do with a website, we said yes, please. Mindy, it turns out, is an excellent web designer and wanted to help us get our message out. We are putting lead-ins to major articles on the home page, connection to the table of contents of the current magazine, information on sending in submissions, brief information about the history of Let's Dance, advertising rates, and information on membership and about our correspondents.

Mindy has done an excellent job in retaining the feel of the magazine and giving the site a current look at the same time. Mindy's business, Message Frammer, can be reached at: mindy@messageframer.com

Errata

We haven't lost our ability to make mistakes: In the July/August issue there is a picture of the Fresno International Dancers dancing in their new facility. According to the picture it would appear that "Never on Sunday" leads from the left. Not so—the editor turned the film over! Here is the photo with the caption and everyone going in the right direction:



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

CORRECTION:

September Assembly Meeting

There WILL be an assembly meeting at the Sonoma Festival, Fiesta De Sonoma at 11:30 a.m. on Sunday, September 11, 2005. In error, I had cancelled it, as neither the vice-president, the treasurer nor I would be able to attend. It was pointed out to me that the by-laws specify, "The Assembly shall meet at Federation festivals..."

There was talk of my impeachment, but nobody would listen to me. I urge all festival attendees who are interested in the Federation and the promotion of folk dance in general to attend, and discuss your ideas as to what the Federation should be doing, and what directions we should take in the promotion of folk dancing. Specifically, what would you think of encouraging all festival attendees to attend the Assembly meetings by offering free lunch at Federation expense? We can afford it. Although there will not be a quorum, this will be an opportunity to share your ideas, and the Board will consider implementing those that appear feasible. I will provide the minutes of the annual assembly meeting. Enjoy the dance, and accept the responsibility to promote folk dance. See you in October.

—Vick

Attention to all you fun Loving folk dancers!

Come, come to our "Festival de Sonoma" at the Veterans Memorial Building in Sonoma.

Want a good time?!? You'll have it on September 11th from 1:30 to 4:30 pm. Donation \$5.00.

Do come—you'll be glad you did!! —Page Masson

Welcome to our new members

Joining us since June (It's August I at this writing) were the following:

Enid Carter, Novato, CA
Inge Kress, North Highlands, CA
Howard Young, Los Altos, CA
Diane Rusnak, San Pablo, CA
Sue Lemmon, Vallejo, CA
Mary Bane, Sacramento, CA
Shirley Drexler, San Francisco, CA
Todd J. Wagner, Los Altos, CA
Theodore E. Martin, Westminster, CA

—Sidney Messer, Membership Chairman

Beginner Dance List

We received so little response to our request for information from those groups that offer beginner classes or welcome beginners to their regular classes that we are not doing a separate listing. We have included those we received in the club and class list following the Calendar of Events on page 4. We thank those who took the time to respond.

September, 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 the October issue is September 1

Upcoming Events—

- September 2** **A Workshop with NINA KAVARDJIKOVA at Albany Y.** Nina will teach dances of Bulgaria. 921 Kains, Albany, near Solano and San Pablo. 8:00 pm, \$8.00. For more information contact Kay James (925) 376-0727.
- September 9-11** **Sunsetter Camp** at the Skylark Ranch in the Santa Cruz mountains. Dancing, music, hiking. Instruction by Marion Earl. \$95.00 for the weekend. For info: www.sunsetters.net
- September 11** ***Fiesta de Sonoma.** Veterans Memorial Bldg., Sonoma. Federation meetings in the morning. Delegate luncheon. Dancing 1:30 to 4:30 pm. Donation \$5.00. For info 707-546-8877.
- September 15-18** **ziviLA Tambura.** 2005 Tamburitza Extravaganza, 25 orchestras from the U.S. and Canada. For all events \$115.00, individual event tickets available. Los Angeles Airport Marriott. E-mail: zivilatambura@earthlink.net or web address: www.zivilatambura.com or call: Tom Yeseta 818-954-1597
- September 17 & 18** **The 17th Annual Glendi Ethnic Food Fair.** Dance to live Balkan music with Edessa. \$8 adults, \$5 seniors, under 12, free. St Seraphim Orthodox Church, 90 Mountain View Avenue, Santa Rosa, (off Santa Rosa Avenue, just south of Friedman Bros.). Info: 707-584-9491 or www.glendi.net
- September 22-25** **The 9th Annual Pourparler** will be held at the Williamsville Hall, Williamsville, Vermont. For those who teach folk/traditional dance in schools and community events. For registration forms and information, contact Sanna and Mars Longden, 800-894-4378, www.NFO-USA.org or SannaMars@aol.com
- September 25** **Mandala's Annual Picnic-in the-Park.** 11:00 am to 5:00 pm, Speedway Meadow on JFK Drive in Golden Gate Park, near 25th Avenue entrance. Free. For info: 415-648-8489, email paulbourbin@hotmail.com or website:www.themandala.org.
- October 22 & 23** ***Autumn Harvest Folk Dance Festival.** California State University Fresno, South Gym. More details to come. For information contact Fran Ajoian 559-255-4508
- 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 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>>
- March 3-5, 2006** **Camellia International Dance Festival.** Yves Moreau, Richard Powers and live music with Chubritza. Dance Concert. For info: www.folkdance.com/sacramentocouncil
- May 19-21, 2006** **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.

**denotes Federation events*

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.

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

BBMK Presents a Mostly-Balkan Folk Dance Party featuring highlights of Stockton FDC 2005 with brief walk-throughs of some favorite Stockton dances. Saturday, September 17, YLI Hall, 27th and N Sts., Sacramento. 8:00 to 11:00 pm, \$5.00. Bring treats to share.

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

Nevada County Folk Dancers Dancing most Fridays, Sept. thru May. Balkan and International, all levels, 8:00 pm. Nevada City United Methodist Church, 433 Broad Street, Nevada City. Contact David or Nancy 530-272-2149 or 530-265-6533, email: dance7@sbcglobal.net

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

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

Foothills Folkdancers. 3rd Thursday, June–August, 6:30 to ?. Old Schoolhouse basement, 14531 E. School Street, Amador City. Contact 209-267-5052.

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

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

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

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

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

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

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

MODESTO

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

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

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

September 9, Berkeley Folk Dancers' Fun Night, "Tango-crazed gypsies in Hawaii." 7:45 pm to 10:45 pm. Live Oak Recreation Center, 1301 Shattuck Avenue, Berkeley. Contact Rick Sherman 510-526-6540 or Yaqui Zhang 510-525-1865.

September 16, New Beginners' Class begins, 7:45 pm to 9:45 pm. Contact Al or Claire George 510-841-1205 or www.folkdanceworld.com

Weekly class schedules:

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

Tuesdays—Fourth Year, Yaqui Zhang, 510-525-1865 and Rick Sherman, 510-526-6540

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

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

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

OAKLAND

Scandiandans—Thursdays, starting September 1, 2005. 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 ftjtripi@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.

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

September 17—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.

September 19—Santa Clara Valley Folk Dancers' party at St. Bebe's Church, 2650 Sand Hill Road at Monte Rosa in Menlo Park. Parties start at 8:00 pm. Free refreshments provided. Cost is \$6.00. Call Maxine Burnham 408-739-0500 for info.

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

FRESNO FOLK DANCE COUNCIL

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

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

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

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

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

REDWOOD COUNCIL

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

Parties Sept. 3, Oct. 1, Nov. 5, Dec. 17—Petaluma International Folk Dancers. 2:00 to 6:00 pm. Hermann Sons Hall, 860 Western Avenue, Petaluma. Contact Elsa 707-546-8877 or Anne 415-892-9405.

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

Every Thursday—Balkan Dancers of Marin. 8:00 pm to 10:00 pm. One hour program dancing, one hour all request. Teaching every first Thursday 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. Closed September 2. Live music September 9, Cope Family Band. 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. Nina Kavardjikova teaches September 2. Every Friday, all levels, occasional instruction 8:00 to 9:00 pm, all request dancing until 11:00 pm. 921 Kains Street, just south of Solano, off San Pablo Ave., Albany. Contact Kay James, 925-376-0727.

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

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

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

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

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

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

SACRAMENTO AREA AND FOOTHILLS—

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

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

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

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

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

Other dancing—

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

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



LIKE THE TIMES, OUR DANCES, THEY ARE A-CHANGIN'

By Sidney Messer

*There is an appointed time for everything,
And there is a time for every event under heaven.
A time to weep, and a time to laugh,
A time to mourn, and a time to dance.*

—Ecclesiastes 3

Dancing for pleasure or recreation has probably existed in one form or another since man first appeared on earth. When done in groups, the dances of our ancestors originally involved the basic aspects of life: food, sex and the usual various relations with the spiritual world.

As the conditions of human existence changed, so did the dances. These changes were accidental or incidental and not

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

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

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

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

Let's Dance! email: editor@letsdancemag.net

consciously made. They reflected the spiritual as well as the technical aspects of the times.

These changes and/or variations occurred over very long periods of time, gradually, and virtually undetectable, with some rather notable exceptions. A most interesting development occurred during the 14th century when social and folk dancing were virtually the same, and were done in a circle or ring. In England, dancing was done in upper class homes (no longer in the fields) as part of one's evening's entertainment.

With the introduction of the chimney, (about 1368 AD), the fireplace, which was then in the center of the room, could be moved to a side wall. This cleared the floor permitting professional (line) dances. This was highly favored by royalty since your order of social rank would then determine your position in line...the king, if present, being the first, of course.

Continuing through the 16th century, social dance became firmly limited to royal courts where original dances were adapted to suit the elaborate clothes and manners of the times. By the 17th century the popular minuet had become nothing more than music, lots of fancy clothes, and very elegant manners. Then came the revolutions—both national as well as industrial. Social dancing returned to the masses who no longer had fires burning in the center of rooms.

The social manners and customs accompanying the dance have always been in a constant state of flux. Even in America, which was spared the upheavals in Europe, many customs which had been taken for granted simply disappeared. I recently came upon a paper written in 1893 titled, "Manners, Culture, and Dress of the Best American Society" by Richard A. Wells, A.M. The following excerpts will indicate the extent to which a mere 100 years can affect a societies manners in dance:

1. "When to arrive at a ball: We are not obliged to go exactly at the appointed hour; it is even fashionable to go an hour later."

2. "Married or young ladies cannot leave a ballroom or any other party alone."

3. "Ladies should avoid talking too much; it will occasion remarks. It has also a bad appearance to continuously whisper in the ear of your partner."

4. "While dancing, in giving the hand for ladies chain or any other figures, those dancing should wear a smile, and accompany it with a polite inclination of the head."

5. "A lady will not cross a ball room unattended."

6. "Any presentation to a lady in a public ballroom, for the mere purpose of dancing, does not entitle you to claim her acquaintance afterwards; therefore, should you meet her, at most you may lift your hat; but even that is better avoided unless, indeed, she first bow -- as neither she nor her friends can know who or what you are."

So there you have it. Things have changed, perhaps not as some of us may feel always for the better. I think it safe to say virtually no change has ever gone unchallenged and I am sure a few of us would not much mind the return of at least some of yesterday's folkways. We are all entitled to our opinions and they certainly are diverse. All of which reminds me of something once said by a very well known composer of symphonies, Sir Arnold Box (1883-1953). "A sympathetic Scot summed it all up in the remark: 'You should make a point of trying every experience once, excepting incest and folk dancing.'"

Fiesta de Sonoma

Sunday, Sept. 11, 2005

1:30 - 4:30 p.m.

Veterans Memorial Building
126 1st St. West, Sonoma, CA
Donation \$ 5.00

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

Meetings: Council Presidents at 11:00 a.m. Assembly at 11:30 p.m.
Presented by the Redwood Council of Folk Dance Clubs
Sponsored by the Folk Dance Federation of CA, Inc.

This interesting exchange is excerpted from the Berkeley Folk Dancers email bulletin board "Bullhorn" with the permission of the authors.

What about a

Keep The Members Committee?

The recently created *Marketing Committee* at BFD is a great idea and with the concerted effort of David and a few, I am sure we will attract more people to our dance group. We've done it before and we can do it again!

This is the good news.

But, I have a concern. In 1997, when the fab four, remember them, (Judy, Norm, Barry, and Sheryl) taught the beginner's class; they marketed their class in many places, with fliers and even business cards, at churches, schools, farmers market, etc. 90 people attended the first class, the next week it was 70, then it was 50, then 40 and on down until by the end of the class year there were maybe a handful of devoted dancers! The next year when Al and Claire taught, there were also around 80 people who attended the first class, but just as the year before; there were only a handful by the end. And then the next year when Norm and Judy taught there were at least 80 people in attendance at the first class but it too went down to less than a dozen by the end. And, since then, up to this very date, *we cannot keep the people we get.*

This is the bad news.

The Marketing Committee is great BUT we need a *Keep the Members Committee* as well. WE CAN'T HAVE ONE WITHOUT THE OTHER!! We don't have to persuade anyone how wonderful folk dancing is; it speaks for itself. The key to keeping people in the Beginner's Class and in our club is to provide an atmosphere where the majority of people can feel satisfied, and for most people that means a fun, relaxing, enjoyable place to be oneself and connect with others. All the other reasons may be important but are secondary. BFD just happens to be a dance group, so, part of that satisfaction must naturally include skilled teachers, a variety of fun and challenging dances and good partners to dance with.

I asked Norm Gelbart, a member of BFD since 1989 and a five-year Beginners and Intermediate dance teacher, what he thought about attracting and keeping new people. Here is what he said.

"The Beginners Class has to be special and different from the other classes. First, the goal has to be to provide an atmosphere *so satisfying* that they will want to come back the next week. If the goal is first to teach dances and second satisfaction, they won't come back. The Beginner's Class has to have its own reason for being and it can't be to teach and perpetuate folk dancing. Dancing and learning folk dances is wonderful, but, *in the Beginner's Class*, that has to be secondary. The most important thing is that we **hook them first and teach them second**. Here it is in one simple sentence, *provide an atmosphere so satisfying* that they can't wait to come back the next week, the next week and the next week...and that staying at home is not even an option! Teaching eighty or so dances in a year, ESPECIALLY in Beginners Class does not work.

The Beginners Class has to be unique. For the first year, the focus must be to have fun and to get them hooked. That

means teaching fewer dances. The art and skill of teaching the Beginners Class is to teach less, dance more, keep them involved and not overwhelmed. The trick is spontaneity. The Beginners Class has to be tailored to the students not to the curriculum. When the teachers are receptive to the needs of the members then they will stay."

As far as the *Keep the Members Committee*, I propose we work on our immediate problem, which is, our inability to keep people in the club. Let's implement ideas that will make the Beginners Class satisfying and fun for the majority. We who have been folk dancing awhile know how wonderful it is. Our window of opportunity, to **get 'em hooked**, is in the first few weeks of Beginner's Class.

I hope this inspires teachers, class reps, board members and other dancers to discuss this at the dance committee meetings and get some ideas rolling.

Sincerely, *Elayne Ryder, Folk dancer since 1991,
BFD member since 1996.*

And from the beginners class—

This analysis is right on the mark!!!!

I'm in the Beginners class and want to add a giant second to this set of recommendations.

Only the beginners can tell you what should be done. Those that stick it out through the parade of new dances are the gifted few. To most of the beginners, the pressure to step up to the next new dance, before the previous one is firmly mastered, is disconcerting and takes away the pleasure. The ongoing satisfaction comes from achieving mastery of a few dances rather than a passing familiarity with a list developed by experienced dancers. The uncomfortable pressure to meet a criterion that seems trivial to the advanced members can be daunting to the beginner, and is probably the reason that most people drop out.

For my vote, I would rather end the season "owning eight or ten dances confidently" and having had fun, than having some vague idea of a bunch of dances that it might take years to really master.

There is nothing wrong with taking only several dances in a session, and constantly repeating them in an evening. When the class gets bored, they are the ones to suggest moving on to the next set.

How many of the beginners have complained about the number of line dances versus the number of couple dances???? If enough of the initial class perseveres, the mix of male/female is less of a problem, but line dances permit one to participate in the early learning stages without the fear of demonstrating one's ineptitude to a partner.

I doubt that most people sign up to "learn folk dancing." I would guess that more important are the social implications and the chances to have some fun and get a little exercise. Learning something new is frosting on the cake, desirable but not the driving force.

The teaching has been superb!! The target is too ambitious.
—Ralph Moritz

P.S. It would be interesting if someone would interview some of the beginners who dropped out.
—Ralph

SONG AND DANCE FESTIVALS IN THE BALTIC STATES

by Toba Goddard

Vick Vickland and I were fortunate enough to travel to Estonia for three weeks this summer, visiting my relatives by marriage. Besides being treated to tours of various parts of the country, we were thrilled by two folk dance events.

Two years ago, Juha-Matti ("Jussi") Aronen, a dance instructor from Finland, taught us Estonian dance at UOP Folk Dance Camp. At that time, he told us of an up-coming joint Estonian-Finnish folk dance festival in 2005. We scheduled our visit with the relatives to coincide with the dance festival, which was held in the city of Tartu on July 9, 2005. Vick and I arrived with family at the venue. The family introduced us to a dance teacher that I had also met on my last visit to Estonia, and I asked if she knew Jussi. She did not, but asked a Finnish dance teacher standing near by if he did. When she explained who Vick and I were and where we were from, the man immediately dialed a number on his cell phone and handed the phone to me. It was Jussi on the other end!!!

Jussi was at home getting dressed for the event. He said he would be at the festival site within the half hour. We met him when he arrived and talked with him briefly. It was evident that he was quite preoccupied and said he had been working the dancers quite hard to bring about a good performance.

We were first entertained by dancers at two small venues, both on the grass and both accompanied by live music. The dance groups alternated Estonian and Finnish songs and dances.

At 10:15 pm, when it began to get a little darker (Estonia is at 59 degrees latitude and remains quite light in the summer night), the program on the large stage of the amphitheater began. The story of a Finnish woman and an Estonian man falling in love was told in song and dance. There was live music and singing for both dance ethnicities. There were over 700 dancers, people like you and me with "day" jobs. They keep their ethnic heritage alive in dance through their dance clubs. What a sight to behold!!! Each group wore the costumes of their ethnic region.

We got a big surprise at the beginning of the festival as the "Eesti-Soomo Tantsupidu" (Estonian-Finnish Dance Festival) was introduced to some thousand plus in the audience by two people, Raivo Palmaru, the Estonian Minister of Culture, and none other than Juha-Matti (Jussi) Aronen!

The dance went on for more than two hours. Dances I recognized were "Tuljak" and "Reinlender" (Estonian) and Kuuden Kolmeinen (Finnish).

Our other thrilling event occurred when we took a side trip to Riga, Latvia. Riga is a majestic old European city with an interesting old town in the center. We had a surprise on the morning we departed. We had noticed an outdoor museum near our hotel and visited it on our way home. It consisted of ancient fishing and farming villages and buildings relocated from various parts of the country. As we were walking through the displays, we heard singing from over a little hill, and went to see what was going on. Young people in Latvian costumes were getting off a bus. As we walked around the museum area, we saw more small groups of school-age chil-

Bulgarian treat at Albany Y Folk Dancers

Nina Kavardjikova To Teach Sept. 2

By Kay James

The Albany Y Friday Folk Dancers are pleased to present an evening with the noted Bulgarian folk dance instructor Nina Kavardjikova. Nina is an incredibly beautiful dancer and singer and a kind and approachable dance instructor. The opportunity to attend one of her workshops will be a very special experience

Nina has taught in California at the Stockton Folk Dance Camp and at the Kolo Festival, but it has been a while since she has been in our area. She lived in the United States between 1992 and 1999. This current appearance at the Albany YMCA will be her only workshop in the Bay Area during her short visit to the United States. She will, however, be giving a workshop in Sacramento on August 31 during her stay there.

Nina was born in northern Bulgaria and was a professional dancer, touring the world with the Bulgarian Trakia State Folk Ensemble. She attended the Academy of Music and Dance Arts in Plovdiv, and she later returned as a professor there, teaching Bulgarian Folklore Dance. She has been a choreographer and dance director for a number of ensembles in Bulgaria, including the Trakia State Folk Ensemble and Aegis. She is particularly interested in the Bulgarian village dancing and music.

The workshop will begin at 8:00 p.m., September 2, at the Albany YMCA, 921 Kains, near Solano and San Pablo. The cost is \$8.00. Be sure to leave early enough to find parking in the area. There is parking behind the Albany Theater on Kains and one block north on Kains behind the Mechanics Bank. Street parking is available.

For further information, please contact Kay James: (925) 376-0727 or kay.james@comcast.net

dren coming into the forest from all directions, all in their native clothing! What luck!!! We had chanced upon a youth song and dance festival. We watched in the rain for over an hour. The children donned clear raingear as they sang and danced so we could still see the beautiful costumes. I have never heard Latvian traditional songs before. They were just gorgeous to hear! If you ever plan to visit the Baltics, be sure to find one of these festivals!!

Let's Dance! advertising rates

Size	width and length	Fed. club	Others
Full page	7 1/2" x 9 3/4"	\$25.00	\$40.00
Half page	7 1/2" x 4 3/4"	15.00	25.00
Half page	3 1/2" x 9 3/4"	15.00	25.00
Quarter page	3 1/2" x 4 3/4"	10.00	15.00

email wildwood_press@comcast.net or
mail to: Let's Dance!, Box 548,
Woodacre, CA 94973-0548

Start your own scholarship fund

Loui Tucker has provided the following suggestions for those who are interested in starting a scholarship fund at their own dance classes/studios.

The Saratoga Folk Dancers started a fund last September and because of it, three class members are attending Stockton Folk Dance Camp this week on partial scholarships. Two of them will be attending Stockton for the first time.

It doesn't take much. Just put out a collection plate or money box and suggest a \$1 a week donation (What's the price of a cup of coffee at Peets or Starbucks these days?). . . Do the math: if you collect as little as \$10 per dance class, that becomes \$40-\$50 per month and in six months you could have as much as \$300. That's one uice scholarship.

Keep the cash received in a separate envelope as your fund gradually grows over the months. Then, in late May, you can decide how to divide the total amount to benefit the most dancers. It's a great way to encourage new dancers who have not experienced Stockton Folk Dance Camp, but also keep in mind that your experienced dancers who are senior citizens, are often on fixed incomes and a dance camp can be difficult to fit into a tight budget.

By starting a scholarship fund when you get home, you can help us light many more candles at Camp next year!



Ann Brown modeling for the auction



Eileen Kopec's (facing camera) "square dance in a dorm room"



Poi ball fun at the Pacific Island class, Marion Earl, Merilyn Gentry and Nora Nuckles

Wes Takara

Welcomes

the

Fiesta de Sonoma



Stockton Folk Dance Camp 2005—week 2



Stockton Folk Dance Camp 2005—week 1

Dances at Stockton Folk Dance Camp

What we did, tried to do And didn't have time to do

Here is a list of the dances that was given for the teachers. They did not necessarily do all of them.

Alix Cordray (Norway)

Alix Barnemasurka
Finnskogspols
Jig Circle
Linerender
Rødals Reinlender
Skrupolka
Springpolka etter Arnesen
Stjernetur
Tremannsril
Tridans fra Meråker
Tuluttoq

Sonia Dion and Cristian Florescu (Romania)

Codrenească din Valea Chioarului
Dansuri din Firiza
Oșeneasca
Țăpuritul Miresii
Roata
Hora de la Soroca
Horă din pusta banatului
Hora Lăutărească din Dolj
Joc de doi (Ce-ai lăsat doamne la mine)
Polca din bătrâni

Merilyn Gentry and Nora Nuckles (Pacific Islands)

Hula
Hokihoki Tonu Mai Poi Waka
Hau Hau
Kahuli
Kona Hema O Ka Lani
Otuu—Flight of the Heron (Men's)
Otuu—Flight of the Heron (Women's)
Pearly Shells

Jerry Helt (American Squares)

Experienced squares
Intermediate squares

Daniela Ivanova (Bulgaria)

Abdal
Izrouchanka
Angelovata
Chokourovsko horo
Karamfilcheto
Napred Nazad
Seľsko Shopsko Horo za Poyas
Tranke le
Bulgarian songs

Paul Mulders (Macedonian)

Beranče—mešovito
Čoček
Čoček za merak

A donation challenge:

Folk Dance Camp receives a \$50,000 donation, will you help us get it?

An anonymous challenge donation in the amount of \$50,000 has been given to Folk Dance Camp. This means that for every dollar donated to the fund by us, the donator will put in a dollar. Thus the challenge is to us: can we raise the money to receive the entire \$50,000? Every gift, large or small will be matched until the total becomes \$100,000! That money will be placed in an endowment fund which will be controlled by Stockton Folk Dance Camp, not the University. The fund is named in honor of Jack McKay who was camp director for 20 years. We have already raised \$10,000. Help us go all the way.

This offer comes at an opportune time as expenses have continued to rise and we have had to examine every expenditure. As you may be aware, we have had to cut back on mid-week banquets and other cuts will be necessary in the future unless we can come up with outside funding.

This is where you come in. We need your help! With this wonderfully generous offer we are in a position to guarantee the financial stability of FDC for the foreseeable future. Talk to your clubs, open your checkbooks, help us reach our goal!

Donors will be acknowledged on our website and in next year's syllabus. All donations are tax deductible. Donations should be made payable to "Folk Dance Camp" and sent to:

Gordon Deeg, Treasurer
1102 South B Street
San Mateo, CA 94401

Donations over \$100 will receive a discount at next year's Hole-In-The Wall! Stockton Folk Dance Camp is a 501 C(3) non-profit corporation, Federal tax number 04-3627558.

Postupano
Teško Kavadarsko oro
Žensko pušteno oro

Richard Schmidt (Poland)

Rysiek Fafur
Góralski ze Stocktonu
Rysiek Kujawiak
Mazur Royale
Polonez Royale
Szot z Cieszyna
Warszawianka (Progressive Version)

Marianne Taylor (England)

Drapers Gardens
Freeford Gardens
Good Man of Cambridge
Handel with Care
I Care Not For These Ladies
Jacob Hall's Jig
The Fine Lady of Homewood
The Physical Snob
Winter Dreams
The Homecoming
Mairi's Wedding

So you want to start a dance class!?

By Loui Tucker

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

Marketing Your Dance Class

At the end of the last installment we had just surveyed the situation: "So now you're like a bride with a hall, a caterer, a band – and no groom. You need dancers!" This part of the series will focus on marketing your "product" – how to advertise and promote your new dance class.

First you have to get their attention

Think about that catered-wedding-but-no-groom (or bride) scenario. How would you go about getting a groom or bride? You would provide a flattering photo, a few positive personal details, testimonials from friends, and a way to contact you. You get that information out where prospective brides and grooms might be looking. That's advertising.

Put this article aside for a minute and go get a couple of your favorite magazines – Time, Sunset, Ladies Home Journal, Sports Illustrated. Flip through the pages and look at the advertisements. What do you see? Bright colors, bold printing, graphics, images, catchy phrases. You're probably not going to get a lot of detail unless it's in tiny print in the disclaimer. The pitch for a car doesn't include the specs; the ad for some tasty new food doesn't list the ingredients. After all, the goal is to get you to the showroom to drive the car, or into the restaurant to eat the food.

Now look at the flyers and other advertisements for dance classes. Sometimes there is a simple graphic at the top. The information is all the same font, usually Times New Roman because that's the default font on most word processing software. Lines of text are centered in one big section, so you have a big gray blotch in the middle of the page. It's all printed lengthwise on 8.5 x 11 lightweight paper, it's rarely a bold color and never glossy. Can you spell b-o-r-i-n-g?

Did you notice that if there is one bright spot of color or something shiny or something that's a different size, that is what will catch your eye?

You need to approach advertising your dance class the same way that Oldsmobile and Hertz and Burger King approach selling their products! Sure, it's going to be more expensive, but if you don't get people to come to your store and sample your product, all the time you spent setting up this dance class will be wasted.

Sell the Sizzle

It doesn't take much to improve a piece of advertising. You may need to enlist the help of a graphic artist or at least someone who knows their way around a word processing program. If you've got competition – whether it is promotional material for another dance class or Thursday night television – you've got to make every effort to stand out and grab the audience's attention.

1. Pick a different font or fonts. If you don't know how to change the font in your computer's word processor, find out how! Bump up the size too – think bold and eye-catching.

2. Turn the paper sideways. Experiment with columns,

tables, text boxes, text art, backgrounds, and borders. Try a different size of paper: a half-page, a bookmark, even a well-designed business card! Spend a little more on the paper and get something that stands out either in color, weight, or surface. Consider making your promotional material a large postcard, which will make it easy to address, slap on a stamp, and mail. The message side just has to encourage the recipient to flip it over to get the details. If you're going for a tri-fold brochure, be sure the front makes people want to open it!

3. If you have access to a color printer, add a splash of color. This does not necessarily mean taking it to Copymat or Kinko's and paying for color copies. You can get great copies with an inkjet color printer. You're not talking about thousands of copies – just a hundred or so to begin your campaign.

4. Think up a catchy phrase. Go back to those magazine ads and look at the tag lines. Invite some friends over for dinner and enlist their help. Keep it short and simple:

"Tour the World One Dance Step at a Time!"

"Pass Some Time in the Arms of Strangers..."

"Folk Dancers Hold Hands with the Nicest People!"

"Think of it as Ethnic Aerobics..."

"Salsa Is More Than Just a Condiment!"

"When We Party, We Think Polka!"

"Move to Music From Around The World"

"More Fun than a Barrel of Monkeys!"

"Join Our Circle"

5. Take (or acquire) some photos of people smiling, laughing, dancing, clearly having fun. Get the best one or two or three converted to good quality black and white. Don't just slap them across the top of your flyer in a row. Put them down at a jaunty angle. If photos are an impossibility, pay for some good-quality graphics that tie into your catchy phrase.

6. Avoid that gray mass of type in the middle, what newspaper editors used to call "the long gray line." All that is required is your attention-grabbing phrase in a big bold font, the date, time, location, and cost (in a box so that it stands out), and a way to get more information (phone number, email, website). Keep in mind that a list of ingredients does not sell a new food. Sizzle sells food. Your new dance class has to appear to be so wonderful it will entice couch potatoes away from their television sets and on-line shoppers away from e-bay.

7. Everything else (map, driving directions, testimonials, more photos, details about the floor, your teaching experience, the parking, the teaching schedule, the refreshments.....) goes on your website.

8. If you have the ability and time, put up a web page yourself. Otherwise, talk to your friends (and their teenagers) and find someone who can do it for you. It does not have to be elaborate. You're just including all that information you used to cram onto your flyer. Include your email and/or phone number for people with specific questions or concerns ("Is this appropriate for my elderly aunt?" "I've got two left feet and I want to dance at my sister's wedding next month – can you help?") Here is where you can put more photographs and graphics. If you can get some good quotes from dancers about

what dancing means to them, sprinkle them around your web page:

"Dancing changed my life. I used to sit home feeling sorry for myself and now I have lots of friends and I'm out of the house dancing five nights a week."

"If you can walk, you can dance – join us!"

"I met my husband at a dance class."

"Dancing for two hours sure beats sweating on the Stair-master at the gym."

"What a great activity. I wish I'd found folk dancing years ago!"

Incentives and Coupons and Freebies - Oh My!

Every advertiser knows the value of incentives. It is a rare consumer who will ignore a coupon with a good offer.

1. Announce that your opening night will be a free party. Dancers will come so they can check out the facility, listen to the music in this new venue, see how long it takes to drive to the new location, etc. Some will make the comparison to their existing "brand" and decide not to switch. Such is life. Others will come, enjoy their experience and make a different decision – to switch to the new class you are offering, or add it to their weekly schedule as the mood and opportunity strikes.

First-timers who hear or read about the party will come because it's free and they have nothing to lose but an hour or two of their time. You'll get first-time dancers who will fall in love, and others who will be disappointed and never come back. That's the way it works. You just have to get them in the door ONCE, and a free party is a big draw for a lot of people.

2. Your promotional material can include one extra line: "Your first visit is free. Come dance with us and find out why we love it!"

3. You can have a tear-off portion of your promotional material be four or five small coupons good for \$1 off your admission price. This will encourage repeat business.

4. If you can afford it, get some small denomination gift certificates for a local ice cream parlor or fast food restaurant. Give one to anyone who stays until the end of the party.

5. Purchase a gift certificate to a local music store as a door prize and raffle it off at the end of the evening ("You must be present to win.")

6. Refreshments are an easy bonus. It doesn't have to be elaborate – popcorn, cookies, crackers, lemonade.

7. As your class grows, you can develop additional incentive programs: "Bring someone new to class and, if they come back a second time, YOU get in free!"

Distribution – Getting Your Message Out

You've developed great promotional materials, and your website looks wonderful, but how do get them into the hands of potential consumers?

Obviously you'll give your materials to the dance leaders (you had dinner with them back in Part One, remember?). If they have a mailing list, offer to buy the list for a one-time use and mail your advertisement (remember the postcard I suggested earlier?) to current dancers. Perhaps those dance leaders have an email list and they would be willing to forward an electronic copy of your flyer (saves the postage too).

You'll want to reach "cross-over dancers." These are the dancers who are currently doing some other kind of dancing. It could be a specific type of ethnic dancing (Hungarian, Greek) or ballroom or swing or line dancing. Look through the local yellow pages for dance academies and studios, and research

dance classes offered at community centers and community colleges. You can either mail or drop off a stack of your promotional materials.

Is there a store in the area that sells dance-related gear such as dance shoes, leotards and tights, or petticoats for square dancers? Can you put some of your flyers on their checkout counter?

Consider reaching out to people looking for exercise that doesn't involve running on city streets or going to a gym. Drop in on local Weight Watchers, Jenny Craig, or TOPS meetings.

If the gyms and exercise studios in the area don't mind the competition, they might be agreeable to having some of your brochures or postcards in their lobby or locker rooms.

Contact the local churches to see if they have a bulletin board where you could post a flyer. You can probably post something at the Pete's and Starbuck's stores. Can you get access to the laundry room at some large apartment complexes? People waiting for a load of laundry to finish will read just about anything!

If it is not cost-prohibitive, advertise in the programs of local events – the ballet, the symphony, the high school play. That's where your "FREE Night of Dancing" coupon can be useful.

Internet Advertising with Craig's List!

Craig's List (www.craigslist.org) is a phenomenal marketing tool. It costs nothing to post an announcement about a dance class. People cruise around this site looking for everything from free moving boxes to stereo equipment for sale; from apartments to rent to volunteer opportunities; from a house-sitter to events to fill up their weekend. It is organized by state, region, and city, so you can look for and post items where they will reach your potential dancers. I know people who visit the craigslist site every day just to see what's new.

This site charges only for companies posting job openings. Everything else is absolutely FREE. I can attest to the success rate with several ventures.

There are lots of other dance and dance-friendly websites. I'm not going to list them here, but if you contact me via email, I can provide the list of sites I've found. Most do not charge for a listing, but will expect you to have a website of your own and include a link to their webpage.

Are They Pounding on Your Door Yet?

Coming up in the next installment: Tips for Planning Your First Class. TO BE CONTINUED

Sydney Carter (1915-)Nine Carols or Ballads (1967)

Lord of the Dance

I danced in the morning

When the world was begun

And I danced in the moon

And the stars and the sun

And I came down from heaven

And I danced on the earth--

At Bethlehem I had my birth.

Dance then wherever you may be,

I am the Lord of the Dance, said he,

And I'll lead you all, wherever you may be

And I'll lead you all in the dance, said he.

Council and Club Clips

BERKELEY FOLK DANCERS. As usual September is a full month of activities for BFD but little else is as usual. For instance: our Beginners' Class will be on FRIDAYS. Hopefully this will be more convenient for people. Claire and Al George will shake any doldrums and will invigorate a person for the entire weekend. Please tell everyone who might be interested. The thirteen week class will be \$40.00 from September 16 to December 16 at Live Oak Park Recreation Center, Shattuck at Berryman in Berkeley from 7:45 to 9:45.

The shake-up continues. Our all request nights will be on Wednesdays, same time, same place. Join us for a middle-of-the-week pick-me-up. For the rest of the schedule, look for it in the Calendar of Events under BFD weekly class schedules.

The Fun Night is scheduled for the SECOND Friday. Join us September 9 at Live Oak Park from 7:45 to 9:45 pm. The advanced class is hosting "Tango-crazed gypsies in Hawaii". What can this possibly be? To find out, come and join the fun. There will be food, too! BFD members \$5.00, others \$7.00.

What hasn't changed is BFD at Solano Stroll. We will probably be dancing from 2:00 to 3:00 pm on Sunday, September 11. The Stroll is the biggest and longest block party. So long it runs in two cities, Berkeley and Albany. There is free entertainment (loads—Berkeley, remember!) music, dancing and a lot more. Of course, lots of food which unfortunately is not free but is usually moderate in price. It's a wonderful way to try different ethnic cuisines. Come dance with us. Check our website (www.folkdanceworld.com) for location and time and join the other thousands in just plain strolling. Don't forget a hat, sun block and water.

A quick reminder: BFD is NOT dancing Monday, September 5. We will be "Down on the Farm" at Max and June Horn's. It is not a rumor. This is the last year at the Farm.

—Naomi Lidicker

Sacramento International Folk Dance and Arts Council (SIFDAC) Check us out at folkdance.com/sacramentocouncil for all the latest news and details. Barbara Malakoff 916-446-6290 barbikoff@mac.com

Mark your calendars for a very special 50th Annual Camellia Festival, March 3-5, 2006 in Sacramento. Chubritz, Yves Moreau, and Richard Powers will highlight a wonderful weekend! Watch for more information in the next few months. We hope to see EVERYONE there!

Bruce Wyckoff will be teaching a very important workshop on Sunday, October 30 from 2-5PM. He will be giving tips and material for people who want to do one-time dance events for their club, school, church, etc. There is a big need for these kinds of activities, and it is a great way to get people introduced to folk dancing. You don't have to be a teacher to learn to do this. It is pretty easy if you have the right training, and that is what this workshop offers! We hope lots of dancers will come from far and wide to take advantage of this great opportunity, and start to spread the folkdance word out to a wider circle of people. It will be held at the YLI hall, 27th and N Sts., and costs a mere \$20! If you are a member of the Sacramento Council (SIFDAC), the cost is only \$12, which means that your membership pays for itself! For information, call Vick at 916 921-0955.

In mid August the Council sponsored a great Kick-Off Barbecue. This has become an annual event for all of us who just can't wait for most of the dancing classes to start in the fall. It was hosted by Al and Teddy Wolterbeek on their wonderful outdoor dancing deck tucked into the foothills, and was well attended by dancers from all kinds of classes and locations. Friends were reunited after a summer off, memberships were purchased, chicken was barbecued and eaten, and many, many dances were enjoyed by all. It was great!

—Barbara Malakoff

BALKAN DANCERS OF MARIN. The Balkan Dancers joined the many friends and relatives of member Mary Frye in celebrating her birthday at the Alpine Club on Mount Tamalpais, near Mill Valley, July 31. A pot luck happy time was enjoyed by all with dancing, eating, talking and hiking for the eager beavers. Happy birthday Mary!

If you are interested in learning the more difficult Balkan dances, join us on the first Thursday of the month. Each month a dance is chosen and is taught and reviewed during the succeeding meetings during the month. One hour of program dancing, one hour of all request. Come early. Every Thursday, 8:00 to 10:00 pm, Dance With Sherry Studio, 4140 Redwood Hwy., San Rafael. Call 415-456-0786 or 415-892-9405 for information.

Memoriam

BEVERLY BURT WILDER JR.

Services will be Sept. 24, for Beverly Burt Wilder Jr., who died of cancer at his home in Tuolumne. He was 91.

Mr. Wilder was born and raised in Oakland and attended the New Mexico Military Institute in Roswell, N.M., later graduating from UC Berkeley. He worked as a maintenance supervisor for the U.S. Steel Corp. for 27 years.

After retirement, he and his wife moved to Ben Lomond, where he taught recreational folk dance at Cabrillo College. He also taught folk dance at San Francisco State University.

For more than 50 years, the couple was active in the international folk dance community and made many lasting friendships. Mr. Wilder served as president of the Folk Dance Federation of California and the Square Dance Callers Association.

Model railroading and trains were his hobbies, and he was a charter member of the East Bay Model Engineer's Society of Emeryville. Mr. Wilder also was a longtime member of the Audubon Society and led many bird trips throughout the Santa Cruz and Monterey Bay regions.

He was close to his caregiver Jamie Stout of Tuolumne.

Mr. Wilder is survived by son Douglas B. Wilder of Castroville; brother Guy Earl "Pete" Wilder of Annandale, Minn.; and sister Eleanor Wilder Edmund of Berkeley.

His wife of 52 years, Virginia H. Wilder, and his sisters Alice, Anne and Marion all died before him.

Service will be 1 pm. Sept. 24, at St. Andrew's Episcopal Church, 101 Riverside Ave., Ben Lomond. A reception will follow.

Donations are preferred to the Hospice of the Sierra, P.O. Box 4805, Sonora, CA 95370; St. Andrew's Episcopal Church, P.O. Box 293, Ben Lomond, CA 95005; and the Stockton Folk Dance Camp, University of the Pacific, Stockton, CA 95211.

—Santa Cruz Sentinel, Tuesday, July 26, 2005

FOLK DANCE COSTUMES

NORWAY

Marjorie Posner, Costume Editor

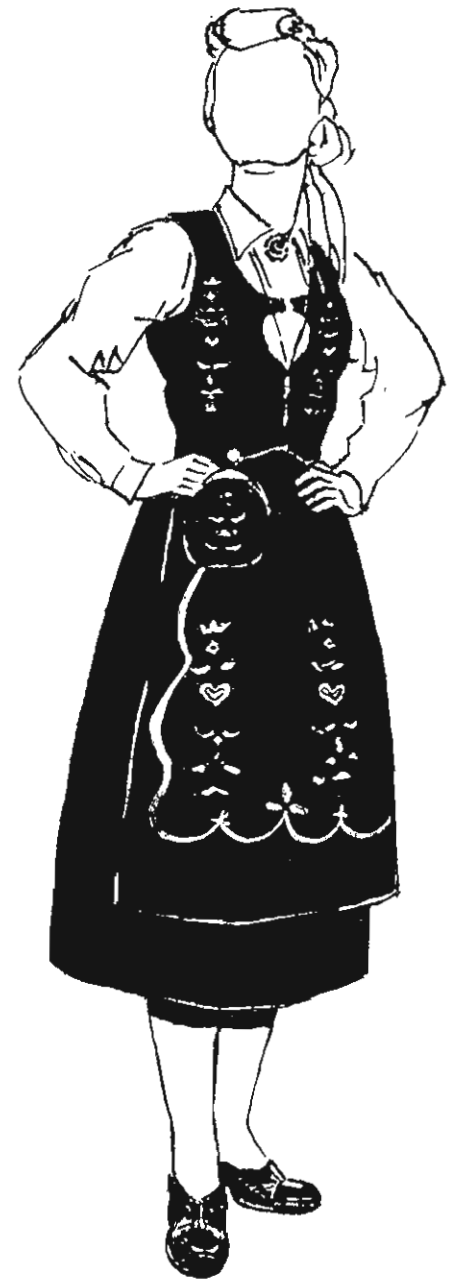
ONE of the most interesting original costumes I've ever seen is the one pictured, from Sunnmore, Norway. It belongs to Mrs. Klara Langseth of San Francisco, and was made by her own hands, from shearing the sheep to weaving the cloth, dyeing it, embroidering it, and putting the finishing touches on it. So this is one costume that is truly "hand-made."

The skirt, hodie and apron are of black woolen material. The skirt is made with large pleats instead of being gathered to a waistband and it is not very full around the bottom. It can be plain or have small motifs embroidered around it near the hem. The bodice is lined to fit well and hooks up the front about one-third of the way. At the top it is pinned together with a large silver pin, usually hand-made and often an old family heirloom. All the edges have a tiny piping of red and at the top edge of the back large cross-stitches in red decorate the edge. Not shown in the drawing are the six embroidery motifs embroidered on the back, but you can see the two large designs on the front. The apron has the most embroidery and the curving edge of the design is typical. Even the band that holds the apron on has embroidery on it. All the embroidery is done in fine wool thread, mostly orange with touches of maroon, green, yellow and blue. You can find beautiful examples of this embroidery in the book *Norsk Folkekunst*, by Halfdan Arneberg, printed in Norway.

The hanging pocket is also of black wool, embroidered in the same colors as the apron, and it is made on a silver frame that hooks over the apron and skirt bands. Mrs. Langseth's frame is very old and entirely handmade.

The long-sleeved blouse is white linen, made with cuffs and pointed collar and trimmed with narrow tating on the collar and cuffs. At the neck it is pinned together with one of the typical Norwegian pins, a heart with a crown and little "dangles" hanging from it to catch the light.

The bonnet is the same shape as the well-known one from Hardanger, made of two squares for the sides and a rectangular piece for the top and back. The Sunnmore bonnet is made of black



Gene G. Sinclair

velvet with a silk lining. All the edges are bound with red silk ribbon and the same ribbon forms the strings that tie at one side of the chin. Four small mo-

tifs to match the rest of the costume are embroidered on the cap.

White stockings and black shoes complete this very beautiful costume.

From *Let's Dance!*, August, 1951

Mûri Kalino

Dobrudža, Bulgaria

Mûri Kalino (muh-REE kah-LEE-noh) is a women's dance from the town of Tervel in the Dobrudža area, and is a variation of a râçenica. The title translates: "Hey, Kalino" (a woman's name). This dance was presented at a Lawn Party by Iliana Bozhanova with Lyuben Dossev at 2001 University of the Pacific Stockton Folk Dance Camp. The original dance notes were written by Iliana Bozhanova.

CD: *To the Bulgarian Folklore with Love*, IBLD #8, #12

Rhythm: 7/8 meter: 2/8 + 2/8 + 3/8, counted here as 1, 2, 3 or Q, Q, S.

Formation: Open circle of women with hands joined in front basket hold (L over R).

Note: Dance consists of 3 figures. Figs I and III are danced during the vocal and are each 16 meas long. Fig II is 8 meas long and danced to instrumental music. Fig III is a repetition of Fig I beginning on meas 3, ct 3 (which becomes QQ rather than S).

Meas

Pattern

16 meas INTRODUCTION No action.

I. SIDE, CENTER, AND BACK (Vocal)

1 Facing ctr, step on R to R side (cts 1,2); touch L beside R, no wt (ct 3).

2 Step fwd twd ctr on L (cts 1,2); stamp R beside L, no wt (ct 3).

3 Step bkwd on R (cts 1,2); step on L beside R (ct 3).

4-15 Repeat meas 1-3, four times (5 in all).

16 Repeat meas 1 (R to R, touch L, no wt).

II. DIAGONALLY TOWARD CENTER AND BACK (Instrumental)

1 Facing and moving diag R of ctr, dance 3 small leaps beg with L (cts 1,2,3).

2 Turning to face ctr, stamp R beside L (no wt) (cts 1,2); step bkwd on R (ct 3).

3 Step bkwd on L next to R (cts 1,2); step on R to R side as L moves twd R (ct 3).

4-6 Repeat meas 1-3 (2 times in all).

7-8 Repeat meas 1-2 (L R L; stamp R (no wt); step bkwd on R).

III. VARIATION OF FIGURE I (Vocal)

- 1 Step on L beside R (cts 1,2); step on R to R side (ct 3).
- 2 Touch L beside R, no wt (cts 1,2); step fwd on L (ct 3).
- 3 Stamp R beside L, no wt (cts 1,2); step bkwd on R (ct 3).
- 4-15 Repeat meas 1-3, four times (5 in all).
- 16 Repeat meas 1 (close L, R to R).

SEQUENCE: Intro - 16 meas
Fig. 1 - Do only once at beg of dance.
Alternate between Fig. 2 and 3 to end of dance.

LYRICS

Mûri Kalino, kûnyo Kalino
ûrlyava li si, bolnava li si
ûrlyava li si, bolnava li si,
ne sûm ûrlyava ne sûm bolnava.

Ne sûm ûrlyava, ne vûrla bolnava
snoshit otidoh na kaldentsite.
Snoshti otidoh na kaldentsite
tamo zavarih - dve reki tekat.

Tamo zavarih - dve reki tekat,
dve reki tekat-tri bilki vlekak.
Dve reki tekat-tri bilki vlekak
pûrvata i bilka-moyata maika.

Pûrvata i bilka-moyata maika-
moyata maika-vûrla dushmanka
Moyata maika-vûrla dushmanka
az det sûm shtyala tya ne ma i dala.

Az det sûm shtyala tya ne ma i dala,
a nai ma i dala na staro haro.
A nai ma i dala na staro haro
na staro haro - ot drugo selo.

Kalina, damned, Kalina!
What is wrong with you?
Are you sick?
No, I am not.

I went to the fountains last night,
And there I saw two streams flowing.

Two streams flowing, they are carrying
along three herbs.
The first herb-that's my mother.

She is a cruel enemy of mine.
She didn't marry me to the one
whom I wanted.

She didn't give me to the one I wanted!
Instead she married me to an old man-

an old nothing - from another village.

Rysiek Fafur

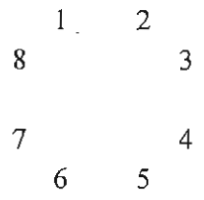
(Poland)

Rysiek Fafur (RIH-shehk FAH-foor) is unique to the Green Kurpie Region of Poland located in the East-Central part of Poland. The dance is named for the long ribbon tied in a bow that adorns the woman's head piece. The steps are light and happy representing this fafur flying behind the woman as she dances. Although usually done in couples, the dance can be adapted for individual dancers and the basic step is simple enough for children to execute. The various holds and the ability to move multi-directionally can make this a challenging and interesting dance to execute. The choreography of this particular Fafur is done by Richard (Rysiek) Schmidt and presented by him at the 2005 Stockton Folk Dance Camp.

		5		
Music:	<i>Folk Dances from Poland, Vol. 2, Band 7</i>	4	6	
	2/4 meter.	3		7
Formation:	Circle of 8 cpls, facing LOD with M to L of ptr, all holding hands in V-pos.	2	8	
	Starting pos is important so each cpl should be assigned a number (1 thru 8).			1
Steps:	<p><u>Skip</u>: (2 Skip Steps per meas) Can be done to move fwd, bkwd, or by turning CW and CCW. Begin by making a small step lightly onto the ball of the R ft (ct1); make a low chug with the same ft in the desired dir while briskly kicking the L ft up in back, keeping both knees together (ct &). Repeat with opp ftwk to complete the meas (cts 2,&).</p> <p><u>Triple Accent step</u>: Three stamps done with flat ft – RLR or LRL (cts 1,&,2); hold (ct &).</p>			
Styling:	<p>The dance should be done lightly while keeping the torso of the body erect throughout.</p> <p><u>Face-to-face position</u>: Standing facing each other, cpl extend both arms out in front parallel to floor and join hands (M R to W L; M L to W R) with elbows slightly bent.</p> <p><u>Individual position</u>: Fists on the hips with thumbs facing back</p> <p><u>Same Direction position</u>: W in front of ptr with her back to him extends both arms behind her on either side with her palms up for easy access by her ptr. M stands behind ptr and takes hold of her hands (R to R and L to L). Can also be done with M in front of ptr.</p> <p><u>Closed Ballroom position</u>: Facing each other M's R arm is extended behind the W holding her back at waist level while the W's L hand is placed on the man's R shldr. M extends his L arm out in front of him parallel to the floor and diagonally twd his ptr taking W's R hand in his.</p>			

Meas	Pattern
2 meas	INTRODUCTION. No action.
	I. <u>CIRCLES</u>
1-7	All dancers beg R ft and with 14 Skip steps move the circle in LOD.
8	All dancers do a Triple Accent step R-L-R. M finish this step so that they are back in their original starting pos in the circle with their hands in Individual pos, while W form an inner circle of W holding hands.

9-11 M continue individually in LOD with 6 Skip steps. W take 6 skip steps LOD in inner circle.
 12 M do a Triple Accent step so that they end exactly on the opp side of the circle to their original starting pos to form a square. W continue LOD in inner circle with 2 more skip steps.



13-15 M stand in pos (no movement). W take 6 more Skip steps.
 16 W do a Triple Accent step so as to end directly in front of their ptrs.

II. CHANGE PLACES

1-3 In the face-to-face pos Cpls 1 and 2 (Heads) switch pos with Cpls 5 and 6 on the opp side of the square by taking 6 Skip steps (M fwd with R ft, W bkwd with L ft)—cpls pass each other on the M's R shldr—while remaining cpls wait their turn.
 4 Cpls 1, 2, 5, and 6 do a Triple Accent step moving slightly to the R but do not turn so that M have their backs to the ctr of the square.
 5-8 Repeat meas 1-3 with Cpls 2, 3, 7, and 8 while cpls who just passed now wait their turn again.
 9-12 Cpls 1, 2, 5, and 6 return to their original pos in the square (W fwd R ft – M bkwd L ft) ending with a Triple Accent step, this time with W's R shldr's passing each other.
 13-15 Repeat meas 9-11 with Cpls 2, 3, 7, and 8.
 16 All cpls do the Triple Accent step with W doing a 3/4 revolution CW so as to end with back to ptr in the Same Direction pos facing LOD while M do 1/4 revolution so as to position themselves behind ptr also facing LOD.

III. FOLLOWING

1-2 Cpls move LOD in a circle (W leading) beg with R ft taking 4 Skip steps.
 3-4 W move behind their ptrs by letting go of L hand and placing it on their L hip and taking 4 Skip steps CW never letting go of R hand. M continue in LOD and put their L hand behind them.
 5-6 Cpls move LOD in a circle (M leading) beg with R ft taking 4 Skip steps.
 7 M begin to move behind their ptrs exactly the same as in meas 3-4 with 2 Skip steps.
 8 Both M and W do a Triple Accent step. M continue to move in the same dir as in meas 7 and leave their wt on the L at the end, while W do a 1/2 revolution CW to end facing ptr in a Closed Ballroom pos with wt on the R.
 9-15 M beg R ft, W beg L ft make 7 CW revolutions by taking 14 Skip steps (1 meas or 2 Skip steps = 1 revolution).
 16 All dancers do Triple Accent step R-L-R and open up the cpl to go back into the original circle—cpls should end opposite where they started the dance.

The whole dance is repeated from the beginning one more time to end in original positions.

I Love Tamburitza Music

By Nancy Milligan

With the Tamburitza Extravaganza coming to Los Angeles in September 2005, I thought I'd better write something about this wonderful music.

The tamburitza is a plucked-string instrument related to the guitar, lute, and mandolin. There is a family of tamburitzas, from the high-voiced prim ("preem" i.e. first or leader) or bisernitza ("beesehr-nee-tsa", little pearl), to the deeper brac ("brahtch") and buaariia ("boo-gah-ree-ya"), to the berde ("behr-deh") or bass. A few may play together, or enough to make a large orchestra.

From years ago, when my brother played double bass in school, I remember a man in a stringed-instrument repair shop describing what I now realize must have been a berde he was working on. The tamburitza family has been with us a long time.

This music lives in the Pannonian region of Southeast Europe, which includes both Zagreb, capital of Croatia, and Belgrade, capital of Serbia. If you find Baranje, Slavonia, and the Vojvodina on a map, you will have the general idea. In America it can be found across the country.

The Tamburitza Association of America, which sponsors the Extravaganza, lists 200 bands and orchestras, New York to Seattle; dozens from the U.S. and Canada are expected in September for a three-day festival.

As president of the California Institute of Technology folk dance club, I hire the local Yeseta Brothers tamburitza band a few times every year. Cal Tech dancing, in Pasadena, is open to students, faculty, alumni, staff (including "JPL", the Jet Propulsion Laboratory), and *you* too whenever you are nearby. The Yeseta Brothers always draw a crowd. Tom Yeseta is the telephone contact for the 2005 Extravaganza, (818) 954-1597.

Our local expert in teaching the dances that go with this music is John Filcich. He was a founder of the San Francisco Kolo Festival. Like everyone else we are also much indebted to Dennis Boxell, who lived here during the 1990s, now in Sacramento, whom Cal Tech folk dancing brings to teach us whenever we can. These two are among the best teachers, with the best taste in music, that I know.

You can get in touch with John at Festival Records, 2665 W. Pico Bl., Los Angeles, CA 90006, <festival-records@netscape.net>; or Dennis at 7777 Sunset Ave., Fair Oaks, CA 95628, <dennisboxell@msn.com>. Festival Records has long been a leading source of folk dance recordings, CDs now, cassettes and vinyl still if you prefer. Dennis has recently been producing CDs; Festival Records carries them, or you can get them from Dennis directly.

You may have dances from this region in your repertoire. The Slavonsko Kolo, and variations like Drhtavac and Mista, are great tamburitza dances of Slavonia. The Yeseta Brothers always play a Slavonian set, singing in Croatian and English. At Cal Tech we do Kric Krici Ticek and the Drmes iz Zdendine from around Zagreb, Malo Kolo and Veliko Kolo from the Vojvodina. These are circle dances.

Then there are dances done by everyone, like Seljancica and Kokonjeste and Zikino. The old "ballroom kolos" like Sarajevka and Kraljevo (also called Srbijanka) look dignified

because men and women in formal evening clothes used to do them. When people call these "line dances", they mean lines that curve.

Couple dances? Certainly. Try Sokacko or Keleruj. Some night if you have more women than men, try trio dances like Bunjevacko Momacko or Milica.

If a Croatian or Serbian church or restaurant is near you, live tamburitza music may be within reach. You may find a Kolo Night, or someone's wedding, or a family saint's day party. Visitors are often welcome.

Southeast Europe has fine fiddlers, and before anything else there were bagpipers, and sometimes it seems the accordion is king. If four or five soldiers or farmers are waiting for a train, one of them may take out a pocket flute and start a kolo. It's all good. But I love tamburitza music.

September 15-18

Tamburitza Extravaganza

After many years the Tamburitza Extravaganza returns to Los Angeles. It is an annual event held in different cities, mostly the heavily Slavic populated cities in the Midwest. It celebrates the musical culture of the Croatian and Serbian people through tamburitza music, singing folksongs, and kolo dancing. This year it will feature 25 tamburitza orchestras from the USA and Canada, more than 100 musicians who will provide non-stop tamburitza music for listening pleasure, singing, and kolo dancing. There will also be two concerts, after which a number of rooms will have individual orchestras entertaining, plus the ballroom for kolo dancing.

Enthusiasts come from everywhere, mostly descendants of the original immigrants, their friends, tamburitza fans, and folk dancers anxious to dance the kolo. This crowd virtually takes over the entire hotel, this year the Marriott at the Los Angeles Airport.

Featured this year will be all-day kolo teaching sessions with all of six nationally known, experienced teachers in this field: Dennis Boxell, Billy Burke, John Filcich, Zeljko Jergan, John Morovich, and Marilyn Repasky. Emphasis will be on kolos from "tamburaland", so that more people can join in the kolo wherever the tamburitza orchestras play. The teachers will also have dances new to us; there will be plenty of variety. And there will be an extra special feature, a guest lecture by nationally respected folklorist Dick Crum entitled "A Century of Kolo Dancing in America", tracing the origins in the old country, the musicians who brought the tambura and kolo to this country, the various trends over the years, up to and including the scene today. This talk surely will be a highlight of the day.

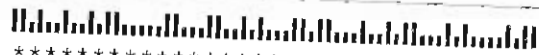
The classes will begin at 9 a.m. and will be held in two halls simultaneously throughout the day. In the afternoon the orchestras will join us to play the dances learned. Cost for the entire day will be \$10, everything from 9 to 5.

For more details on the Tamburitza Extravaganza visit the web site: www.zivilatambura.com or call chairman Tom Yeseta (818) 954-1597 or e-mail zivila.tambura@earthlink.net. For information on Friday Kolo e-mail John Filcich: velikokolo@yahoo.com.

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