

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING



April 2006



Belly Dancers at a Maori wedding in New Zealand
(Photo by Charlene Smith)
Story on page 11



Watch for the May/June issue for more coverage of the Camellia Festival

Action at the Camellia Festival, photographer Lara Tuell is in the center of the line
(photo by editor)

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Let's Dance!

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Editor: Gary Anderson

editor@letsdancemag.net

PO Box 548, Woodacre, CA, 94973
415-488-9197

Council Clips: Contributions from clubs

Address change and membership:

Sidney Messer, tspolaris1@aol.com

Calendar: Gary Anderson, editor

Proofreaders: Irene Croft, Denis and

Rosa Savage

Visit our new website: letsdancemag.net

Site designer: Mindy Pines,

mindy@messageframer.com

Federation Officers, North

President: E.C. "Vick" Vickland, email:

president@folkdance.com

Vice President: Marion Earl

Treasurer: Louise Lidicker

Recording Secretary: Ann Brown

Editor: Gary Anderson

Membership: Sidney Messer

Public Relations: Donna Frankel

Historian: Vacant

Insurance: Elsa Bacher

Publications: Joel Bruxvoort

Website: www.folkdance.com

Event flyers posting: Dick Rawson,

folkdance.rawson@xoxy.net

Federation Officers, South

President: Karen Wilson-Bell

Vice President: Marsha Fenner

Rec. Corresp. Secretary: Lynn Bingle

Treasurer: Rick Bingle

Membership: Steve Himel

Publicity: Sylvia Stachura

Historian: Julith Neff

Website: http://us.geocities.com/

FDFedSouthInc/

Donations:

Gifts and donations are welcome. Send to:

The Folk Dance Federation of California, Inc.

Treasurer

1108 High Court

Berkeley, CA 94708

510-528-9168

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 May/June issue must be received by April 1.

Please send to: Gary Anderson, Editor

Box 548, Woodacre, CA 94973

email: editor@letsdancemag.net

Opinions expressed in Let's Dance! are not necessarily those of the Federation/North nor 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

Editor

Ramblin'—I went up to the Sweetheart Festival in Napa, February 12, at the Napa Valley College. This is a fine facility with an excellent floor. They were going to do some cueing of dances and I wanted to see how that worked. They included some very quick walk-throughs also. I thought it all turned out very well. It was refreshing to have everyone going in the right direction doing Arnold's Circle!

How about video recording the dances we teach? David Thompson gave away video tapes of some dances he has recorded. These were tango dances and some other dances he has recorded in a trial effort to see if people thought they would be of use in helping to learn the dances. I received one and I feel it will be very useful. It's a good idea that I think others should follow.

I had a good time—they do a number of dances that I don't know and I want to thank Denis and Rosa Savage for helping me get through some of them. Thank you Rosa, and the other ladies, for doing couple dances with me.

As an added attraction, David had received some DVD players for opening accounts at a local bank and he gave them away with drawings. Frank and Elsa Bacher did the music and the equipment. It was good to see Frank again. The event is put on by the Napa Valley and Petaluma Folkdancers.

Growing, growing, growing—Federation President Vick Vickland asked me recently how many members we were gaining per year. It was interesting to add them up. I took the figures that the mailing house gives us, added up the new members added to the mailing list and came up with a total of 105 new members in two years! Unfortunately, we lost some members due to death, no longer dancing or other, for a total of 49 lost to us. We are gaining new members at over twice the rate we are losing them. Our total is now about 408. Let's go for 500! (In reading some of the old magazines in the archives, I noticed that some clubs had achieved 100% Federation membership. How about that for a goal? Does your club have excess money in it's treasury? How about buying memberships with it?)

A request for information—a folk dance performing company, Khuju Luyang, in the Kingdom of Bhutan is looking for information about the *Arts and Cultural Exchange for 2006-2007*. They would like to know how to contact them, how to get application forms and where the nearest office is. They may be reached at: Khuju Luyang Entertainments, Post Box 805, thimphu [khujuluyang@druknet.bt].

New contributors—We extend a welcome to several new contributors in this and last month's issues.

In this issue, *Mike Lipsey* has written about his and Louise Kanter's experiences at a performance of Band of Gypsies. We received a fine essay from *Milcah Valiente* about Stockton Folk Dance Camp; thanks to *Bobi Ashley* for sending it on to us. *Page Masson* has given us a poem about the Easter Chicken which I think you'll enjoy.

Did you notice the excellent photos in the March issue? *Lara Tuell* of Carmichael took them. We look forward to having more photos from Lara.

In the March issue, *Craig Kurumada* gave us an article about the wonderful Arcata Folk Dance Festival.

We appreciate the work these fine folks have done and we thank you all!

PRESIDENT'S MESSAGE

It pays to advertise. I am very pleased that Bill Fleenor responded to my cries for help, and volunteered to serve on the Finance Committee, which we have needed for some time, serving with Toba Goddard and Page Masson. They have already gone to work to determine the needs of the various officers and committees. Now I am hoping someone will volunteer to serve as our secretary for the next year. Laila Messer (tspolaris1@aol.com) is our nominating committee chair. Please contact her if you would like to be an active part of the Federation. Yes, I know, you hate boring meetings, but Laila began, and I have tried to continue, eliminating the boring stuff, and making meetings more productive and interesting. Another need is for someone to work with Elsa Bacher on the Insurance Committee, especially one or some of you teachers who use our insurance for your dance programs. Elsa and Frank have done a great job with this important item, but Frank is no longer able to participate, and Elsa can't do the job forever. Is the insurance an important enough service of our Federation? Perhaps *all* those who use the program should be on the committee.

This brings me to a second point: I would like to see more involvement of the general membership in the workings of the Federation. When you attend the Federation festivals, please join us in meetings and share your ideas. For example, what do you think of the proposal to make events *free* for those under age 25? How about dropping the word "folk" from our name and our activities? Shall we publish a booklet of some of the articles in recent issues of *Let's Dance!* regarding ways to promote folk dance among the younger set? These are a few of "crazy ideas" people have submitted.

Third point. I am very pleased at the increased activity and membership. I would like to join the chorus of those praising our editor, Gary Anderson, and the many contributors to *Let's Dance!* This has led to an increase of 50 new members in the past year. You can also help by suggesting that your fellow dancers request a free issue of the magazine. Gary tells us that either a membership of 500, or an increase of dues to \$25 would be needed to meet the cost of publication. You can also help by writing articles. What is working in your club? We have received some good ideas from our contributors, but I'm sure we haven't heard all the good ideas yet.

See you on the dance floor -- Vick (ecvickland@msn.com)

Folk Dance Promotion Fund

The Folk Dance Federation has established the Folk Dance Promotion Fund to promote international folk dance. Grants can be made up to \$2000. Applicants must be Associate members of the Federation or belong to a member club or Federation committee. Application procedures are available from any member of the committee.

Donations to the Fund are also welcome so the Fund may grow and generate significant interest. Checks should be written payable to the "Folk Dance Federation of California, Inc." and designated for the Folk Dance Promotion Fund. Mail to: Federation Treasurer, 1108 High Court, Berkeley, CA 94708.

The Committee members are: Gary Anderson, editor (letsdancemag.net); Marion Earl, marionearl@yahoo.com; Bill Lidicker, Chairman, dancefd@aol.com; Bruce Mitchell, dancebruce@aol.com and Loui Tucker, loui@loutucker.com

April, 2006 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—

- April 1** **No Fooling! Balkan Plus Party, Balkan Dancers of Marin**, 8:00 to 11:00 pm, lots of great dancing, plentiful parking, a great hall, good sound, good wood floor, FREE finger snacks and drinks provided. Only \$5.00 donation. Masonic Hall, 1010 Lootens, San Rafael. Call for info and map, 415-456-0786
- April 1** **Mendocino Folklore Camp Fundraiser—A Celebration of the lives of Gordy Engler & Dick Crum**. Billy Burke, Balkan; Erik Hoffman, Contras; Jeff O'Connor, Salsa. Events from noon to 11:00 pm. \$55.00 at the door for all day. Individual events less. Croatian American Cultural Center, 60 Onondaga Ave., San Francisco
- April 7-9** **10th Arcata International Folk Dance Festival**. Teachers include Jerry Duke, Macedonian and Greek; John Filcich, Croatian; Daniela Ivanova, Bulgarian; Ildikó Kalapács and Wayne Kraft, Hungarian and Lee Otterholt, Balkan. 13 bands featuring Chubritza. 12 instrumental music and singing classes. Friday night potluck dinner and dance. The Bayside Grange and Mistwood School, 2297 Jacoby Creek Road, Bayside (just outside Arcata). Info: email: linneaman@aol.com or gregbecky@cox.net or www.chubritza.com/festival (see article in the March Let's Dance! for more detail.
- April 23** ***Blossom International Folk Dance Festival**. Performances 1:00 to 2:00 pm, Dancing 2:00 to 5:00 pm. \$5.00 donation. City College of San Francisco, North Gym, 2nd floor dance studio, 50 Phelan, San Francisco. Info. joel@folkdance.com or crb2crb@aol.com
- April 28** **Petaluma Snap-Y Dancers Folk Dance Party**, Lots of great dancing to your favorite recorded music PLUS live music by Turlu, 8:00 - 11:00 p.m. \$5-10.00, sliding scale. Herman Sons Hall, 860 Western Avenue, Petaluma. Info 415-663-9512 or cjay@horizoncable.com
- May 6 & 7** **Jubilee American Dance Theatre** presents Ramblin' Roads, an odyssey of traditional American dance and music with special guests – Dominion A Cappella Ensemble. 8 pm on May 6 & 2 pm on May 7 at the Dean Leshner Regional Center for the Arts, Walnut Creek. Tickets \$15.00 – \$20.00 Program will include: clogging, a Cajun suite, cakewalk (1899), charleston, lindy hop and a suite from Baja California. Phone: 925-943-7469. More details at: <http://www.jubileedance.com>
- May 19-21** ***Dance Your Way to San Jose! Statewide 2006**. Parties, classes, concert, banquet. Christian Florescu and Sonia Dion, dances of Romania; Samy Makar with Salsa Rueda mixers, live music with Chubritza. Local bands in the Kafana. West Valley College, 14000 Fruitvale Avenue, Saratoga. Info Louise (510) 528-9168.
- June 2-4** **Razzmatazz Camp 2006 at Mendocino Woodlands**. Contact Marilyn Smith (510) 965-9688.
- June 10-17** **Scandia Camp Mendocino**. Olav Sem & Rannveig Bakke with Anne Hytta teaching dance and music of Telemark, Norway; Britt-Mari Dalgren Westholm & Bengt Mård with Steffan Ohlström teaching dance and music from Dalarna, Sweden. Mendocino Woodlands. e-mail: Roo@ScandiaCamp.org
- June 10** **3rd Annual Dia de Portugal Festival** (Portugal Day Festival). Saturday, 10:00 am – 7:00 pm Kelley Park, San Jose, CA www.diadeportugal.com
- June 16-18** **Stanford Waltz Weekend**. Stanford University
- June 24-July 1** **Balkan Music and Dance Workshop**, Mendocino Woodlands. Folk music and dance of Albania, Bosnia, Croatia, Greece, Macedonia, Romania, Serbia and Turkey. The finest available teachers and performers. Dance instruction, culture corners, instrumental, vocal and ensemble classes. Days of lessons and nights of parties. For information call: EEFC at 510-547-1118 or office@eefc.org

**denotes Federation events*

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

City College of San Francisco and the
Folk Dance Federation of California present:

Blossom International Folk Dance Festival

Folk Dance Performances and Open Dancing

Sunday,

April 23, 2006

Performances: 1:00 to 2:00

Dancing 2:00 to 5:00 p.m.

Federation Meeting: 10:30 a.m.



City College of San Francisco

North Gym, 2nd Floor Dance Studio

50 Phelan, San Francisco

Everyone is Welcome:

Come to Watch, Come to Dance

Students: \$3:00 donation

General: \$5.00 donation

For More Information Contact: joel@folkdance.com or crb2crb@aol.com

Blossom International Folk Dance Festival

Folk Dance Performances and Open Dancing

Join us for the following International Dances:

Biserka-Bojerka	(NP)	Serbia	Cobankat	(NP)	Albania
Savila Se Bela Loza	(NP)	Serbia	Opsaj Diri	(NP)	Croatia
Swiss Break Mixer	(CPL, P)	Swiss/German	Mairi's Wedding	(S)	Scotland
Zemir Atik	(NP)	Israel	Ceresnicky	(NP)	Czechoslovakia
Chu Ku Wu	(NP)	Taiwan	Ba La	(CPL, P)	Israel
Niguno Shel Yossi	(CPL, P)	Israel	Horehronsky Czardas	(NP)	Slovakia
Ali Pasa	(NP)	Turkey	Halleluya	(NP)	Israel

Dospatsko Horo	(NP)	Bulgaria	Maple Leaf Rag	(CPL)	USA
Milondita Tango	(CPL)	USA/Argentina	Three Hand Fling	(TRIO)	Ireland
Gorani	(NP)	Armenia	Tzadik Katamar	(NP)	Israel
Tarina de la Abrud	(NP)	Romania	Humppa	(CPL, P)	Finland
St. John River	(S)	New Brunswick	Godecki Cacak	(NP)	Serbia
Opinca	(NP)	Romania	Polka Dot	(S)	USA
Bal in da Straat	(CPL, P)	USA/Belgium	Rustemul	(NP)	Romania

An Dro Retournee	(NP)	France	Doudlebska Polka	(CPL, P)	Czech Republic
Levi Jackson Rag	(S)	England	Japanese Soft Shoe	(CPL/TRIO)	USA
Salty Dog Rag	(CPL)	USA	Joc de Leagane	(NP)	Romania
Novoselsko Horo	(NP)	Bulgaria	Totur	(CPL, P)	Denmark
Three's A Crowd	(TRIO, P)	USA	Kvar Acharay Chatzot	(NP)	Israel
Somogyi Karikazo	(NP)	Hungary	Adje Jano	(NP)	Serbia
Talgoxen	(CPL, P)	Finland	Blue Pacific Waltz	(CPL)	USA
Contra			Tikho Nad Richkoyu	(NP)	Ukraine

Dance Performances and International Folk Dancing
featuring dances from around the world.

SISU

By Sidney Messer

There is a dedicated three story structure in Berkeley known to some as the Toveri Tupa and to many more as the Finnish Hall. Built by Finnish activists in 1908, it immediately became involved with the Women's Suffrage movement. While Alameda County as a whole voted against this movement, it won easily in Berkeley. The hall soon became a center for activism in the growing labor movement of the 1920s and '30s.

During the 1960s, many student demonstrations against the Vietnam War were held there. Through all this and through all the years, the Finns maintained an active program of plays, lectures and, of course, dancing. There were two beautiful hardwood dance floors in the building.

While in Berkeley recently, I remembered dancing at that hall on its wonderful dance floor and wondered if they were all still there. I drove down 10th Street to the 1800 block and there it was...the old Finnish Hall. Still painted white but now with some blue trimmed windows. Actually it looked quite the same as I had remembered.

As I stood reading the historical plaque on the wall, a young man approached me and asked if I would care to go inside. Would I? It was pure serendipity to find myself standing on the now deserted first-floor dance hall. Chairs still lined both sides of the room. Above the chairs was the line of hooks, one over each chair, on which to hang a coat or purse.

As I stood there my mind went back in time. The waltzes as I recall were sometimes a little melancholy, the polkas always exuberant. The floor excellent. I thought of the night I saw an elderly Finnish lady enter the hall, alone, walking with a slight limp and using a cane. She selected her seat, hung her cane on a hook and sat down. With her polished Red Cross shoes firmly planted on the floor she examined her stockings while at the same time calmly surveying the scene.

The band, an accordionist and a drummer, played polkas, schottisches, jenkkas, mazurkas and waltzes. I remember dancing a polka when who should come flying by but the very same lady who had walked in using a cane. She had a most serious expression, (very Finnish) and no sign of a limp whatever. She and her partner seemed to fly effortlessly through the air. She has a lot of spunk, I thought, lots of sisu.

That in turn reminded me of a story I had heard about an older gentleman who had slipped and fallen on that very same dance floor. Dancers had gather round to help him up but soon realized he had passed away...died...on the dance floor!

An ambulance was called and the body was carried into the kitchen. There was much quiet discussion after which it was announced that since no one had left and there was nothing else one could do, that the dancing would continue, and so it did.

"He would not have wanted the dancing to stop. He was that kind of person," they all had agreed. They also considered the fact that dancing with friends was "not a bad way to go" and that this was indeed a man with sisu.

The word sisu is uniquely un-Finnish in that so short a word can say so much in a language noted for its many long, long words. There is, for example, a little street in the tiny town of Porvoo named Toumarinkartanonkatu.

Sisu can mean perseverance, stubbornness, having persistence, and being headstrong. It can mean having grit and guts. It can mean being stoic and tough. It can also be used for spunk and self confidence.

The Finns have a most unusual history. They have had forty-two military engagements with their Russian neighbors and lost every one. Defeated but never occupied, the country remains strongly independent today. The national character of the people can be described in that one untranslatable word, sisu, that which must be done will be done, and it's of no use to count the cost.

Finally in closing I find it necessary, this being the month of April, to mention that Finland is the only country I know of that has a statue (in Tampere) honoring a TAX COLLECTOR. Now is that sisu or what?

Why Is This Statewide Festival Different From All Other Festivals? (Or why is it not to be missed?)

In the traditions of my people, this type of question in this season would be answered in four parts. So.....

1. At all other Statewide Festivals, if there is live music, it is in the main room, but at this festival, there is live music in two rooms. In the main room, we have music by Chubritza, well loved by all California folk dancers. In the Kafana, there will be a mixture of music from several local Bay Area bands for your listening and dancing pleasure. We are fortunate to have two rooms with fabulous wood dance floors to keep us dancing well into the night.

2. At all other Statewide Festivals, there is dancing from Europe, the United States, Canada, the Middle East and Russia, but at this Statewide, there is also dancing from Cuba. We will be very fortunate to be present at the introduction of Salsa Rueda to the Folkdance Federation.

3. At all other Statewide Festivals, there is wonderful food at a banquet, but at this Statewide Festival, there is not only great food available, but South American music being played for us by the Saxton brothers and a special presentation by Jerry Duke to make our evening extra special.

And, last but not least,

4. At all other Statewide Festivals, there have been a selection of events including banquets, concerts, classes, and parties which might be at a variety of locations. At this Statewide, all of the events will be on the beautiful West Valley College campus with its expansive lawns and gardens making the walk from the dance hall to the concert hall to the banquet room a delight.

The Statewide Committee invites you to join us for a special Statewide celebration, bringing together traditions from all over the world and creating the beginning of a new year with new officers and new ideas for the promotion of Folk Dancing in our communities.

Join us in Saratoga on the 19th, 20th and 21st of May 2006.

—Marion Earl and the Statewide Committee

Band of Gypsies

By Michael Lipsey

On Valentine's Day, because we live for ethnic music and dance, we decided to go to the Band Of Gypsies concert in San Francisco at the Palace Of Fine Arts Theater. The event was recommended by John Filcich on the BBMDL mail list. There was a crowd of about 500 people, all Romani, except perhaps a dozen music enthusiasts. How did we know they were all Romani? Have you ever been to an ethnic music event at which hundreds of men and young boys were wearing conservative dark suits and the women were wearing dresses, jewelry and high heels? Nary a tee shirt in the house. Not to mention their speaking Romani and all seeming to know each other. Men and women sat at separate tables in the lobby.

The performance was scheduled for 8:00 so when they announced that it was about to begin we took our seats, but only a few people came into the theater. During the next hour people wandered in and out, joking and calling to their friends from across the theater, no one seemed troubled that it started an hour late. About half the crowd seemed to always be in the bar, but people were walking in and out and up and down the rows throughout the evening.

The music was pure guitar virtuosity. There were never less than seven guitars and they were flawlessly together. It was always evident who was soloing; they did their chord changes and rhythms in unison without ever seeming to look at each other. There were no slow numbers; even when a ballad started slow it would never go more than a few verses before it would take off. There were two superb drummers playing a variety of drums, and a bass, keyboard and accordion, but the relentless, driving music was carried by the guitars. It felt as if these people were born with guitars in their hands.

They played all kinds of music, but all I can say is that it all came out gypsy. Not just traditional music, but Hava Nagila and 70's surf music made their appearance. At times they sounded like a hot Latin salsa or meringue band; at other times it almost sounded like modern Israeli pop. They brought out bouzoukis and played Zorba the Greek type music. But always with rapid fingering, intricate solos and building excitement in each tune. How seven (sometimes eight) guitarists manage to play so closely for three hours is beyond understanding.

Women came out and danced periodically, each in her own sort of Flamenco style. They did not dance with each other -- it seemed more like a competition for attention. Also a lot of the crowd went close to the stage and danced during the evening.

The singers alternated between Romani, English and Spanish. I felt that the singers were more an accompaniment to the music than the music was an accompaniment to the singers, because in every song, after a few verses, the band would take off like a jet off the runway.

It was an exciting evening. It was a loud evening. We were the only people who seemed to be stuffing kleenex in our ears. I wish more folk dancers would come to events like this because there is nothing like hearing living ethnic music being played to a very lively crowd of that ethnicity. I had a sense that these people have a tradition that is not threatened by as-

similation because their music is strong enough to assimilate whatever comes its way and still keep its own character. Folk dance events sometimes have the smell of a museum. We get obsessed with a snapshot of a particular moment in time when someone collected a dance or piece of music and then it is frozen and served in exactly that form forever—which is ethnology, not living tradition. The Band of Gypsies are playing what is clearly folk music, but it is living music, ready to take on all comers.

There seemed to be some tensions between groups of young men during the intermission. Then when the music ended, they told everyone to leave abruptly, which seemed kind of strange, but as we started to walk out we found ourselves in the middle of a brawl. That's how ethnic it was.

Looking back—From *Let's Dance*, February, 1950

Rare Description Of Unusual Dance

The following comes to us from Budd Heyde (via Danny McDonald). It was given to him on his radio program, *The Human Side*, heard over KFRC.

"At the little town of West Minot, Maine, a special dance will be held tonight. There will be all kinds of food served, liquid refreshments, a top band from Boston brought in for the occasion. It is held for the young people of the town and there will be modern dancing and square dancing. The festivities will go on until 12 midnight.

"And at the stroke of 12, the band will stop playing and a man will step up to the platform with a drink in his hand. He will raise his glass and say: 'I drink a toast to the memory of old Jerry Hillborn, the man who loved life and music. Everybody toast.' And then from all the assembled crowd will come a murmur—'to the memory of Jerry Hillborn' and the sound of clinking glasses and everyone will drink—to a host who's been dead for 23 years! Jerry Hillborn, who before he died left this will: 'To the young folk of West Minot, I do bequeath ten thousand dollars to be used solely for a dance to be held once a year. Nothing brought me as much pleasure as a good square dance with the sound of music in my ears and a fine robust woman in my arms. Nothing could give me more pleasure to know that even after I am dead that others will be able to enjoy it as I have. I make only one provision—that during the dance at the stroke of 12, a toast be drunk to my honor. Just in case my spirit hovering nearby, might in spiritual fashion drink a figurative toast along with them to laughter, love and music.'

"And perhaps at 12 midnight, when the band stops playing at the grange hall in West Minot, and the glasses click to Jerry Hillborn, it may be accompanied by another ghostly click from the glass of the host who's been dead 23 years."

Dancing with Donna

Tapping into Folk Dance Memories:

By Donna Frankel, 408-257-3455

My Foothill College Folk Dance Class (Palo Alto Cubberly/Middlefield) was warming up the other day with "Pata Pata" when I noticed a huge grin on Lorraine's face. At age 83, she is the most senior, senior in the class. She had entered the room with rounded shoulders, her head down, and with slow steps. I watched her dance a few moments. Her back was straight, her feet right in step with the music, she had renewed energy and that unmistakable grin.

"You know Pata Pata well", I remarked.

"I know it and love it because it brings back so many happy memories," she replied. "I first did this dance at Camp Sierra in the Santa Cruz mountains. It was the 60's and my kids were small then. My daughter and her playmates would always come running when they heard Miriam Makeba say it was 'Pata Pata time'. The dance also reminds me of the cabin in the woods where we stayed, the fresh, cool air and scent of redwood trees."

The brief conversation left me wondering how one dance could instantly transform someone, remove all hint of arthritis, transporting them 45 years in time right into a happy memory. The fact is, it happens all the time.

"You know we used to do 'Salty Dog Rag' at the JCC in San Francisco back in the 40's, said one of my long time students.

"I have to tell you, this dance holds a special place in my heart because my late wife loved it and taught it to me when we were first going out", said an older gentleman.

My uncle, a long time folk dancer in LA, can recall exactly when he learned certain favorite dances, who taught them first in his area and even which partners he learned them with.

I, myself, recall learning Ali Paşa at San Diego State U. in 1972 or 3 at a Federation event. It stood out in my mind as my college dance instructor made the event a class field trip—and then I was selected by the Turkish choreographer to dance beside him.

All these various memories we treasure of our early folk dance experience keeps us smiling, keeps us trying and keeps us young. The best part is that while many popular dances come and go, folk dances stick around—that is as long as there are teachers, leaders and enough followers to keep them alive.

It is one more benefit to add to the long list of "why folk dance".

Reprints of articles available

There has been some interest in two articles that ran in the March issue of Let's Dance!. The "World Congress on Dance Research 2006" and "A Free Study Tour of Japan" articles are available in individual sheet form. If you are interested or know of anyone who would like to have these articles please let us know. We will be happy to send them out free of charge as long as they are available (and we'll send copies if we should run out of originals.) If you are interested in these or any other article that has run in Let's Dance! email or call the editor at: editor@letsdancemag.net or 415-488-9197 weekdays, 9:00 am to 3:00 pm.

Stockton Folk Dance Camp

Week One: July 16-22, 2006 – Week Two: July 23-29, 2006

Visit our website: www.folkdancecamp.org

Enjoy seven days of dancing with dance masters from around the world at the University of the Pacific Campus, Stockton, California. From the opening party Sunday evening to the after party the following Saturday night, experience a week of folk dance, folklore, and music. Although the dances taught are the same each week, the experiences are different. First week the Saturday party will have a Macedonian theme. Second week the Saturday party theme will be Russian. Come both weeks and take it all in.

Erik Bendix	Dances of the Balkans
Nora Dinzelbacher	Argentine Tango
Jerry Helt	Squares and Contras
Hennie Konings	Dances of Russia
California Kapela	Live Music

Paul Mulders	Dances of Macedonia
Lee Otterholt	Dances of Greece
Loui Tucker	Couple Dances of Israel
Gary Diggs	Workshop
Barbara Bevan	Singing

For scholarships, contact Bobi Ashley at AdventuresContinue@yahoo.com before May 1.

Questions? Call Jan Wright at (530) 474-3231 or by e-mail jmwright32@frontiernet.net

Council and Club Clips

Sacramento International Folk Dance and Arts Council—

We are all slowly coming down from the high of having such a wonderful 50th anniversary of our Camellia Dance Festival. Kudos to all those who worked hard to make it happen, especially our esteemed President, Doug Schwilk! And thanks to all who came from all over the state, including our esteemed editor, Gary Anderson. You all made it a great festival and reunion! Thanks to our wonderful instructors, Yves Moreau and Richard Powers. What a treat! And last, but certainly not least, thanks to Chubritza, who really know how to turn a dance into a party! It couldn't have been better!

Now it's back to reality, which is a little tamer, but still so rich in dancing and good times. We are truly blessed to have so many great teachers and dance groups to enjoy! We will be having a special workshop by Daniela Ivanova, from Bulgaria. She taught last year at Stockton Folk Dance Camp, and we are very pleased to welcome her. Kolo Koalition is sponsoring her workshop on March 22, at 7:30 at the YLI Hall at 27th and N Streets. For info call Laura at 916 331-0323.

Camtia Dance Ensemble will be performing on April 1, at the Turn Verein Hall, 3349 J Street, for their annual Bock Bierfest. The public is invited and there will be scrumptious food and great general dancing to the Al Gruber Band. For info call Barbara at 916 446-6290 —Barbara Malakoff

BERKELEY FOLK DANCERS. The Festival of the Oaks was a resounding success despite the change in the venue. Mel Mann and his magnificent committee between Wednesday and Saturday contacted as many dancers as they could to let attendees know that the Festival would be held at Live Oak Recreation Center. Some half a dozen people were forced to make the trek from Alameda to Berkeley. We are sorry about that but were heartened that they did. Marion Earl presented an energetic and enthusiastic Institute which was well attended. Everyone enjoyed the excellent sailors' dance by the Jubilee Dancers. Thank you, everyone who showed up for the Festival to make it the success that it was.

In February we had the pleasure of learning some dances from Brittany from one of our own members, Fabien Goulay. On our usual request night Tuesday, the 21st, Fabien taught between request dances.

March was an unusually busy month. In preparation for the 25th Anniversary Playford Ball of the English country dancers we again asked one of our own members, Sharon Green, to lead us on a few dances on three Request Nights to get us ready for enjoying the Ball more fully. Many of us enjoyed the Playford Ball.

Spring did burst out on our March. Fun Night. The intermediate class hosted a rousing spring festival on March 18th. Join us for our next Fun Night which will be in July.

There probably is still time to join BFD for a special Bulgarian Workshop taught by Petur Iliev's parents, Georgi and Yordanka Iliev. Petur will be along to interpret. We look forward to learning dances of various levels of difficulty. Suggested donations are \$5 for members and \$7 for non-members.

Finally to April. Our major celebration for the year is our annual Birthday Ball. The 65th Ball is "Mardi Gras Comes to BFD!" on Saturday, April 22. We will congregate at the Cajun

Café for dinner, drinks and dessert. At 7 we will move to New Orleans Dance Hall for folk dancing, Cajun Dancing and jazz. For an evening of merrymaking, frolicking, eating, dancing and socializing, join BFD at Live Oak Recreation Center, Shattuck at Berryman, Berkeley. The most flamboyant costumes are encouraged and add to the festivities. Tickets are on sale. Please e-mail Elayne Ryder at dancfnejr@yahoo.com for prices.

Last but not least is Tuesday, April 25, when Beverly Johnson will teach 1/2 hour of fun linedances. The rest of the evening will be request dances. The time and place is the usual 7:45-9:45 pm and LOPRC. This is free to members and \$5 for non-members. We would love to see you. —Naomi Lidicker

BALKAN DANCERS OF MARIN. No Fooling! Balkan Plus Party, April 1, 2006. An officer of the Folk Dance Federation recently referred to this party as the "Famous Balkan Dancers' Party". I don't think I would go that far, but one of the frequent comments we get from some of the older dancers is "that it reminds them of the 60s and 70s, the glory days of folk dancing". We get a wonderful turnout of folk dancers from all around the bay area—from down the peninsula to northern Sonoma county, from Point Reyes to Sacramento, it's a gathering of eager folk dancers. It is great to see such a large hall (4000 sq. ft.), filled with happy folk dancers, having a wonderful time.

It's a warm, friendly atmosphere--won't you come and join us April 1. No Fooling!, you'll have a great time! Balkan Dancers of Marin, 8:00 to 11:00 pm, lots of great dancing, plentiful parking, a great hall, good sound, a good wood floor and finger snacks and drinks are provided. Only \$5.00. Masonic Hall, 1010 Loutens, San Rafael. Call for info and map, 415-456-0786 or email editor@letsdancemag.net

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

An Easter Treat

THE REVOLT OF A CHICKEN

*This year I want to tell you all
the rabbit is a jerk!!*

*He gets the praise on Easter Day,
while I do all the work!!*

*Each year I've stood and watched him prance,
while giving out my eggs!*

*Now I'd like to make my point,
and take him down some pegs!*

*When Easter comes around each year
no one looks at me!
I'm a poor, abused, forgotten bird,
as far as I can see!!*

*So, I'm hoping when I tell you this,
you'll understand, please,
Forget the rabbit just this year
and kinda think of me!!*

—By Page Masson





The bride arrives in a Waka (Photo by Charlene Smith)

A report from our correspondent down under

A Maori wedding with a Near East twist in New Zealand

By Eileen Kopec

(Eileen and her husband Jack spend their winters in Russell, New Zealand, where it is summer. She has started a folk dance group and also attends a social dancing group there. A friend of hers, Evelyn Heke, was married in a Maori ceremony Saturday, February 18. By the time this magazine is delivered, Eileen should be back with us as they were returning in early March. Welcome home Eileen and Jack.—Editor)

This was a wedding of two mature adults, Evelyn Heke* and Peter Dane—attended by many relatives, including children and grandchildren—one of whom gave a reading during the ceremony. Friday night was the Powhiri (the welcoming onto the marae) for the out of town guests who were staying for the weekend.

The wedding took place on Saturday afternoon at the Rawhiti Marae (meeting house) which is situated on the bay out near Cape Brett, Bay of Islands. The bride, Evelyn was rowed to shore in a big yellow waka (a long Maori canoe). She wore a gorgeous long shimmery auburn dress under a black Maori woven flax cape with long fringes, and a headband held together with flax flowers. The bouquets were a combination of red roses and flax flowers. Evelyn climbed to shore and we were all called to take seats on benches placed on the lawn in front of the Marae—which had intricate Maori carvings around the facade as a backdrop. A retired Maori Bishop led the service. He called Evelyn through the gate by blowing a conch shell.

Then a Maori woman loudly chanted her across the lawn to the bridegroom, Peter Dane, a grinning 83-year-old German Jew and poet who said "I feel like a teenager!". The Bishop was very relaxed and kept it short (it was rather hot). The vows were exchanged and the attendees also had to agree and say "I will". The couple said a few words to each other and kissed. Then the couple walked across the lawn, where Evelyn met up with four friends of hers dressed in belly dancing** costumes! One of them strapped a coin scarf around Evelyn and the five of them did a very good and sexy dance for the groom and the rest of us!

Two of the women were dance teachers and had gor-



Evelyn and friends belly dancing (Photo by Charlene Smith)

geous colorful costumes and did an extra dance for the crowd. Then came the hugging, congratulating and mingling. No drinking—alcohol isn't allowed on the Marae—but they were allowed to have a sweet feijoa wine for "toasting purposes". Dinner was "bring a plate" (potluck). The Bishop came and blessed the food and the rush to the buffet commenced. There was tons of food—the 100+ guests could all have had seconds or thirds. Lots of seafood, oysters from the bay, two huge hams, salads, and much more. There were also enormous amounts of desserts—with many Pavlovas (a big fluffy meringue, with whipped cream and fruit on top, usually kiwi fruit and/or strawberries)—the NZ national dessert. We ate pleasantly outside, with gentle sea breezes cooling us off, while Maori music played on the sound system. Then we went back inside where various relatives gave toasts. The giddy couple cut the cake and kissed, everyone beamed and the happy couple glowed. As we were all leaving, Maori singing came from inside the hall, and things probably went on with the family for a while afterwards.

*Heke is a very historic Maori name. Hone Heke was a famous chief and Evelyn is descended from him. Although one of the first Maori to sign the Treaty of Waitangi; Hone Heke became increasingly disenchanted with the effects of European colonization.

Nephew of Hongi Hika, Heke was a man of great social and military influence, mana, and character. His campaign of dissent and demonstration most famously featured him cutting down the flagpole at Waitangi—four times.

The final incident, on March 11, 1845, saw Kororareka, now Russell, bombarded by the British then sacked. The Government offered a £100 reward for Heke, Heke offered a similar reward for Governor FitzRoy.

**They do Tribal Style Belly Dancing, which is a mix of different cultures. It apparently originated in San Francisco in the 60's, performed at the Renaissance Faire by Jamila Salimpour and her dance company.

Robert Burns (1759-1796) The De'il awa wi' th' Exciseman
There's threesome reels, there's foursome reels,
There's hornpipes and strathspeys, man
But the ae best dance e'er cam to the Land
Was, the de'il's awa wi' th' Exciseman

MIDDLE EASTERN DANCE

(This article is from "Footnotes", the magazine of Folk Dance Australia. Thank you Maureen Petherick for permission to reprint it.)

BACKGROUND

The term "Middle East" was devised by European geographers to describe the area now covered by Egypt, Turkey, Afghanistan, Iran, Iraq, Yemen, Aden, Syria, Lebanon, Israel, Jordan, Saudi Arabia, and the Persian Gulf states of Oman, the United Arab Emirates, Qatar, Kuwait and Bahrain.

Although the culture of the Middle East, at first glance, may appear to be homogeneous, it has been in a state of flux for thousands of years with cultural groups forming, disappearing and re-forming. The region was conquered and re-conquered by Alexander the Great, the Romans and the great Islamic warlords who ruled from the Black Sea across to Spain. There are a mixture of religion-based cultures, including the Druze communities in the Lebanon mountains, Oriental Jews sprinkled through the region, Bedouin Arab tribes in northern Saudi Arabia, Kurds and Armenians in the hills of Turkey, Turkmen in north-east Iran and Maronite Christians in Lebanon. This religious mixture is further complicated linguistically by various dialects of four major language groups – Semetic, Indo-European, Ural-Altaic and Hamitic. Although "Eastern", the area is considered to be the birthplace of European civilization beginning some 10,000 years ago in the fertile triangle defined by the Nile and the delta of the Tigris-Euphrates.

MIDDLE EASTERN DANCE

Generally, it is the rhythms of speech which have dominated the dance movements of the Middle East, giving rise to the irregular rhythms transcribed in Western notation as 7/8, 5/4, 9/16, etc., and combinations of these (eg, 25/8 = two bars of 7/8, followed by one of 11/8). Where the words do not dictate the melody and rhythm, the drummer follows the dancer. The drum, being beaten by fingers and hand, is able to produce more intricate rhythms than when beaten with sticks.

The rhythms made are therefore extremely varied, irregular and sometimes broken, because the dancer does not always mark the rhythms with his or her feet alone; sometimes they are marked by the head and arms while the feet rest or keep to a regular pulse; sometimes the accent is marked by an upward or sideward movement, rather than a downward one. The dancer may add to the musical accompaniment, using finger cymbals (zills), which date back to 200 BCE, wooden spoons, castanets or body percussion (stamps, clicks, claps, etc), and can wear intricate belts or necklaces made of coins that, in earlier days, comprised the family's wealth so that it might be portable in the event that the family needed to move quickly or flee.

The dombek (darabuka) is the hourglass-shaped Arabic drum and were traditionally made of ceramic, with the head made of either goatskin or fish skin.

This article will focus on two types of dance associated with the Middle East – Belly Dance and Turkish dance (which also has a restrained form of belly dance called Csifte Tel).



Dombek

BELLY DANCE

Belly dancing is natural to a woman's bone and muscle structure with movements emanating from the torso rather than in the legs and feet. The dance often focuses upon isolating different parts of the body, moving them independently in sensuous patterns, weaving together the entire feminine form. Belly dancing is generally performed barefoot, thought by many to emphasize the intimate physical connection between the dancer, her expression, and Mother Earth.

In a myth dating from 4,500 BCE, the Middle Eastern Goddess of Love, Ishtar, is said to have tied a girdle around her hips, donned seven veils and to have danced with them to gain entry to the seven gates of the netherworld to bring back her husband, Tammouz, who had died. While she was absent, the earth darkened and turned to Winter. On her return, earth again became fertile and blossomed into Spring.

That Belly Dance (women's dance of fertility) has existed since prehistoric times is also confirmed by anthropologists, who believe that it was most likely linked to religious worship.

Belly dancing, in one form or another, has not only been associated with the Middle East; it has been widespread throughout the world. The traditional dances of Maori women (NZ) and the hula from the Hawaiian Islands demonstrate a close spiritual and physical connection to belly dance.

Belly Dancing was performed in ancient Greece, as shown in clay statuettes, dated between 7th and 3rd century BCE from Tanagra, a small Boeotian city east of Thebes in ancient Greece. The Romans enjoyed this dance, as did the sultans of the Ottoman Empire. In the 7th century CE, a Persian scholar described the attributes of a great dancer to include "a great agility and swaying of the hips".

Historically, the influence of gypsies (a corruption of the word Egypt) on the dances of the countries they passed through, and on belly dance in particular, was very strong. According to some legends, gypsies originated from the Sindh or "bilad as-sind", a southern province of Hindustan, now Pakistan.

(Note: Some forms of classical Indian dance include neck slides and the sinuous arm movements still common to belly dance today).

These gypsy tribes spread through Turkey, where, known as tsjengui, they danced in the harem and for the entertainment of the sultan and his guests during the time of the Ottoman Empire.

Dancers of the Ghawazee (an Egyptian gypsy tribe) used zills. They wore various ornaments; their eyes were bor-

dered with kohl and they usually stained designs on their hands and feet with henna, and dressed according to the custom of the middle and higher classes of Egyptian women. In general they were accompanied by musicians (mostly of the same tribe), whose instruments included the doumbek.

The Ouled Naïl ("young women of the Nile") belong to an Arab tribe living in the hills of the Sahara. In the past, the young women, often accompanied by their mothers, travelled up to 250 miles from their homeland hills to the towns to live and work as dancers and prostitutes, with no dishonor attached. After the season or when they had earned enough money they often returned to their home village, joining a caravan that followed a pattern of oases, and to marry and bring up their daughters in the same way. After marriage, they were kept strictly secluded.

The costumes of the women of the Ouled Naïl were, until the first half of the 20th century, truly magnificent. They also lined their eyes with kohl and adorned themselves with jewelry (their dowry). This jewelry had a distinctive look and was very much sought after by tourists in the first half of the 20th century. Their oily hair, worn in braids on both sides of the face, was covered with the typical diadem that was sometimes looped up and held in place by big earrings. They went unveiled even when most women in North Africa were covered.

In the 19th century, the French Foreign Legion made their dance popular (but not at all respectable) during the colonization of Algeria. Painters Renoir and Flaubert recorded their experiences with the Ouled Naïl, the "tribe of the dancing sandals," in Algeria.

In the walled "reserved quarters", introduced into the desert towns by the French, are the cafés, small streets and squares where the Ouled Naïl dance, while patrons relax over mint tea. The young women are known to wear huge bracelets with studs and spikes an inch or two long projecting from them in order to protect themselves.

Today, the greatest misconception about belly dancing, perhaps understandably, is that it developed to entertain men. However, throughout history, most of this ritualized expression was performed by women for other women - generally during fertility rites or gatherings to prepare a young woman for marriage. In most cases, the presence of men was not permitted.

Modern types of Belly Dance (eg, çifte tel, rakkase, raqs sharqi, beledi) are but the latest developments in the long history of this women's dance which goes back to antiquity.

TURKISH FOLK DANCE

The Turkic tribes originated in Central Asia and, by way of continual migrations and incursions west, settled around 11th century on, and spread out from, the Anatolian Plateau in Turkey, which is considered to be a bridge over which many cultures have crossed, including Hittite, Phrygian, Lydian, Celtic, Jewish, Greek, Roman, Armenian, Hindustani, Kurdish and Mongol. For example, the capital of Turkey, Ankara, was once the capital of the Galatians, a Celtic people, and the highest mountain in Turkey, Mt Ararat, is where Noah's Ark is said to have rested.

As a result of this rich cultural heritage, Turkish, and especially Anatolian, dances possess a large vocabulary of gestures and movements. However, there is no one national

Turkish dance - each region, even each village, has its own dances.

Turkish Folk Dances are generally performed during weddings, on journeys to the mountains in the summer, when sending sons off to military service and during religious and national holidays. The best known folk dances are:

Horon: This Black Sea dance is performed by men only, dressed in black with silver trimmings. The dancers link arms and quiver to the vibrations of the kemençe, a primitive type of violin.

Kasik Oyunu: The Spoon Dance is performed from Konya to Silifke and consists of gaily dressed male and female dancers clicking out the dance rhythm with a pair of wooden spoons in each hand.

Kilic Kalkan: The Sword and Shield Dance of Bursa represents the Ottoman conquest of the city. It is performed by men only, dressed in early Ottoman battle dress, who dance to the sound of clashing swords and shields without music.

Zeybek: In this Aegean dance, colorfully dressed male dancers, called 'efe', symbolize courage and heroism.

Çifte Tel: A restrained version of belly dance, performed as a solo either by one woman for other woman, or by a man for a male audience. The footwork in the Çifte Tel is of secondary importance and the movement of the abdominal muscles is not as pronounced as in the North African dance versions of the Ghawazee or Ouled Naïl tribes. A characteristic of the Çifte Tel is a horizontal movement of the head and quivering of the shoulders and arms. This dance is also known in the Caucasus, Azerbaijan, Baku and Iran.



Spoon dance from Konya

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- Embassy of the Republic of Turkey, Washington, DC, 1999 (information from their website).
- Joan Lawson, *European Folk Dance, Its National & Musical Characteristics*, Pitman & Sons Ltd, 1955.

A SPECIAL ESSAY FROM ONE OF AL AND TEDDY'S KIDS

by Bobi Ashley and Milcah Valiente

Scholarship applicants for Stockton Folk Dance Camp are asked to write a statement telling why they are applying, and how they plan to use their camp experience. As the Scholarship Chairperson for several years, I have read many different responses to those two questions. The one below sticks most in my memory. It caught at my heart, and brought tears to my eyes. If only all people, young and old alike, could see folk dancing through Milcah's eyes, we would not have to worry about the future. With her permission, here is Milcah's response:

Save the art of dance!

Dance in a word is life. It soothes the soul and opens the mind. It is more to me than just a hobby. It is a way to live. I love to dance and I especially like folk dancing. In folk dancing you see the past intertwined with people of the present. The last two times I have been to dance camp I have been overwhelmed with the individuals I have met who come from all over the world and the United States. I have met some people there that I will always feel in debt to and fondness for (my square dance buddy *wink* for example). I am surprised every year that I go how many people are there and how much fun I have. Last year I went the week that most of my friends did not come. As a result, I spent a lot of my time with older individuals who I care deeply for now.

Dance camp is always a unique getaway from everything ordinary and an immersion into other cultures. My minor is cultural anthropology. I have a deep respect and curiosity for other cultures. I use my past experiences of dance camp in my papers, my understanding and overall view of the world. I truly enjoy it. I pass on folk dancing to all those around me with the things I say and do. I always ask upon meeting someone new "do you dance?"

When I go to get-togethers with the family I love seeing their admiration that I know how to waltz. I learn so much from my grandparents and of older people that I want their music and dancing to be around when the next generation comes around. Save the Art of Dance! I teach it to younger individuals that I nanny for and I discuss and dance with older individuals that I work for (I work for in home care services for the elderly at the moment). In my future career and life I know I will dance. Folk dancing is something that everyone should learn and know about because it makes quite a difference in how one perceives the world. I am so indebted to Al and Teddy Wolterbeek for sharing their love of dancing because it is very meaningful not only to me but to almost all the "kids" in their group. I will use this experience to improve my folk dancing and to become more knowledgeable about the various cultures that we are learning the dances from.

Thank you for your consideration of my application for a scholarship.

Milcah Valiente
April 27, 2004

Please contact me, Bobi Ashley, at AdventuresContinue@yahoo.com if you need a scholarship in order to attend

Stockton Folk Dance Camp this summer. For more information about the camp, check out our web site at: www.folkdancecamp.org

One last personal comment: When I tell people about Stockton Folk Dance Camp, I always say, "You come to camp the first time for the dances...You come back for the people." (People like Milcah) When I first attended camp, twenty-some years ago, I was curious that there were much older people there who hardly ever danced. I wondered why they would attend a dance camp and do little or no dancing. Now I know. Now I would want to be at camp with my friends even if I were in a wheelchair. If I couldn't get up and dance, I'd still enjoy the music and watching others. My heart would be flying around the room, even if I couldn't.—Bobi Ashley

NFDI to Celebrate 50 years!

Join Northwest Folkdancers, Inc. (NFDI) April 1 and 2 at the University of Washington HUB ballroom for a celebration of international dance! Learn Romanian and international folk dances, and Balkan singing, from professional instructors. Watch dance performances, dance to three bands at the evening dance party, and help NFDI celebrate its 50-year anniversary!

The NFDI festival includes dance and singing workshops all day Saturday, followed by an evening dance concert and participatory dance party, and workshops all day Sunday. Join us for Romanian dances taught by Cristian Florescu and Sonia Dion, international folk dances taught by Thea Huijgen, and Balkan singing taught by Mary Sherhart. The evening starts with a dance concert, followed by a dance party that features the music of Ensemble Sub Masa, Allspice, and RTW, laced with exhibitions and celebrations. Costumed participants swirling and stamping their way around the floor will accentuate the festivities.

For complete information about the festival and registration forms, visit the NFDI Web site at www.scn.org/arts/nfdi/ or contact Kathy Bruni (dancinglaughter@comcast.net or 425-485-1638).

Let's Dance! advertising rates

Size	width and length	Fed. club	Others
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Email: editor@letsdancemag.net or
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Let's Dance!

Box 548,
Woodacre, CA 94973-0548



STATEWIDE 2006 May 19, 20 & 21, 2006



Schedule of Events

Friday May 19

- 7:30 pm Registration opens
- 8:00 – 9:00 Warm-up Party with Marcel Vinokur
- 9:00 – 11:00 Evening Dance Party
- 11:00 – 12:00 After party with Local Bands in the Kafana

Saturday May 20

- 9:00 am Registration Opens
- 9:30 – 11:00 Salsa Rueda Class with Samy Makar
- 11:00 – 11:15 Break
- 11:15 – 12:45 Romanian Class with Cristian Florescu and Sonia Dion
- 12:45 – 3:00 Lunch
- 3:00 – 5:00 Concert
- 5:00 – 7:30 Dinner Banquet with speaker Jerry Duke
- 7:30 – 11:00 Evening Dance Party with Chubritza

Sunday May 21

- 9:30 am Registration opens
- 10:00 – 11:00 Romanian Class with Cristian Florescu and Sonia Dion
- 11:00 – 12:00 Salsa Rueda Class with Samy Makar
- 12:00 – 2:30 Lunch and/or Installation Lunch & North/South Meeting
- 2:30 – 3:15 Romanian Review with Cristian Florescu and Sonia Dion
- 3:15 – 4:00 Salsa Rueda Review with Samy Makar
- 4:00 - ??? Request Dance Party with Loui Tucker

Great wooden dance floor - dance shoes please!

Some of the Local Bands that will play in the Kafana:

The Brash Punks Tony Cannavero & Friends Zaedno
Joyce Clyde & Friends Verna Druzhina

Accommodations

Our host hotel is **the Larkspur Landing Hotel, Campbell** (877) 527-5778. The rate is \$79 per night for a studio and \$99 per night for a one bedroom suite. There is a \$10 per person additional charge for 3rd or 4th persons in a room.

Accommodations are also available at the nearby **La Hacienda Inn, Los Gatos** (408) 354-9230. The rate is \$110 per night for a room with a Queen sized bed and \$145 per night for a room with a King sized bed.

Request the special "Folk Dance Federation Event" rate to take advantage of these low rates.

Event sponsored by the Folk Dance Federation of California and West Valley College

For more information contact: Louise @ (510) 528-9168 or Marion @ (650) 793-1166 or visit the website.

http://home.comcast.net/~statewide_2006/statewide_2006.html



Driving Directions to West Valley College From the South



Take Highway 101 North to Highway 85 North. Drive past the off-ramp for Highway 17. Exit at the Saratoga Avenue exit, turning left onto Saratoga Avenue. Turn left at Fruitvale Avenue. Go past the Allendale cross street. Turn left at the second parking lot entrance to West Valley College.

From the Santa Cruz area

Take Highway 17 North to Highway 85 North. Exit at the Saratoga Avenue exit, turning left onto Saratoga Avenue. Turn left at Fruitvale Avenue. Go past the Allendale cross street. Turn left at the second parking lot entrance to West Valley College.

From the East Bay

Take 880 South. Continue past Highways 101 and 280. Take Highway 85 North (which immediately follows the Camden Avenue exit). Exit at the Saratoga Avenue exit, turning left onto Saratoga Avenue. Turn left at Fruitvale Avenue. Go past the Allendale cross street. Turn left at the second parking lot entrance to West Valley College.

From the Peninsula and San Francisco

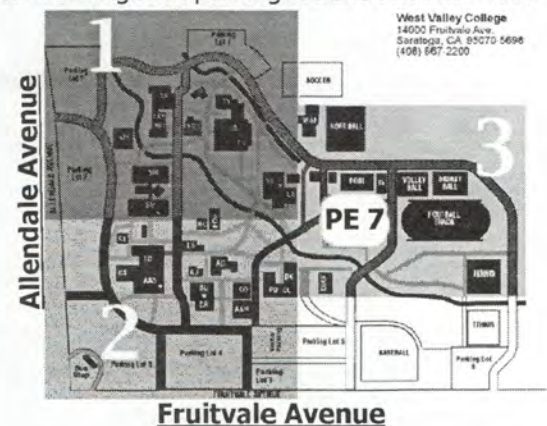
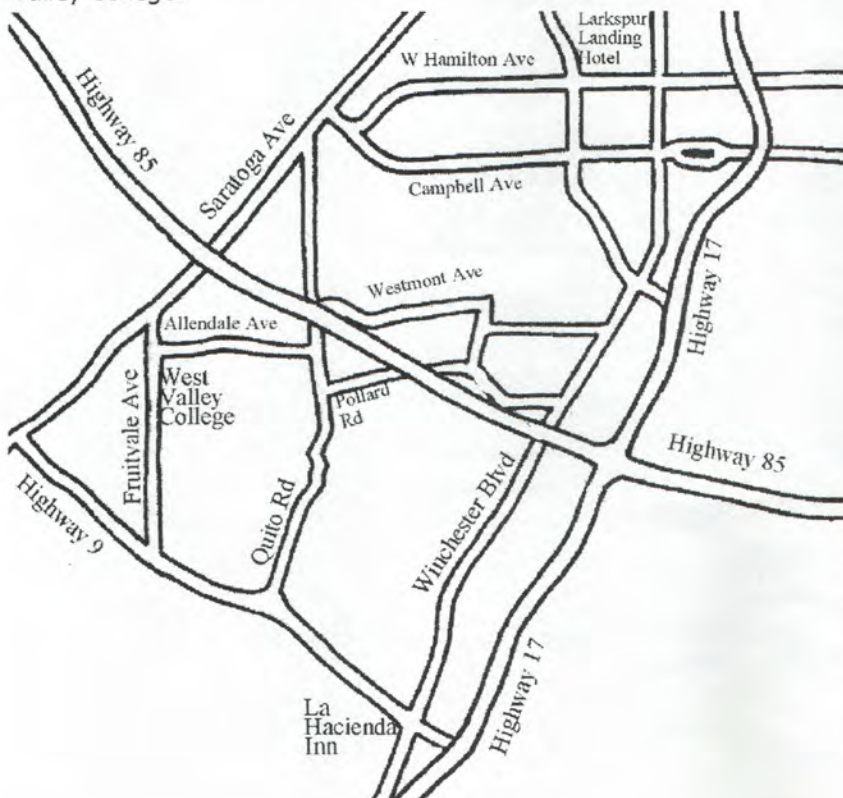
Take 280 South or 101 South to 880/17 South. Take Highway 85 North (which immediately follows the Camden Avenue Exit). Exit at the Saratoga Avenue exit, turning left onto Saratoga Avenue. Turn left at Fruitvale Avenue. Go past the Allendale cross street. Turn left at the second parking lot entrance to West Valley College.

From the Larkspur Landing Hotel

Drive west on Hamilton Avenue. Hamilton merges with Campbell Avenue shortly before Saratoga Avenue. Turn left on Saratoga Avenue. Turn left on Fruitvale Avenue. Go past the Allendale cross street. Turn left at the second parking lot entrance to West Valley College.

From the La Hacienda Inn

Drive north on Saratoga Los-Gatos Road (Highway 9). Turn right at Fruitvale. Turn right at parking lot entrance to West Valley College.



You cannot see the PE 7 from the parking lot. You must follow the sidewalk which leads from the baseball field towards the campus across a small bridge.

PE 7 is hidden from the parking lot by an enclosed driving range & an overgrown wilderness/bird sanctuary. Walk towards PE7. When you are in front of the building, turn left and walk till the path ends (you are now at the leftmost building). Turn right, and you are there.

Free parking in Parking Lot 5.



Statewide 2006

May 19 – 21, 2006
Dance Your Way to San Jose!



Name: _____
 Address: _____
 Telephone: _____
 Email: _____

Do you wish email acknowledgement of registration? _____

~~~~~ PRICES HIGHER AFTER MAY 1ST ~~~~~

**PACKAGES :**

(13 – 24 years of age\*)

|                        |           |                   |          |
|------------------------|-----------|-------------------|----------|
| Full Weekend package** | (\$30.00) | \$70.00 X _____ = | \$ _____ |
| Institute package***   | (\$10.00) | \$20.00 X _____ = | \$ _____ |

**PER EVENT PRICING:**

**Friday May 19:**

|                            |          |                   |          |
|----------------------------|----------|-------------------|----------|
| 8:00 - 11:00 Welcome Party | (\$5.00) | \$15.00 X _____ = | \$ _____ |
|----------------------------|----------|-------------------|----------|

**Saturday May 20:**

|                                    |          |                   |          |
|------------------------------------|----------|-------------------|----------|
| 9:30 - 12:45 Classes**             | (\$5.00) | \$12.00 X _____ = | \$ _____ |
| 3:00 - 5:00 Concert                | (\$5.00) | \$15.00 X _____ = | \$ _____ |
| 5:00 - 7:15 Buffet & Entertainment | (****)   | \$25.00 X _____ = | \$ _____ |
| 7:30 - 11:00 Evening Dance Party   | (\$5.00) | \$15.00 X _____ = | \$ _____ |

**Sunday May 21:**

|                                               |          |                   |          |
|-----------------------------------------------|----------|-------------------|----------|
| 10:00 - 12:15 Classes**                       | (\$5.00) | \$10.00 X _____ = | \$ _____ |
| 12:30 - 2:30 Lunch & Installation of Officers | (****)   | \$18.00 X _____ = | \$ _____ |
| 4:00 - Request dancing                        | (\$5.00) | \$5.00 X _____ =  | \$ _____ |
| Syllabus                                      |          | \$3.00 X _____ =  | \$ _____ |

**Total:** \$ \_\_\_\_\_

\*Children under 13 free. Banquet or Lunch extra with pre-registration.

\*\*Weekend package includes all classes, all parties, concert and syllabus. Excludes Banquet and Installation Lunch.

\*\*\*Institute package includes Saturday and Sunday classes and syllabus. Classes can be purchased separately.

\*\*\*\*Saturday Buffet tickets and Lunch will not be available for sale at the door. Please pre-register.

I would like to participate in the Saturday Dinner Buffet and have special dietary needs:

Vegetarian meal \_\_\_\_\_

Other (please describe) \_\_\_\_\_

Make checks payable to: Folk Dance Federation of California  
 Mail payment to : Statewide 2006  
 1108 High Court  
 Berkeley, CA 94708

**\*Payment MUST be postmarked no later than May 1, 2006.**



# Blouse Patterns You'll Like

By GRACE PERRYMAN, Arts and Crafts Editor

DO YOU WANT to make a peasant blouse for your costume but are at a loss to find a pattern? If so, the answer to your problem is contained in a yardstick or tape measure. I mean a peasant blouse is usually made of rectangular pieces of cloth, and therefore patterns are easy to make—for the novice as well as for the experienced seamstress. Originally, of course, the peasant women wove the cloth for the blouses worn by the family, but weaving is a slow, tedious job, so that the blouse patterns used were composed of rectangular pieces mainly to prevent wasting material.

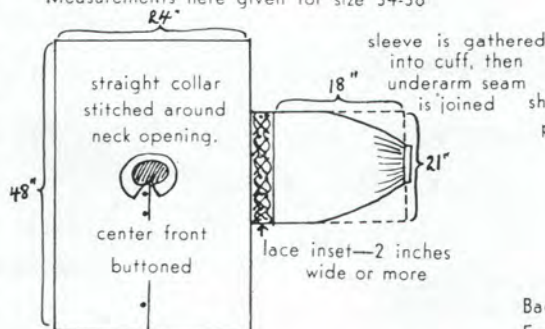
We do it differently here in America. Because the sleeve is made square, the shoulder seam is very low, and often the pattern requires a square inset under the armhole to prevent the upper shoulder seam from binding. The neck line is usually a slit in the cloth, or a square, gathered into the collar. This is why the neck line is sometimes "bunchy," but that is "peasant" style.

In making a peasant blouse, do not strive for the tailored effect; the blouse is the same width at the shoulder as at the waist. This can be compensated for by taking tucks around the bottom of the blouse, or by a bodice (fitted and stayed) that will stress the natural lines which a peasant blouse certainly hides.

Study the accompanying sketches and see if one of them isn't what you've been looking for. Other nationalities than those shown have their specific blouse patterns, some very elaborate and some simple. Perhaps you have a better pattern and, if you do, please drop us a letter telling us about it.

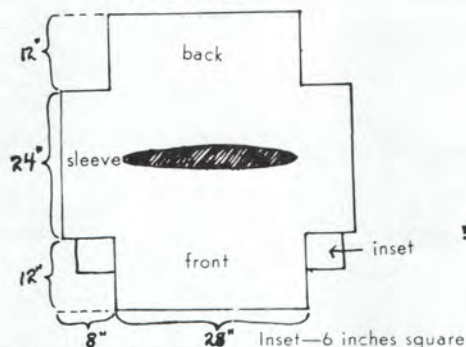
## THE SCANDINAVIAN BLOUSE (Woman's)

Measurements here given for size 34-36



The men's Scandinavian blouse does not have the lace insert, or such a full sleeve. It is much more practical to use a regular man's shirt with red feather stitching around the collar and cuff for the Scandinavian costume than to use this peasant pattern.

## THE TYROL OR ITALIAN BLOUSE (Woman's)

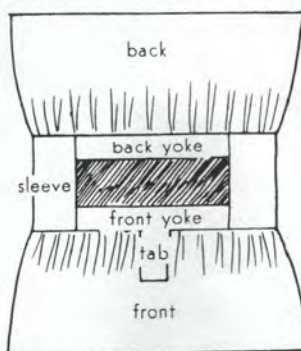


Italian neckline—crosswise slit as drawn, hemmed and drawn up with draw string. May be slightly shaped.

Tyrol—smaller neckline with lace above drawstring or small round collar.

Sleeve edged with lace and pulled up with a drawstring.

## THE MEXICAN BLOUSE (Woman's)



Back—26" x 18"; front—26" x 18"—gathered into bottom edge of yoke.

Back yoke—9" x 3"

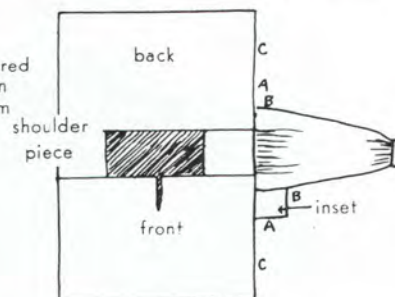
Sleeve—14" x 5"

Front yoke—11" x 3"

Tab—is optional; may be omitted; may be lined and hanging loose, or may be stitched down against the front. Size: 3 1/2" x 6".

Embroidery on yokes, sleeves, and tab.

## THE RUSSIAN BLOUSE (Woman's)



Back—27" long x 30" wide

Front—27" long x 28" wide

Shoulder piece—16" x 7"

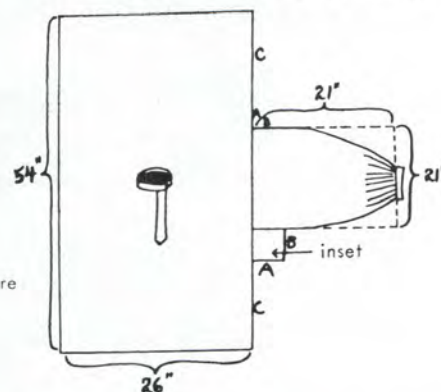
Sleeve—20" x 30" wide. Upper sleeve is gathered onto shoulder piece. Lower sleeve edge is gathered onto cuff.

Neckline is gathered onto a narrow neck band. Opening at center front is 6 inches deep.

Embroidery on shoulder pieces, sleeves, cuffs, neck band and front opening.

Inset—4" x 4"—sew ABC to ABC.

## THE RUSSIAN BLOUSE (Man's)



Sleeve is gathered onto cuff.

Neckline is finished with narrow upright band, with placket at left front 12 inches deep.

Embroidery on collar and front placket, cuffs, and sometimes on lower hem line and sleeves.

Inset—4" x 4" sew ABC to ABC.



## Nevrokopsko

Bulgaria (Pirin)

Nevrokopsko (NEHV-roh-kopp-skoh), from the village of Ljaski in the Goce Delchev (formerly Nevrokop) region of Pirin, Bulgaria, was taught as Ljaskovsko Horo (LYASS-koff-skoh hoh-ROH) at the 1986 North-South Folkdance Teachers' Symposium and the 1987 Stockton Folk Dance Camp by Yves Moreau, who had learned it from Todor Svetkov in June, 1986. More recently it has been taught as Nevrokopsko Oro at Mendocino Folklore Camp 2004 by Larry Weiner, who learned it at Koprivshitsa 1981, and as Nevrokopsko (Ljaski) at MFL 2005 by Steven Kotansky, who learned it from Maria Eftimova. It differs in rhythm and pattern from the Pravo-type dance, Nevrokopsko Horo, taught by Yves Moreau at the 1999 Kolo Festival.

Music: Cassettes: Yves Moreau - 13th Annual North-South Folkdance Teachers' Seminar, Side A/6; also Bulgarian Folk Dances, 40th Anniversary of SFDC, Side A/5. Iliana Bozhanova & Lyuben Dossev - IBLD #8, 2001, Side B/13 (Prèla Bàba)

CDs: Steven Kotansky: Mendocino Mix, Band 10. Larry Weiner: Balkan Dance CD – Bulgarische Tanze mit Maria Eftimova Karaleeva - VAW CD-ME-990144

Video: Stockton Folk Dance Camp, 1987.

Rhythm: meter =  $8/8 = 2/8 + 3/8 + 1/8 + 2/8$ , counted here as 1, 2, 3, 4 or Q, S, ah, Q.

Formation: Mixed dancers in open circle or line, hands joined down in V-pos.

Steps: Hop-Step-Touch R (Hop-Step-Touch L uses opp ftwk.): Small hop on R to end facing ctr (ct 1); step slightly fwd on L (ct 2); bending supporting L knee, touch ball of R ft fwd (ct 3); straightening knee, raise R ft slightly above floor (ct 4).

Styling: Fairly light steps, upper body erect.

| Meas | 8/8 meter | Pattern |
|------|-----------|---------|
|------|-----------|---------|

INTRODUCTION. Begin on any musical phrase, as chosen by leader on the right.

### I. FORWARD IN LOD

- 1 Facing LOD, hop on L (ct 1); step fwd on R in LOD (ct 2); step on L beside or slightly behind R (ct 3); step fwd on R (ct 4).
- 2 Repeat meas 1 with opposite ftwk.
- 3-4 Repeat meas 1-2. With many repeats, the leader may serpentine the dance.

### II. FORWARD IN LOD WITH A TOUCH

- 1 Dance Fig I, meas 1.
- 2 Hop-Step-Touch R.
- 3-4 Repeat meas 1-2.



III. FORWARD IN LOD TWICE WITH A TOUCH

- 1 Facing R of ctr, hop on L (ct 1); moving in LOD, step fwd on R (ct 2); step on L across in front of R (cts 3-4).
- 2 Continuing in LOD, hop on L (ct 1); moving R ft close to floor, step fwd on R (ct 2); step on ball of L ft slightly behind R (ct 3); step on R in LOD (ct 4).
- 3 Hop-Step-Touch R.

IV. SIDEWAYS IN LOD TWICE WITH A TOUCH

- 1 Facing ctr, hop on L (ct 1); step to R on R (ct 2); step on L beside R (ct 3); step on R to R (ct 4).
- 2 Step on L beside R (ct 1); step on R to R (ct 2); step on L beside R (ct 3); step on R to R (ct 4).
- 3 Hop-Step-Touch R.

V. SIDEWAYS IN LOD WITH ARM SWINGS AND A TOUCH

- 1-2 Dance Fig I, meas 1-2.
- 3 Turning to face ctr, dance Fig IV, meas 1, as straight arms, with hands joined in V-pos, swing fwd-up (ct 1); down-back (ct 2); down (cts 3-4).
- 4 Hop-Step-Touch R, repeating arm swings.

VI. SIDEWAYS IN LOD WITH THREE TOUCHES

- 1 Facing ctr and moving in LOD, small hop on L (ct 1); step on R to R (ct 2); step on L beside or slightly behind R (ct 3); step on R to R (ct 4).
- 2-4 Hop-Step-Touch R; Hop-Step-Touch L; Hop-Step-Touch R.

VII. SIDEWAYS IN LOD & RLOD WITH FWD AND BACK

- 1 Dance Fig V, meas 1.
- 2 Facing ctr, hop on R (ct 1); step fwd L (ct 2); lift on L, raising R behind (cts 3-4).
- 3 Hop on L (ct 1); step back R (ct 2); lift on R, raising L fwd (cts 3-4).
- 4 Repeat meas 1 with opposite ftwk and direction.
- 5-8 Repeat meas 3-2-3-4.

These figures from our three sources are assembled from one-measure patterns. Given the diversity of potential sources, a large variety of figures is possible. We have not included, for example, the options offered by Larry Weiner with separate lines, patterns and styling for men and women.



## *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 Friday is party night, 8:00-11:00 PM. Fourth Friday is **Family Folk Dance Night** at 7:00 pm, followed by general dancing, 8:30-10:30 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.

#### **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.

**Every Saturday—Modesto Tango** (Argentine) meets at Modesto Fitness & Racquet Club, 200 Norwegian Ave. (off McHenry), Modesto. Cost \$12 per person. Beginning lesson at 12:30 pm. Contact Mary Menz 209-522-1571.

**Every Monday—Modesto Tango** meets at Jacob's Restaurant, 2501 McHenry Ave, Modesto, for a practice and social dancing. 8 to 10 pm. No fee, but participants are encouraged to order food and/or drinks. Contact Mary Menz 209-522-1571.

**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.

**March 29. BFD's Bulgarian Workshop.** 7:45-9:45 pm at the above address. Georgi and Yordanka Iliev will teach dances at all levels of difficulty. Info: Rick Sherman 510-526-6540 or vrdryk@aol.com.

**April 22. BERKELEY FOLK DANCERS' Birthday Ball: Mardi Gras Comes to BFD."** 5:30-10:30 pm at Live Oak Park Recreation Center, Shattuck at Berryman, Berkeley. Dinner and Dancing. Info: e-mail: dancfnejr@yahoo-com.

**April 25. BFD Request Night/Open Teach Program** 7:45-9:45 pm at the above address. Beverly Johnson will teach 1/2 hr. of fun line dances. Info: Beverly 510-234-2069.

#### *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**

**Scandiadans—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 ftripi@juno.com

#### **PENINSULA COUNCIL**

**April 29—Peninsula FD Council Party.** 8 pm. \$6.00, free refreshments. St. Bede's Church, Sand Hill Rd. at Monte Rosa, Menlo Park. Info: Al (408) 252-8106 or Arden (650) 494-1631.

**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.

**April 1—Palomanians FD Party** at First Methodist Church, Broadway at Brewster, Redwood City. Starts at 8:00 pm. Free refreshments and only \$6.00. Info Al 408-252-8106, Bruce 408-368-7834.

**March 25, April 22—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.

**Tuesdays—Menlo Park Folk Dancers.** Classes, International, Beg., 7:00, Inter. 7:30, requests 8:30 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.

**May 13—Santa Clara Valley FD Party—Free refreshments,** \$6.00 St. Bede's Church, Sand Hill Road at Monte Rosa, Menlo Park. 8:00 pm. Contact is Maxine or Don at 408-739-0500.

**Santa Clara Valley FD—Classes** on Tuesdays run from 7:30 to 9:30 pm. Central YMCA, 1717 The Alameda, San Jose. Contact Maxine or Don at 408-739-0500.

#### **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 Party, April 29,** at Cynthia's Merrill Dance Studio, 4750 N. Blackstone near Gettysburg St., Fresno. Fran Ajoian 559-255-4508.



## REDWOOD COUNCIL

**Napa Valley Folk Dancers.** Telephone contact: 707-255-6815. Napa Valley College, 2277 Napa-Vallejo Highway, Napa, 94558. **Party** Every 4th Saturday, 1:00 - 4:00 p.m.

**Novato Folk Dancers Class** - Telephone contact: 415-892-9405. Lynwood School, 1320 Lynwood Dr., Novato, 94947. Every Wednesday 8 - 10 p.m. except Feb. 8, 22 & Mar. 1.

**Petaluma International Folk Dancers Parties:** Telephone contact: 707-546-8877. Hermann Sons Hall, 860 Western Ave., Petaluma, 94952. **Parties**—2:00 - 6:00 p.m.

**April 8, July 1, September 2, October 14, November 4, December 2**

**Petaluma Snap-Y Dancers Folk Dance Party. Friday, April 28,** Lots of great dancing to your favorite recorded music PLUS live music by Turlu. 8 - 11:00 p.m. \$5-10 sliding scale. Herman Sons Hall, 860 Western Avenue, Petaluma Info 415-663-9512 or [cjay@horizoncable.com](mailto:cjay@horizoncable.com)

**Petaluma Snap-Y Dancers** - Telephone contact: 415-663-9512 or 707-778-0130. Hermann Sons Hall, 860 Western Ave., Petaluma, 94952. Every Mon. 7:00 - 9:30 pm.

**Santa Rosa Folk Dancers Class** - Telephone contact: 707-546-8877. Willowside Hall, 5299 Hall Rd., Santa Rosa, 95401. Every Wednesday 1:15-3:15 p.m. except Mar. 1 & June - Aug. **Party dates are: Apr. 19, May 17.**

**Snap-Y College Dancers** - Telephone contact: 707-996-1467 or 707-778-0130. Vintage House, 264 first St. East, 778-0130. Sonoma, 95476. Every Thurs 7:00 - 9:30 p.m.

**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

Where to dance in the Greater Sacramento Area

**SACRAMENTO INTERNATIONAL FOLK DANCE & ARTS COUNCIL** Website: [www.folkdance.com/sacramentocouncil/](http://www.folkdance.com/sacramentocouncil/)

\*indicates "Beginner-friendly class"

*(Note: Federation members are in bold type, others do not belong to the Federation.)*

\* **CONTRA DANCE.** All levels. No partner needed. All dances taught & prompted. Always live music! Held in Sacramento, Auburn, Nevada City, Chico, Sonoma, 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 SCHUHPLATTLER.** 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, & Contrs. 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](mailto: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](http://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/](http://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](http://www.zadosingers.org)

**Note:** Information is subject to change. Telephone contact numbers for current information. Call for information.

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

#### **Other groups—**

##### **BAY AREA—**

**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.

**Israeli—A Dance Down Memory Lane.** Israeli Goldes Oldies. Sunday, March 5, 2:00 to 6:00 pm. Sunnyvale Recreation Center, 550 E. Remington Ave. (near El Camino Real) Sunnyvale. Info: Loui Tucker (408) 287-9999.

**Square dance class: Caper Cutters of San Francisco** will be holding a beginners class on Mondays from 7:30 to 9:00 pm at the St. Paul's Presbyterian Church at 43rd and Judah Sts. The first two sessions free, each additional class \$5.00. Info. Al at 415-753-5013.

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

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

**Albany Y Folk Dancers.** Every Friday, all levels, 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](mailto: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 for information.

**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](mailto:loui@louisutucker.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.

**Friday Night Waltz—**American Social Dance, see website for lots of locations: [www.fridaynightwaltz.com](http://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.

#### **DANCE CRUISE:**

**Dance on the Water—Vietnam-Cambodia.** Dec. 18, 2006-Jan. 1, 2007. Dance with Lee Otterholt. Mel Mann, email [meldancing@aol.com](mailto:meldancing@aol.com), [www.folkdancingonthewater.org](http://www.folkdancingonthewater.org).

#### **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](http://www.ashkenaz.com)

**Greek festivals—**To find Greek Festivals anywhere in California, use the website: [www.greekfestivals.bravehost.com](http://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?***



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22nd annual Folk Dance Cruise

### VIETNAM-CAMBODIA (ANGKOR WAT) TOUR

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[www.folkdancingonthewater.org](http://www.folkdancingonthewater.org)