

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING May/June 2006

Statewide 2006



Dance Your Way to San Jose!

Come join the fun! May 19, 20 & 21



Balkan *Plus* fun—Len Talmy leading Ripra Maca; Dan Unger, Mike Lipsey, Vince Taylor, Davida Munkres, unknown and Sandy Clemmer. In background are Louise Kanter and Pat Rather. (photo by Mindy Pines) See article on page 16

Let's Dance!

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

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PRESIDENT'S MESSAGE

Do find your way to San Jose, or at least Saratoga, for this year's Statewide Festival. I would like to commend our vice president and chairperson for the Statewide 2006 committee, Marion Earl, and her committee. They have developed an interesting, fun and innovative program. I can't wait to find out more about, and learn, Salsa Rueda. I hope and trust that the turnout will be as enthusiastic as Sacramento's recent Camellia Festival where we had an attendance of over 170 dancers. The music of Chubritza should help make that happen. They are a wonderful group! Sonia Dion and Cristian Florescu will also present an exciting program. Be there!

The introduction of Salsa Rueda as folk dance leads me to the subject of evolution. Do you believe in evolution, or that folk dance was intelligently designed hundreds of years ago, never to change? Difficult as it is to accept, folk dance is evolving. I have questioned whether vintage dance, in which I participate with Bruce Mitchell's class, is folk dance. It seems so young to be considered "folk dance," but that's what the folks of the 1850s to early 1900s were dancing. A number of our folk dance teachers are getting young folks involved by starting with more current dances, and surreptitiously introducing them to the more traditional folk dances. It looks to me like Salsa Rueda may fall into that category. Let's learn Salsa Rueda and incorporate it into our dance repertoire.

How about the term, "folk dance," itself? There has been a lot of controversy as to whether it is time for the name to evolve to "world dance," or some other less stogy term. I like "folk dance," but there are many others who think it needs to change.

Another area of evolution is our Folk Dance Federation which was established as a federation of folk dance councils, with representatives of each council having a vote. This was established when there were many folk dancers and many councils. However, there are fewer and fewer councils, so decisions have fallen to the few of us who have volunteered to take an active part in the organization. It ain't democratic, but it works. You can be a part of this decision-making by attending Federation meetings and sharing your ideas or by volunteering to join a committee. This takes me back to "the way to San Jose" – or Saratoga. Please join us Sunday morning for the Board and Assembly meetings and take an active part in our organization.

Bill Lidicker, Bill Fleenor, Dick Rawson and their committees are working to update our Federation to reflect the current situation. Bill Lidicker is the chairman of the By-laws Committee; Bill Fleenor and Dick are looking at our non-profit status. We recently realized that we have been listed as a 501.c7, a mutual benefit organization, rather than as 501.c3, a non-profit organization. Contributions to a 501c7 are not tax-deductible and that classification doesn't represent what the Federation is about. The two committees are doing a lot of research and work to update our Federation. They deserve our hearty thanks for their efforts.

See you in ~~San Jose~~ Saratoga. -- Vick Vickland
(president@folkdance.com)

Statewide May 19-21 in Saratoga!

Camellia Fest 2006

Wow! What a party!

By Gary Anderson

Is folk dance on it's last legs? I may be but I don't think folk dance is! The Sacramento Council's Camellia Festival was a great success. This was the 50th Anniversary of the Camellia Festival and the triple treat of Yves Moreau, Richard Powers and Chubritza playing both Friday and Saturday nights really brought out the folk dancers. There were separate sign-up lists for each event plus one for all events, so it was difficult to get a count of the total number of people, but there were a lot of us. Each teaching institute had a separate sign-up and not everyone came for both institutes. Some of the attendees at the Vintage dance institute didn't stay for the other or the evening party.

It was a great party! They kept the music going, the dancing was great, the mood was wonderful, the hosts were gracious and there were lots of smiles!

Richard Powers started the institutes with "shadow figures in rotary waltz". This involved gracefully getting into and out of shadow position (also called Sweetheart or Varsouviene) and variations. By the time he started to teach Maxixe II the crowd had started to build up. We ended up doing Maxixe in two groups, taking turns dancing because the floor was so crowded. Richard kept the institute going for extra time to give everyone more time to do the dance. Maxixe II is a two-step dance arrangement that was popular at Stockton Folk Dance Camp.

Yves Moreau taught Dramskoto, Padna Mägla, Sitna Baluca, Sitno Mališevsko and Krivo Sadovsko Horo. Except for the Krivo Sadovsko these were fairly easy and pleasant dances. The Krivo Sadovsko Horo has new music and a slightly different arrangement which does the in and out part twice instead of once as in the old version of the music. The new music is also a little slower and goes through twice instead of three times as the old music did. The enthusiastic crowds overwhelmed Yves' session also and we were being taught in two circles before the institute was over.

The evening programs featured Chubritza playing live music. This popular band is always a good draw. They play a variety of folk dance ethnicities very well. They come down from Arcata where we first heard them at the Arcata Folk Dance Festival. The Festival committee had recorded music prepared so that the band's breaks were promptly covered with recorded music. Eleven o'clock Saturday came much too soon. A great party, a great Festival!

Letter—

Dear Editor:

With regard to the item in Let's Dance suggesting we call Folk Dancing International dancing, I'd like to point out there is also a style of ballroom dancing called International Ballroom dancing.

We should avoid this confusion and call the style of dancing that we do as what it is, Folk Dancing; that is, the dances of folk around the world.

—Sol Fenster

May/June, 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

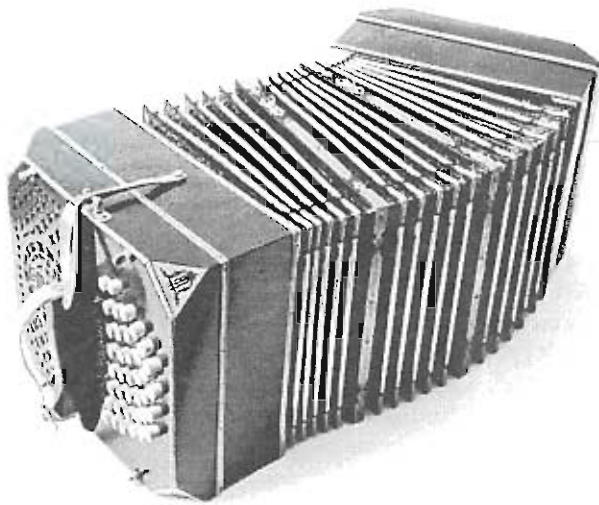
The deadline for listings is one month prior to the magazine date.

Upcoming Events—

- April 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
- April 30** **The Youth World Music Festival**—Sunday, April 30, 2006; 3 pm., Cowell Theater, Fort Mason Center, Marina Boulevard at Buchanan Street, San Francisco. \$10
- 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.
- May 21** **6th Annual Bulgarian Sts. Kiril & Methody Cultural Festival**. Sunday 2:00 to 11:00 pm. Croatian American Cultural Center, 60 Onondaga Ave., San Francisco. Info: 510-524-6294. Tanya Kostova, Art Director. www.slavonicweb.org/events
- May 28** **"A Journey to China"** Chinese Youth Arts Festival, Sunday, May 28, 2006; 3 pm., Cowell Theater, Fort Mason Center, Marina Boulevard at Buchanan Street, San Francisco. \$10
- June 2-4** **Razzmatazz Camp 2006 at Mendocino Woodlands**. Contact Marilyn Smith (510) 965-9688.
- June 4** **Rose Festival International Folk Dance**. Sunday, June 4, 1:30 to 5:00 pm. Santa Rosa Folk Dancers. Door prizes, beautiful wood floor, refreshments. Veterans Memorial Building, 1351 Maple Avenue, Santa Rosa. \$6.00 donation
- 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 Stephan 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 17-24** **Mendocino Folklore Camp** Teachers: Michael Ginsberg; Balkan; Cristian Florescu and Sonia Dion, Romanian; Jeff O'Connor, Latin Social Dance. Music workshops and Bulgarian singing. Information: 707-795-6926 or phyris@mendocinofolkloreamp.com.
- June 24-29** **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 instructors are Michael Ginsburg, Balkan; Joe Kaloyanides Graziosi, Greek and Steve Kotansky, Balkan. For information call: EEFC at 510-547-1118 or office@eefc.org
- July 16-22 & 23-29** **Stockton folk Dance Camp**. Two identical weeks of great dance instruction and dancing. Daily parties and after-parties. Instruction by experts in their fields: Erik Bendix, Balkan; Paul Mulders, Macedonia; Nora Dinzelsbacher, Argentine tango; Lee Otterholt, Greece; Jerry Helt, Squares and Contrasts; Loui Tucker, couple dances of Israel; Hennie Konings, Russia; Gary Diggs, workshop; Live music by California Kapela and Barbara Bevan, singing. Info: Jan Wright 530-474-3231 or jmwright32@frontiernet.net or www.folkdancecamp.org
- August 3 (or 4) to August 6** **23rd New Mexico August Folk Dance Camp** will feature Michael Ginsburg, teaching Balkan line dances to live music and Richard Schmidt, teaching Polish couple and line dances. Scholarships are available. For more info go to SWIFDI (Southwest International Folk Dance Institute) website www.unm.edu/~lpetri/swifdi or contact Lisa Bertelli at 505-983-1310 or Dorothy Stermer at 505-379-6821.

*denotes Federation events

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



THE BANDONEÓN

By Sidney Messer

That is not an accordion you hear when dancing or watching the tango. The instrument you hear is the bandoneón.

You may not notice it at first, the dance itself will captivate you, but once you do, you will not forget it. It will change your hearing, give you a truer sense of pitch. It will cover you like a blanket and remove you from the outside world. The instrument has a "personality" that as it breathes in and out can sound like voices in the musicians' hands—complex and powerful. It brings you into the dance. It is tango.

The bandoneón started life in Bavaria as a wooden box and keyboard with 44 buttons. No keys. It was the early 1800's, and its original purpose was to be a substitute for the church organ in those communities that could not afford one.

In 1850 a merchant named Heinrich Band teamed up with a Herr Zimmerman, its possible inventor, to sell this instrument on a wider scale. Using clever marketing, such as putting his name in large print on the instrument, Herr Band formed a merchant chain with members of his family, giving lessons and distributing sheet music. Shops were opened in Mainz and Krefeld in Germany and in New York City. All instruments were manufactured in Saxony, Germany.

Exactly when the instrument arrived in Buenos Aires, is not recorded. It simply arrived with many other immigrants heading for a new life in Argentina—very much alone and unknown.

In due time it joined with the local guitars, violins and flutes in Buenos Aires. They were involved in a new musical form being created in Argentina—the Milonga. This was a dance form originated by the black Brazilian natives and was performed alone without a partner. The tempo was quite fast and not really suitable for the new musicians trying to keep up with the other players. The music just had to be slowed down for the bandoneón and slow down it did. It was in the brothels of Buenos Aires that the bandoneón learned to slow down and play for a dance form called tango, a "sad thought that one can dance". Before one could say "bandoneón" correctly the instrument became the very soul of tango in Argentina. The old German working class instrument had become the melancholy voice of its adopted country, the breath of the tango, its heart. The bandoneón became the "El Bandoneón"!

For the musically trained among us, a few technical points which I hope will be of interest: The instrument today has become universalized. Unlike the accordion, bandoneón buttons are not arranged as a normal keyboard and they do not sound full chords. Each brass button can sound up to two notes, one with air flowing in, and the second with air flowing out. With its 72 buttons it provides 144 possible notes. There are 37 buttons (74 notes) for the right hand, and 35 buttons (70 notes) for the left.

In the right hand, one gets a sound like a violin or oboe -- very clear. The left hand gives a sound somewhat similar to a saxophone. As many as eight different pitches may be created at one time. Señor Aster Piazzolla, a famous creator of many tangos, in an interview in New York once said: "The bandoneón has a velvet sound, a religious sound. It was made to play sad music."

During the 1920's the tango slowly and faithfully followed the instrument back to Germany, to Carlsfeld, where the most legendary bandoneóns were made. By 1939 there were no less than 686 bandoneón orchestras in Germany. Not quite enough to prevent the invasion of Poland.

The original factories are all gone now. Once a year, however, some 50 gray-haired men meet in Carlsfeld to reminisce and play their instruments. As one of them, surely a philosopher, said, "There may be no bandoneóns in heaven, but it does give one the opportunity to play both sides against the middle while still here on earth."

Stockton Folk Dance Camp Welcomes two new teachers

Stockton Folk Dance Camp will be held July 16-22 and July 23-29 this year. Our faculty lineup includes Nora Dinzelsbacher, teaching Argentine Tango; Jerry Helt, teaching American Squares and Contrasts; Hennie Konings, teaching dances of Russia; Paul Mulders, teaching dances of Macedonia; Lee Otterholt, teaching dances of Greece and Loui Tucker teaching Israeli couple dances.

A new faculty member this year will be Erik Bendix, teaching Balkan dances. Erik teaches regularly in Europe and on the East Coast. Last year he made a big hit teaching at Kolo Festival. Gary Diggs, another newcomer to FDC, will be teaching the International Recreational dance workshop this year. Gary comes from New Mexico and often teaches at the Southern California Camps Review Weekend.

In addition to our exciting lineup of dance classes, there will be singing workshops with Barbara Bevan and live music played by California Kapela. In addition to the assemblies presented by faculty members there will be a Macedonian party the first week and a Russian party the second week to round out your folklore experiences.

It's not possible to do everything in just one week of camp. Fortunately there are still spaces in camp both weeks. If you need a little help in order to attend two weeks, there are still partial scholarships available. You can download an application form from our website: www.folkdancecamp.org.

Attending Folk Dance Camp is the high point of my year. I hope to see you there!
—Karen Wilson-Bell

Some thoughts on attracting new dancers

The following is an edited version of a letter sent by Andrew Carnie to Helen Winkler in Toronto, after a discussion about attracting new dancers. The original (unedited) letter was published in the Ontario Folkdancer Magazine. This version differs in that it has been edited by the author to make it more appropriate for publication in Let's Dance!.

To the editor, Let's Dance! magazine

Hi Helen,

Allow me to give you some background on our situation here in Tucson.

Tucson is a pretty elderly city; we are a place where many snowbirds come in the winter. In the summer, our population is around 400,000. In the winter it doubles. When I got here in 1998 there was one folkdance group in town: The Tucson Folkdance Club, which was rarely getting more than seven people. Now we have three groups (TFDC, which now focuses mainly on intermediate and advanced dances and gets around 10-15 people) The lighthouse YMCA club, which gets twenty on a bad night and thirty on a good night, and the University I-dance club, whose attendance numbers vary wildly depending on the time of year). At the beginning of terms we can expect 15-20. I currently run the lighthouse club. I founded the I-dance club, but was overwhelmed at work, so gave it up to another dancer about a year ago.

I have to admit I'm fairly autocratic in the way I run the lighthouse group and in how I used to run the I-dance club. That is, there are no committees and I make all the decisions, but I let people voice their opinions any time. This seems to work ok, although I know I can't keep everyone happy.

The university group is at least partly a fluke. In 2000, the Turkish Students' association here (which was very strong; they all went back to Turkey after 9/11) decided that they wanted to perform at our local heritage festival. One of them had taken a class with me and knew I went folkdancing so asked me to come and help. Along with another local folkdance teacher, I did a series of dance workshops with their community. First, we did a series of participatory dances. Then, with a smaller group, we also did some choreographies. The group of students that ended up being involved with this wasn't just Turks, but many of their friends, including a Colombian, a Russian, two Albanians, a Greek, a Costa Rican, etc. After the heritage festival, they decided that they wanted to have their own folkdance group. Many of them had tried the TIFDC and had trouble with the group, for reasons I'll try to articulate below. About a month later we had an open house and the I-dance club was born.

My other group, the Lighthouse Y club, started with a beginners class for Y members. However, it actually caught the attention a lot of former folkdancers (presumably through word of mouth), who had given up on folkdancing. Now they are back in full force. This group is actually the most stable (and fun) group in town in my opinion.

I think that the following are crucial for making a University club with young people work. I know that many of these ideas will be very unpopular with older more experienced dancers, but I feel if we can provide a venue for both

kinds of dancers (as we do here) then both communities can be served. Some of these ideas I came up with on my own, some are stolen from the Old World Dance Co-op, run by Rick King in Detroit.

1) You need a quorum or cadre of people in the right age group. When a young person shows up at FD these days and sees nothing but gray hair, they have a tendency to leave. A sufficient number of young people in the group is crucial. For getting this initial group, I'd suggest (a) offering classes at the University. Contacting the ethnic clubs on campus and seeing if they'd like to learn their dances, etc. (b) it never hurts to try youth groups at the JCC, etc.

2) One thing that seems to attract younger people is the possibility of performance. If you tie participating in the recreational dancing to being an integral part of a performance troupe (but not vice versa of course), it can really help.

3) Avoid the word "folkdancing" at all costs. We use "international dance club". For some reason the term folk dancing has very negative associations for many people.

4) Take the level of dancing way down. At the I-dance club, we rarely do dances with more than one or two figures. Here's the program that I used at our last open house: Zemer Atik, Savila Se Bela Loza, Kingston Flyer, Pata Pata, Istanbul Bar, Gori More, La Bastringue, Carnavalito, Ve David and Lesnoto.

The Y club is a little more advanced. I try to keep the program for that group really varied in level, with a gradual progression through the evening. My regulars know that when a new person shows up, I drop the level significantly for the first hour or so.

5) Keep the energy level of the dances higher than you would expect. Experienced folkdancers like to do a lot of slow pretty dances. New young dancers want to skip around.

6) No "crunchy" music. If you have a choice between a rock-and-roll version and a traditionally instrumented one, choose the rock-version. Once you have people hooked, then you can try to refine their tastes in music to more traditional sounds.

7) Mood lighting. If possible dance in a darkened room.

8) Couple and set dances. These tend to have fallen out of favor in most IFD communities, but they really are a draw to the under thirty crowd. (At MIT we used to offer an annual waltz workshop that was very well attended by students who wanted to learn how to waltz for their formals.) Mixers are really important.

9) Ethnic diversity. My heart is in Macedonia, but theirs is not. I really try to teach a real ethnic mix. I include dances from Scotland, England and USA (I call a couple of simple contras and squares). We've done Salsa (which was very popular). Where possible I've tried to bring in Asian dances, although they haven't stuck very well (which is funny because many of our dancers are Asian). We still do plenty of Balkan/Israeli, but I think they like the spice. My rule is one in five dances is a couple/set.

10) If you have some members who are particularly good at talking to people, set them up as the "official greeters", people who go over and welcome people in.

11) For advertising, try the international student clubs and the international student office at the university, they may have a computerized internet listserv. We get TONS of students from that. We also blanket the dorms with posters.

12) General attitude: I've found that it is important to get people moving and dancing. I teach styling but I don't emphasize it. Also the MAXIMUM time for a teach should be less than five minutes. If it takes more than five minutes to teach, then it belongs to the hard core group, not in the student club. I also try not to let there be significantly long breaks between dances. I have found that using my computer with mp3 files really helps with this because I can set up playlists.

13) Make it free. Our student club is free to everyone. We ask for donations in the summer to pay for air conditioning. We're fairly lucky in that the campus Catholic church lets us use their basement for free. The YMCA lets us use their gym provided we let Y members in for free; non-Y members pay \$15 a month.

14) Have free food. Students love free food.

15) I get the students to lead. I almost never lead dances. (Although I always stay nearby to coach if necessary!)

16) Students want to party, right? So don't schedule folk-dancing during their favorite party times. Students have to study, right? So don't schedule folkdancing during prime study times. The student group here meets Fridays from five to seven pm. The Y club meets Tuesdays seven to nine. Neither goes late enough to interfere with student party/study plans. The student club used to meet on Saturday mornings. That nearly killed me but it seemed to work as well.

17) Keep it simple. I said it above. Our U club never really makes that much forward progress in level. It's always pretty much a beginner group.

However, I do encourage the more experienced dancers to try out the Y club and I still encourage the student club to perform. I have access to a fair number of costumes through our other performance group here. And I get the students to perform at least once a semester. There is an international student dinner where we perform regularly.

Now you may be saying "But these are rank beginners..." Well, many of them are. But I've found that hard footwork dances are not very interesting to watch anyway, so I've been working on choreographies that move a lot, with showy costumes. People rarely notice that the students aren't all on the same foot! You'd be surprised what you can do with a group of inexperienced dancers.

18) Play the music two settings louder than you personally like. It makes a big difference in the energy.

Best—Andrew Carnie

Andrew Carnie started out dancing in Calgary, Alberta, continuing in Toronto when he attended U of T, and has danced & taught at various places including MIT, Detroit (OWDC), Ann Arbor and Santa Cruz. He's presently dancing in Tucson, where he's an Associate Professor of Linguistics at the University of Arizona.

Bulletin:

Dancing at Max's Farm!

The tradition of July 4th and Labor Day dancing at Max's Farm will continue! Details to follow, but right now we need some volunteers to help with set up and other odd jobs. Please contact Mel Mann at meldancing@aol.com.

Anyone know how to make sticky buns?

BACDS Plans For Mendocino

By Sharon Green

Here's another option for those wanting an intense dance & music & party camp experience this summer: consider one of the two dance weeks offered at Mendocino Woodlands by the Bay Area Contra Dance Society.

American Week, July 1-5, offers contras & squares with Cis Hinkle & George Marshall (of Wild Asparagus fame), couple dancing with the illustrious Richard Powers, clogging with Kyla Brooke, singing with Margaret Ann Martin (who was a great hit when we were on staff at Mainwoods last summer) and the music of Footloose, KGB, and Mary Lea and Jim Oakden.

English Week, July 8-15. I have an incredible staff--Helene Cornelius, the wonderful leader of CDS Boston Center's English program; Robin Hayden from Amherst, who led this November's BACDS Fall Ball; Tom Kruskal, founder of remarkable display dance teams for young people that have transformed Morris and rapper dancing back East; Robert Moir from England, a fine Playford teacher; Shira Kammen leading workshops in singing and band; plus New York's The Flying Romanos, Mary Lea and Jim Oakden from American Week, and our own Noel Cragg, Charlie Hancock, and that grand master of the piano, Chuck Ward. Far more workshops than anyone could possibly handle, plus late night ventures into couple dancing and international folk.

For more info, see www.bacds.org or sharongreen@post.harvard.edu

Workshop Albanian Folkdances At Sarande, at the beautiful Ionian Coast Southern Albania

14th — 20th of May 2006

Lessons by professional teachers from the Academy of fine arts, Tirana and the National Ensemble of Folklore

Live music, special folklore excursion to Gjirokastrë, CD, Dance-descriptions, lectures and many other extra's

Accommodation: Hotel on the seaside, full board

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Limited number of participants, due to accommodation facilities
Price depending on number of participants

For more information, please contact:

Cees Hillebrand

Email: c.hillebrand01@chello.nl

Tel: ++31402542329 Fax: ++31847430945 Mobile: ++31647228533

Address: Zeelberg 6, 3508 ET, Veldhoven, Netherlands

Statewide 2006



Dance Your Way to San Jose!

Come join the fun! May 19, 20 & 21

Cristian Florescu & Sonia Dion
non-partner dances from Romania

Samy Makar
Salsa Rueda Mixers

Live Music with **Chubritza!**

Partner & Non-partner Dances! Friday and Saturday Parties!
Saturday and Sunday Classes! Saturday Concert & Banquet!
Great local bands at the Kafana!

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

West Valley College, 14000 Fruitvale Avenue, Saratoga, California 95070-5698

For more info contact Louise at (510) 528-9168

or visit our website:

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

The host hotel is the Larkspur Landing Hotel, Campbell at (877) 527-5778, \$79 per night for studio, \$99 per night for a one bedroom suite (\$10 extra per person for 3rd & 4th person per room). Accommodations also available at the La Hacienda Inn, Los Gatos at (408) 354-9230, \$110/\$145 per night for Queen/King, \$125 for 2 doubles (limited availability). Request the special "Folk Dance Federation event" rate!



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 with live music
in 2 rooms! Chubritza in the main room!
Great 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 Break
3:00 – 5:00 Concert
5:00 – 7:30 Dinner Banquet with speaker Jerry Duke
7:30 – 11:00 Evening Dance Party with live music
in 2 rooms! Chubritza in the main room!
Great local bands in the Kafana!

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 Druzina

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 into Parking Lot 5.

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 into Parking Lot 5.

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 into Parking Lot 5.

From the Peninsula and San Francisco

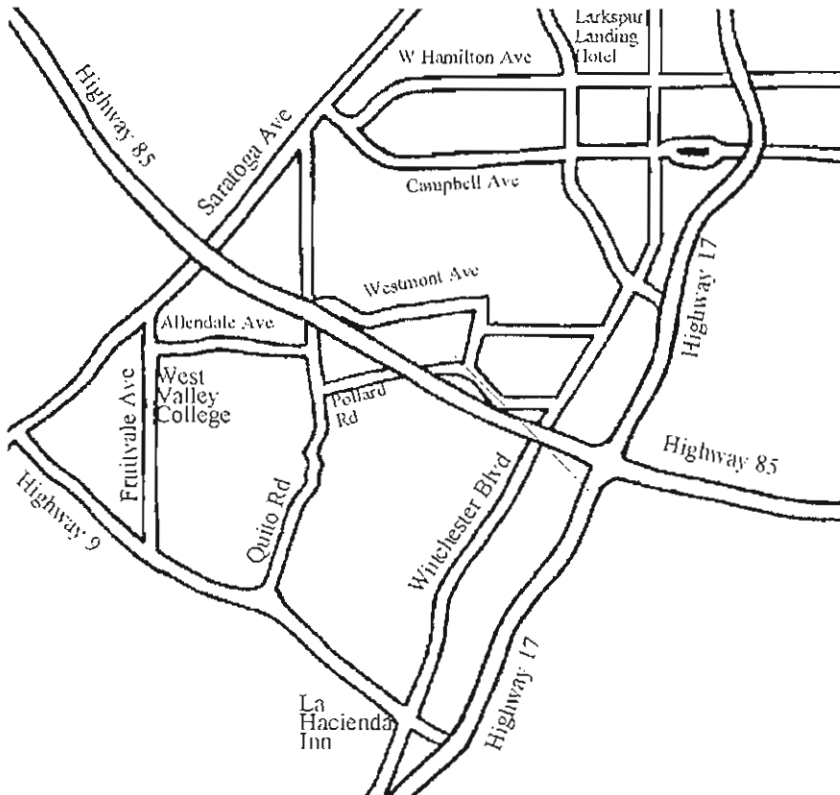
Take 280 or 101 South to Highway 85 South. Exit at the Saratoga Avenue, turning right onto Saratoga Avenue. Turn left at Fruitvale Avenue. Go past the Allendale cross street. Turn left at the second parking lot entrance into Parking Lot 5 of West Valley College. Follow signs to the Dance/P.E. Dept.

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.



Allendale Avenue

Fruitvale Avenue

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 ONLY in Parking Lot 5.

WE'VE GOT COMPETITION!

By Loui Tucker

We in the International Dance Community have been spending a lot of time lately wondering why we can't get more young people to attend our festivals and enroll in our classes. We each have an opinion, two or three ideas, and a half-dozen examples of things that worked for some other group but won't work in our own. Every time we attend a workshop or concert or dance party, we count the heads that are not grayed, compare that number to the figure we got the last time we counted and wonder if we're making any progress.

Before I get into my own ideas, I want to explore the reasons why we are fighting this battle in the first place.

A Little Historical Perspective. Who joined dance classes in the 50's, 60's and 70's? First, there were married couples looking for an inexpensive night out that didn't involve going to a bar or nightclub. While they might each have a night out alone (men to the Lions Club and women to the Ladies Auxiliary), there were only a few things that a couple could do together. For my parents it was bowling; my aunt and uncle played Bridge. Lots and lots of other couples took up some form of dancing. Remember that, in the early years of the International Folk Dance movement, all of the dances were couple dances and square dances were a big part of every event. It wasn't until the 50's that non-partner dances appeared in any significant number.

Next, there were young singles looking for a mate. If you were shy or otherwise socially challenged, the international dance clubs were a perfect way to meet people without having to be introduced or make small talk. Dance classes meant not standing around a smoky bar sipping watered-down drinks or joining a church or synagogue in order to attend their socials.

There were also people who loved to move to music but wanted something more challenging than the foxtrot. The international dance community had plenty to offer them. Some of those needing a greater challenge became teachers and square dance callers and festival organizers.

Finally, there were people just looking for a social group. Although there were fraternal organizations like the Elks Club and the Oddfellows and women could join church groups and the PTA, dance clubs offered social activity without a lot of formal structure or hierarchy.

Keep in mind also that, back in the 50's and 60's, regular exercise was not part of everyone's weekly routine. Men worked outside the home during the day and women worked in the home. In the evening they listened to the radio and chose from a selection of a half-dozen television programs broadcast in black and white. In the 50's and 60's my uncle was considered a local oddity because he ran laps around the high school track five nights a week.

In the early days of international dance, there was an age gap between the oldest dancers and incoming young dancers – it just wasn't as big as it is today. Then, the oldest dancers were in their 40s and, to the incoming dancers in their 20s, the 15-20 year gap was not such a stretch. Today, with the majority of dancers over 50, the young dancers are looking at a 25-30 year gap. It's the difference between hanging around with folks your parent's age and hanging around with folks your grandparents age.

The Competition. Our dance community has a lot more

competition today than it had 30 years ago when the movement was still strong, vital and attracting young people by the dozens.

Today's married couple consists of two people who work outside the home and then have to take care of the home too. I'm told that generally both of them are too tired to think about going out during the week. There are the kids to think of, their recreation, their after school classes, their homework and their bedtimes. It's easier to rent a video or DVD at the local Blockbuster and stay home in front of the computer or big-screen TV with hundreds of cable channels. Plus, babysitters are expensive, often costing more than the evening of entertainment or dance class.

For the single person looking for a mate, there is the Internet with its chat rooms and the anonymity of email. For the really serious, there are dating services that focus on every possible sub-group from religion to sexual orientation to political affiliation to musical tastes. Want to date only gay Jewish Democrats who love opera? There is probably a dating service out there just for you! A dance class is now viewed as highly inefficient.

For the person who just wants to dance, there is now a smorgasbord from which to choose: salsa, ballroom, tap, swing and hip hop classes can all be found in most recreation centers. Once a dance form gets some publicity through a movie or television program, classes spring up all over the place – think Riverdance and the explosion of Irish dance classes – and you've added another layer of competition.

Exercise is now scheduled into nearly everyone's daily life. You can join a fitness club, take a jazzercise, aerobics or Pilates class or buy exercise equipment, set up your own home gym and hire a personal trainer. Dedicated exercisers also look for a big bang for their buck. The goal is to be dripping with sweat within 15 minutes running on a treadmill or riding a stationary bike. Dancing is for wimps! Two hours at a dance class is too much time spent and not enough calories burned.

For the person looking for a social group, there too we have lots of new competition. City Recreation Centers offer a wide variety of classes, sponsor clubs and organize trips. Stay at home and you've got virtual communities galore via the Internet and you have a choice of eventually meeting in person or remaining anonymous.

Seems pretty daunting, huh? And yet, as you can imagine, I have my ideas. The first is to change this from a monologue into a dialogue. How much good will come from us talking and writing and proposing about the problem when we're still only talking to, writing to and proposing to our own troops? We must start a dialogue with the group(s) of people we want to attract! [TO BE CONTINUED]

Letter

I was impressed by the Camellia Festival and had a wonderful time. Our closest equivalent to it would be the Laguna Festival, which also brings in master teachers and attracts huge crowds. However, our dance venue is a gymnasium and we watch the concert from bleachers.

Thank you for your contribution to folk dancing by editing and publishing "Let's Dance" magazine. I appreciate the quality of the presentation and the articles (accompanied by photos) that you contribute.

—Karen Wilson-Bell, President of Federation, South

Dancing with Donna

Reaching dancers one by one, you never know who they will touch next!

By Donna Frankel, 408-257-3455

I have always viewed dance teaching as a link in a long chain. After all, someone took the time and effort to teach me all the dances I know, and someone took the time and effort to teach my teachers the dances they know, etc. Then there are all the researchers and choreographers who bring us new material and keep us invigorated.

Still as a link in the dance chain, while we receive from those who have taught us, we also give to yet others down the chain. In this article, I would like to showcase the newest link in my chain, Sacramento first grade teacher and my friend, Virginia.

Virginia and I go back some 30 years. We were both talked out of our real love—teaching and into Recreation Administration when we entered college as 18 year olds. Too many teachers out there I was told in the 70's—there are no jobs. If you want to teach math, get your degree in math and be a mathematician. Those of us who wanted to teach in more than one discipline or in an area considered recreation, (dance, art, drama, cooking, music, PE, etc) were funneled into recreation administration—the new, hot major. So back in the 70's many students, including the two of us, earned our degrees in Recreation Administration, only after many years winding our way back to our first love—teaching.

All those years we stayed more or less in touch, through arrival of children, her family move to Seattle, changes of jobs, houses, cities, my cruises, her divorce and the deaths of some of our parents and in-laws. I received a lengthy hand written letter last month catching me up on her life, which triggered my decision to attend the 50th annual Camellia Dance Festival and combine it with a visit. A brief call to her answering machine brought me a warm welcome to stay with her at her home just 12 minutes from Sacramento State—the site of the Festival. Best of all, my friend was curious about the dancing and interested in attending some sessions with me. Virginia was pleased to see a teacher she knew from her school at the Festival. That meant there were two of us pointing out easy dances to try and taking turns including Virginia in our circle/contra/line, etc.

I am relating this story to show how a simple phone call can open up someone's life. Not only did Virginia enjoy a teaching session, an evening dance party with Chubritza and the concert, she bought music and signed up to receive the dance notes at the festival with the intention of teaching a couple of easy dances to her first grade class. She is considering looking into further lessons and perhaps I can convince her to come and stay at my house for the Statewide Festival in May just 12 minutes from my house.

Isn't this what we keep talking about? How are we going to reach our school children now that dance, music, art and the other "frills" have been long cut from the school curriculum? Rather than fight with school boards who will tell you since Prop #13 there is no money in the budget for the "frills" past generations enjoyed, some of us volunteer our time teaching dance in our children's classes. Even better (or at least in

addition to the volunteers) is to teach the folk dances to the classroom teachers, so that they can continue teaching them to their classes year after year—even if the volunteers move on!

I am grateful that the Camellia Festival organizers admitted Sacramento State U. students to the festival and concert free. Virginia is a student working on her Master's in Education at Sacramento State to become a school principal. She had noticed the publicity on campus, but without my arrival likely would not have gone alone, as she explained it was hard for her to attend dances when she had no partner.

Convinced of the value of music and dance in everyone's life, we spent some of the remainder of my visit looking at ways to use dance in the classroom to help the fidgety students and those that learn best kinesthetically. Virginia is now considering putting a dance component into her classroom but also into her master's thesis.

One letter, a return phone call—and many lives, and future lives are changed for the better. As for me, I had lovely, free housing for the festival, a navigator directing me as I drove who knew the area, etc. but best of all, a good friend to share the weekend activities with.

Isn't there someone you should connect with before the next dance festival? Why not invite them today!

Bulgarian Night in Berkeley

By Eileen Kopec

On Wednesday night, March 29, the Berkeley Folk Dancers hosted a special event with Yordanka and Georgi Iliev and their son Petur. They had performed in Seattle on March 25 with the Radost Folk Ensemble, which celebrated its 30th Anniversary with a presentation of dances, folk songs and instrumental music from regions of Bulgaria and surrounding countries. Hearing the Ilievs were on the West Coast, Berkeley Folk Dancers invited them to hold a teaching session at their facility in Live Oak Park.

Georgi Iliev was born in Gabra (Shope region), Bulgaria, into a family of musicians and dancers. Founder and former director of the Gabra performing group, he has done a lot to preserve traditional dancing in Bulgarian villages. Sedi Dimka and Lile Lile are some of his dances which have made their way to the US.

Yordanka Ilieva was born in the village of Borika (Sofia region). She went to Sofia at a young age to sing with the Shopski Ensemble and there met Georgi. Yordanka has received six gold medals for her solo performances at the Koprivshtitsa Festival and has received wide acclaim for her recordings.

Petur performed with Bulgaria's Premiere Koutev State Ensemble and is now a popular teacher and choreographer. (For more on Petur – read Kay James' article in Dec. 2005 Let's Dance).

Outside Live Oak Park Wed. night, the air was gloomy (what's with all this rain?), but inside all was lively. There was a good turnout of about 60 people, with the Albany Y folk dancers (plug, plug) well represented at over a dozen. Next time we should get a group discount!

First, Rick and Yaqi led us in some old favorites while people filed in and others greeted friends. Soon Georgi was ready to start the workshop. He taught us two dances, Levo

Horo and Chetvorno (belts de rigueur). Petur happily let his father take center stage and he ran the music and translated from the outer circle while joining the dancing. The excellent rapport between father and son during the session helped clarify the dances for us. The dances were mildly challenging – perfect for a two-hour workshop.

I enjoyed comparing the dance styles between Georgi and his son. Petur is obviously an accomplished dancer with style to spare, but one can watch Georgi and picture the whole village coming out for a festive event, young and old, sharing traditions handed down from generations past. To add to my Bulgarian village fantasies, Yordanka treated us to her singing during a break between the dances. Her voice is chilling and haunting. She sang (please forgive me if I get the spelling wrong) Kurshi Todoza, Pasla Dana and Oblagala Se. It was thrilling.

Then Petur taught a fun dance called Rodopsko Horo, one he also taught at the North-South teacher's conference last October. It's easy to learn and very satisfying to dance. When we reviewed all the dances, Petur told us that they must be performed with somber faces, his humorous way of telling us to lighten up and have some fun! It was clear the group had a good grasp of all three and some people even looked like they were having fun.

We thought the evening was over, but a treat was in store. Bruce Cochran came out playing Rodop Kaba on his gaida (Bulgarian bagpipe). He said later it was a traditional song from the Rodope region in Southern Bulgaria and chose it because it's a favorite of Petur's. So the evening ended with Petur leading Rodopsko Horo while snaking around Bruce to the haunting strain of the gaida. Quite a lovely ending to a successful event.

The following Friday night, Miriam Berg reviewed the dances at the Albany Y. For people who want to keep those dances in their repertoire (or learn them), come join us on Fridays and request the three Iliev dances.

Petur asked me to give a big thanks to all the people at Berkeley Folk Dancers who were involved in organizing the workshop. Kudos to Lone Coleman for getting the ball rolling, Rick Sherman and Yaqi Zhang for hosting the evening and June and Doran Emerson for working the door. You can next see Petur (and have fun) at Razzmatazz, which is June 2-4th at the Mendocino Woodlands.

Council and Club Clips

BERKELEY FOLK DANCERS. We are still basking in the glow of our successful Bulgarian Workshop with Georgi Iliev. We have all our wonderful friends who joined us to thank for that. A very special treat was listening to Yordanka Iliev who sang several songs in her powerful and beautiful voice. We ended the evening learning a dance taught by their son, Petur. Thank you for coming and making the evening so memorable.

It may not be too late to join the new Beginners' Class that began on Friday, April 7. It meets on Fridays from 7:45 – 9:45 pm at Live Oak Park Recreation Hall on Shattuck at Berryman in Berkeley. Please tell anyone who you think may be interested. Contact Claire or Al George at 510-841-1205 or algeorge@comcast.net

BFD will be dancing these two months, except for Memorial Day, Monday, May 29. —Naomi Lidicker

Sacramento International Folk Dance and Arts Council— We are still basking in the glow of a wonderful Camellia Festival. Thanks to Yves Moreau and Richard Powers for dynamite institutes and thanks to Chubritza for fantastic parties! Thanks to all who came and made it so great! What fun! Now we are dreaming of next year.... Our gallant President, Doug Schwilk, is hosting a gala get-together to end his tenure. We appreciate his outstanding leadership all year and many of us have improved our Italian due to his inspiration. Grazie, Doug! Buona fortuna!

Meanwhile things are starting to wind down a bit in preparation for summer. We are busy planning our next big event, our annual kick-off bar-b-que in August to start the fall season. This year it will not be a "kickoff" and it will not be a bar-b-que. Instead, we will have a "Membership Potluck and Dance" on August 12 at the Wolterbeek Estate in Shingle Springs. All are invited, and by that time of summer we are usually in withdrawal from not enough dancing and more than ready for a party. Check out our website at folkdance.com/sacramentocouncil for details.

We are also making plans to perform at the California State Fair on Saturday, August 26. Several dance groups perform there, and the Council as a whole puts together a performance under the direction of Roy Butler. This is duty above and beyond because it is the hottest time of the year, and that is saying something in Sacramento! But some of us will do anything to dance!

Many of us will be trekking off to the Arcata Folk Dance Festival and, of course, to Statewide in Saratoga in May. See you there!
—Barbara Malakoff

MENLO PARK FOLK DANCERS. NO party in May—Go to Statewide! The next party will be June 10. Come with us to the Duquesne Tamburitzans Concert May 23. Marcel may have a few tickets left—Call Marcel Vinokur at 650-327-0759. We enjoyed the music of Zaedno at our March party. They are really getting good!

BALKAN DANCERS OF MARIN. No Fooling! Our folk-dancing friends made our April 1 Balkan *Plus* party a wonderful success! Total attendance was only a few less than last year (108)—we had been concerned that the event in S.F. would draw heavily from our numbers but that didn't happen. We want to thank all those who helped promote the party and who came and danced with us. We had requests for more flyers than we have ever given out! We had to do reprints twice! It was gratifying to see all of you again and to welcome all the new faces.

Thanks to all those who helped us set up the hall and especially, when we were all tired, to cleanup and put things away at the end. We hope you had as much fun dancing with us as we had dancing with you. See you next year!
—Gary Anderson

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

See you at Statewide, May 19-21

Mayim, Ma Navu, Tzadik Katamar and MUCH MORE

By Loui Tucker

On Sunday afternoon, March 5, 2006, from 2:00-6:00 PM, 55-60 dancers gathered at the Sunnyvale Recreation Center for a chance to dance their old favorites from the Israeli dance repertoire.

Back in 1991, I began hosting an "Afternoon of Israeli Golden Oldies" once every eight months or so in Sunnyvale (a few years ago Allen King began holding a similar event every so often in Berkeley). There are a few hundred dancers in Northern California who specialize in the dances of Israel. Many of them began dancing in their teens and early 20s and have been dancing (like those in the International Dance Community) for 25 years or more. They love to get together, dust off the old 45s and LPs and the old record player, and enjoy a dance down memory lane.

This is not to say that my typical evening of dancing doesn't include older dances. Of course those dances are always woven into the program. However, this is special event that is dedicated to dances that were introduced prior to 1985.

Some dancers want new material added to their repertoire on a regular basis, to provide a mental challenge, diversity, and spice. Other dancers prefer a steady diet of familiar music and movements so they can let their feet carry them along while they chat with other dancers or think about other things. There are dancers from both of those groups that have a special fondness for the oldest dances in our collections. Call them **Vintage Dances, Classic Dances, Blasts from the Past** or **Golden Oldies**, these dances have a special place in our hearts, our minds and our feet.

Why? They bring back the times when those dances were new to us, when our joints were not stiff, our backs did not ache, our muscles did not complain and our feet held us up for hours on the most miserable of dance surfaces. Those dances remind us of the first time we joined hands with that special someone in the circle or got a chance to hold him/her close during a mixer. They might remind us of a dance troupe we were in or a gorgeous and expensive costume that used to fit or that first trip out of town for a dance festival.

"Does anybody remember the third part of Dance X?" "Remember when we performed this at the Oddfellows Hall and Mark's costume ripped open in the back?" "It was during this dance that the labor pains started coming..." "I remember carrying our oldest piggyback while doing this dance."

We had dancers from Santa Cruz, Marin, Lafayette, Livermore, Pacifica, and Gilroy. We are almost always joined by some from farther away who hear or read about the event (the Internet can spread the news around the world!). We have had dancers from Chicago, Boston, Phoenix, Denver, London and Tel Aviv! This time two women flew down from Seattle, a man drove up from Los Angeles, and a pair carpoled up from San Luis Obispo.

The average dancer is in his/her 50s, but we have several who are in their 80s, a few in their 20s and there are plenty in



between. There are dancers who attend for the first time who *think* they don't know many of the old Israeli dances and are surprised to find themselves in a sweat after the first hour. For the partner dances, there are always experienced dancers willing to lead a younger dancer who is unfamiliar with the steps. There are dancers who swear I'm speeding up the music. Some dancers are like kids in a candy shop who ooh and aah as each dance starts – "Oh, I remember this one!" "Oh, I used to LOVE this dance!" "Where's my partner? I don't want to skip this one!" "There's a dance with this same step that goes da-da-da-DUM-da-da..."

It's an all-request dance program, and everyone has a wonderful time remembering the names and steps and choreographers and where they learned the dances. There are even dancers who, knowing the Oldies Party is coming up, will get out their collection of records and cassette tapes, review dance notations, and make a list of dances they want to request. Others stand in groups prodding each other's memory: "What's the dance that starts with....?" "Do you know the name of the couple dance where the chorus?" "Do you remember that great dance that Moshiko taught in 1970 at...."

Sometimes I've announced: "This next one is a memory test. Let's see who remembers it!" This often turns into a group activity, with the music being played twice or even three times until we've reconstructed the entire dance. "Watch Sharon. She's got Part One!"... "Wait, wait – Part Two repeats, doesn't it?"... "Okay, now we're just missing the ending..." "Weren't there stamps in the last part?"

The good times continue at the potluck that follows at 6:00 PM. The survivors of the afternoon pile their plates with lasagna, borekas, salad, pita with humus, plus a few cookies, and then slump into chairs. "Too bad Yossi couldn't make it. He would have loved doing...." "When I get home, I'm going to check to see if I have dance notes for" "We ought to get in touch with Mort and Marcia. I bet they'd drive down from...." "When's the next one, Loui?"

The next Golden Oldies Dance Down Memory Lane will be in November 2006. Contact me at loui@loutucker.com to get on my email list for announcements and updates.

Welcome to our new members

Membership Chairman Sidney Messer reports the following new members:

Lorraine Biner
Wilton, CA

Julie East
Palo Cedro, CA

Irene Haase
Sacramento, CA

Sacramento Ballroom Society
560 E. Creekside Circle
Dixon, CA 95620-3157

Elayne Ryder
Berkeley, CA

SoLuna Mexican Folk Ballet
Attn: Manuel Fonseca
4411 Serene Oak Drive
Bakersfield, CA 93313



*Santa Rosa Folk Dancers
Invite You*

Rose Festival International Folk Dance

**Sunday, June 4, 2006
1:30 - 5:00 P.M.**

Door Prizes, Beautiful Wood Floor, Refreshments

Veterans Memorial Building

**1351 Maple Ave.
Santa Rosa, CA**

\$ 6.00 Donation

1. Rumeaj
2. Japanese Soft Shoe
3. St. Bernard Waltz
4. Tex-Mex Mixer (P)
5. Salty Dog Rag
6. Contra

7. Shiri Li Kineret
8. Corrido
9. Ba La (P)
10. Picking Up Sticks
11. Dreisteyrer
12. Square

13. Banjsko Oro
14. Hambo
15. Niguno Shel Yossi (P)
16. Karamfil
17. Windmill Quadrille
18. Contra

19. Ciuleandra
20. Lepa Anka Kolo Vodi
21. Arnold's Circle (P)
22. Joc de Leagăne
23. Bohemian National Polka
24. Contra

25. Joc bătrânesc din Niculițel
26. El Gaucho Tango
27. La Bastringue (P)
28. Tfilati
29. Numero Cinco
30. Dundee Whaler

31. Lo Ahavti Dai
32. La Cachucha
33. Three's a Crowd (P)
34. Somogyi Karikázó
35. Frenchy Brown
36. The Breakdown

37. Godečki Čačak
38. Neapolitan Waltz
39. Pinewoods Two Step (P)
40. Jovano Jovanke
41. Maple Leaf Rag
42. Posties Jig

43. Kvar Acharay Chatzot
44. Lights of Vienna
45. Ta'am Haman
46. Bluebell Waltz (P)
47. Siesta in Seville
48. Joc în patru de la
Târgul Lăpuș

No Fooling!

Balkan fun in San Rafael

By Kay James

My absolute favorite party of the year is the Balkan Plus party given by the Balkan Dancers of Marin each spring, and that's no fooling. Oh, yes, that was what it was called this year - "No Fooling!" - because it fell on April 1. Live music is not one of the features of this event, so if you are one of those dancers who feels that live music is a key element to having a good time, then you will perhaps disagree with me.

But, what makes this party so special, one might ask? Well, for starters the floor of the Masonic Lodge Hall in San Rafael is a sight to behold - a LARGE, lovely maple floor that is immaculately maintained. Then, there are the great hors d'oeuvres provided entirely by the sponsoring members, the Balkan Dancers of Marin. They spread it out on a long table for everyone to guiltlessly enjoy (I don't know about you, but I get tired of having to think of what to bring to a "potluck.") And, equally important, there is the good sound system with a competent person running the tapes (that would be Gary Anderson at the helm here). But, as with most events, perhaps the most important element of all is always the people who attend, and this party always hosts lots of really good dancers who not coincidentally happen to be fun loving and very friendly. In fact, the leading of dances is shared among lots of different folks, not just a few people ... so it's also a very democratic party!

Although much of the program is created beforehand, and I consider it a truly thoughtful program, by Irene Croft herself, with a good combination of difficult and some slower dances interspersed. And, yet there are still lots of slots for requests from those attending (16 of them this year). All you had to do was fill out a small sheet of paper early on in the evening and give it to Gary ... and if you gave him a smile, and maybe a wink, you might be guaranteed to get that request played (just kidding!).

The hall is located right off Fourth Street in San Rafael, where there are a multitude of excellent restaurants. In fact, Gary even attached to the flyer a long list of popular restaurants nearby with addresses and phone numbers so that those of us coming from farther distances could be sure to get a good meal beforehand. Oh, and did I mention the easy and abundant parking close by? All of this prompts me to say, "It doesn't get much better than this."

The party draws over a hundred people each year. Dancers from lots of different groups attend this annual party - the

Snap-Y Dancers of Petaluma and Sonoma, Razzmatazz, the Santa Rosa and Napa Folk Dancers and others from as far away as Cloverdale, Healdsburg and Calistoga represent the North Bay. The East Bay is well represented by members from the Albany YMCA Friday Folk Dance group, the Berkeley Folk Dancers, Walter and Chris Lange's Thursday night group, and those that dance regularly at Ashkenaz. There were fewer from San Francisco and the Peninsula this year, probably because of the S.F. fundraiser.

For anyone interested in attending the Balkan Dancers of Marin on a regular basis, they meet every Thursday at 8:00 p.m. in San Rafael at Dance with Sherry Studios, 4140 Redwood Highway, San Rafael. Dances are taught the first Thursday of the month, with reviews of the same dance the following Thursdays. For more information, call (415) 456-0786 or (415) 892-9405.



PONY EXPRESS

Country Western Dance Club
SATURDAY MAY 6, 2006

DJ's: Dennis & Connie
McGuire

22nd
**ANNIVERSARY
DANCE**

MEMBERS \$5 & NON-MEMBERS \$7 EACH

ARCADE CREEK RECREATION & PARK DISTRICT
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INSTRUCTORS:
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"You meet
the nicest
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the dance
floor"

Codraneasca din Valea Chioarului

Romania (Chioar, Maramures)

Codraneasca din Valea Chioarului (koh-druh-NASS-kuh deen VAHL-yah chee-YAHR-loo-ee), or “Forest of the Chioar Valley,” is characterized by a challenging rhythmic syncopation. The final figure, which is different for men and women, provides an especially spectacular blending of rhythms - a pleasure to learn.

Chioar dance melodies are original in their musicalities and follow an old structure. Some of the instruments used are the *cetera*, *contra* (accompanying violin), *gorduna* (a small base), *doaba* (drum) and *zongora* (a two-string lute).

CD: *Sonia Dion and Christian Florescu Romanian Realm #2*, Band 9

Rhythm: meter = 8/8 = 1/8+1/8+1/8+1/8+1/8+1/8+1/8+1/8; counted here as 1,2,3,4,5,6,7,8.

Formation: Closed circle of M and W solo dancers facing LOD.

Styling: Upper body erect.

| Meas | 8/8 meter | Pattern |
|------|---|---------|
| 8 | <u>INTRODUCTION</u> (no action) | |
| | I. <u>PREUMBLATA (PROMENADE)</u> | |
| 1 | With arms raised in front, fingers straight up and palms fwd at face level, step fwd on L in LOD (ct 1); raising R leg fwd with bent knee at right angles (thigh is parallel to floor), slap R thigh with flat R palm (ct 2); repeat cts 1-2 with opp ftwk and hands (cts 3-4); step fwd on L (ct 5); clap hands together at face level (ct 6); clap again while stepping fwd on R (ct 7); clap hands again (ct 8). | |
| 2-3 | Repeat meas 1 twice. | |
| 4 | Jump fwd onto both ft together with knees slightly bent (ct 1); clap hands fwd twice (cts 2-3); repeat cts 1-3 (cts 4-6); repeat cts 1-2, clapping once (cts 7-8). | |
| 5-7 | Repeat meas 1-3. | |
| 8 | Turning CCW so that upper body faces slightly L of ctr, stamp L (ct 1); clap hands twice in front of L shoulder (cts 2-3); turning upper body to face slightly R of ctr, repeat cts 1-3 with opp ftwk and direction (cts 4-6); turning to face ctr, close L to R (ct 7); facing ctr, clap once in front (ct 8). | |

II. VÂNTUL (WIND)

- 1 Turning hands down and out, while lowering and opening arms to place hands on lower back with palms out, turn slightly to the L and fall gently onto L ft with slightly bent knee, as R ft, with knee bent, is raised fwd with a slight push in front of L shin (ct 1); straighten supporting L knee and face ctr, as R ft moves to R (ct 2); step on R beside L (ct 3); step on L beside R (ct 4); keeping hands on back, repeat steps of cts 1-4 with opp ftwk and direction (cts 5-8).
- 2-3 Keeping hands on back and alternating ftwk and direction, repeat meas 1 twice.
- 4 Leap onto L in place, raising R ft slightly in front of L (ct 1); hold (ct 2); repeat ct 1 with opp ftwk (ct 3); leap onto L in place, raising R to side with heel turned out (ct 4); click R heel to L (ct 5); hold (ct 6); clap hands in front twice (cts 7-8).
- 5-8 Repeat meas 1-4.

III. STAMPS (hands joined behind lower back)

- 1 Keeping L ft on floor and facing R of ctr, step on R in LOD (ct 1); drag L ft beside R (ct 2); continuing to move in LOD, step on L, R, L (cts 3-5); stamp on R, no wt (ct 6); step in LOD on R (ct 7); turning to face slightly L of ctr, stamp L, no wt, in RLOD (ct 8).
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Repeat meas 1.
- 4 Repeat Fig. II, meas 4.
- 5-8 Beginning in RLOD, repeat meas 1-4 with opposite ftwk and direction.

IV. VÂNTUL VARIANTA (WIND VARIATION): W's SEQUENCE

- 1-8 Ftwk is the same as for Fig. II; clapping sequences are given below. Arm movement in clapping is away from chest, fwd and slightly down, similar to the breast stroke in swimming: C=clap; N=no clap
- 1 N,C,N,C,N,C,N,C.
- 2 N,C,N,C,N,C,C,C.
- 3 Repeat meas 2.
- 4 N,N,N,N,N,N,C,C
- 5-8 Repeat meas 1-4.

IV. VÂNTUL VARIANTA (WIND VARIATION): M's SEQUENCE

The slapping hand is up in front, elbow bent 90°. The other is behind the back. The stance is proud, with body straight and tall during slapping.

- 1 Turning to face slightly L of ctr, step fwd on L (ct 1); lift on L while raising R leg in front, knee bent 90° (ct 2); slap outside of R heel with R hand (ct 3); touch ball of R ft in front, no wt (ct 4); repeat ct 2 (ct 5); slap R thigh with R hand (ct 6); step fwd on R (ct 7); lifting on R, turn to face ctr, while raising L leg fwd with knee bent 45° (ct 8).

- 2 Reversing arm positions, and turning to face slightly R of ctr, touch ball of L ft in front (ct 1); lift on R while raising L leg in front, knee bent 90° (ct 2); slap outside of L heel with L hand (ct 3); touch ball of L ft in front, no wt (ct 4); lifting on R, raise L leg fwd, knee bent 90° (ct 5); slap L thigh with L hand (ct 6); step fwd on L (ct 7); lift on L, raising R leg fwd, knee bent 45°, and turn to face ctr (ct 8).
- 3 Repeat meas 2 with opp ftwk and handwork.
- 4 Fall on both ft together in place (ct 1); slap R hand fwd on outside of R thigh and raise R leg fwd, knee bent 45° (ct 2); twisting lower R leg CCW, slap R hand backwards on outside of R heel (ct 3); touch ball of R ft fwd, no wt (ct 4); repeat cts 2-3 (cts 5-6); step slightly fwd on R (cts 7-8).
- 5 Facing slightly to R of ctr (L hand fwd), touch ball of L ft fwd, no wt (ct 1); raise L ft in front (ct 2); slap L hand on outside of L heel (ct 3); touch ball of L fwd, no wt (ct 4); repeat meas 1, cts 5-8 with opp ftwk and handwork.
- 6-7 Repeat meas 2-3 with opp ftwk and handwork.
- 8 Facing slightly L of ctr, touch ball of R ft fwd, no wt (ct 1); raising R leg in front, knee bent 45°, slap outside of R thigh fwd with R hand (ct 2); slap outside of R heel backwards with R hand (ct 3); touch ball of R ft fwd, no wt (ct 4); repeat meas 4, cts 5-8.

Sequence: Figs. I, II, III, IV (M+W); then repeat all.

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 | Paul Mulders | Dances of Macedonia |
| Nora Dinzelsbacher | Argentine Tango | Lee Otterholt | Dances of Greece |
| Jerry Helt | Squares and Contras | Loui Tucker | Couple Dances of Israel |
| Hennie Konings | Dances of Russia | Gary Diggs | Workshop |
| California Kapela | Live Music | 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

Remembering Dick Crum

We received these two letters from friends of Dick Crum who knew him in the early days. We thank Myrtle Hoppe for sending them to us.

Recollections of Dick Crum

Dick Crum began international folk dancing at the International Institute in St. Paul, Minnesota in September, 1947 with Morry Gelman as instructor. He also attended the University of Minnesota (University Folk Dancers) group in Minneapolis, Minnesota. His instructors were Dr. Ralph Piper and Morry Gelman.

Another group he participated in was the YMCA International Folk Dance group in Minneapolis, Morry Gelman instructor. At the YMCA he participated in a special Kolo session led by Michael Herman of New York City in 1950.

In the late 1940's, he participated in the Festival of Nations, sponsored by the International Institute. In 1952, he was the Festival program director.

In the late fall of 1951 (Thanksgiving weekend), he attended the first annual Kolo Festival in New York City, sponsored by Folk Dance House and founded by Michael and Mary Herman.

In 1953, when Morry and Nancy Gelman lived in Bavaria, Dick was in Yugoslavia. A former folk dancer, Dorothy Wesson, now deceased, was visiting the Gelmans. She was invited by Dick to come to Croatia and Serbia. The Gelmans took her there and she had a great time! Dorothy was a seamstress and made Beautiful costumes. —Morry Gelman

In addition to Morry Gelman's recollection of Dick Crum's activities in Minnesota and elsewhere, I, too, was a part of this beginning of international folk dancing, attending a University dance group since 1945.

Dick went to Duquesne University in 1950 and at break times would come home to Minnesota. In August of 1951, when the Duquesne University Tamburitzans went to Lake Nebagamon, Wisconsin for their annual stay there, they were invited to perform at the Minnesota State Fair. Morry Gelman and I were there, also, to perform in Morry's workshop group. We observed the "Duquesne Tammies" performance with Dick as one of the new dancers.

Of the five siblings in his family, he and his sister Lois Crum were the only two who were involved in folk dancing. We used to call them "Big Crum" and "Little Crum." After Lois married, she was no longer active in folk dancing. When their parents lived in St. Petersburg, Florida, for a few years, their mom Florence (Fee Fee) Crum taught folk dancing to a group there.

Besides being in the 1951 group to New York, Dick and Lois also went to the St. Louis, Missouri, Folk Dance Festival and also traveled to Hibbing and Chisholm, Minnesota; for Serbian Days.

One last memory of Dick for me is our impromptu couple dance of "lindy" or "swing" at the Tapestry Folk Dance Center in October, 2005, for a workshop with Dick and David Vinski. When the music stopped, he shouted "The winners!" I mentioned to him then that he was teaching and dancing more than I thought he would. He agreed and said "his legs were killing him."

When his sister Lois called me about the sad news of his death and asked me to spread the word I immediately phoned people and some I could not reach. When I called Ceil Wirth to give her the sad news she said she could e-mail and the sad news was spread.

Lois Crum planned a Memorial for Dick on Friday, April 7, 2006 at St. Mark's Evangelical Lutheran Church (Reese Hall), in North St. Paul. —Myrtle Hoppe (Family friend)

Memorial from the St. Paul Pioneer Press

Crum, Richard "Dick" Crum, Richard "Dick". Born December 8, 1928, died December 12, 2005. Died suddenly in Santa Monica, California. Survived by brother, Tom (Eileen); and sisters, Lois Evanoff, Sharon Keese, and Marjorie (Paul) Dahl. Celebration of his life Friday, April 7, 2006 at ST. MARKS LUTHERAN CHURCH, 2499 N. Helen St., No. St. Paul, from 5-9PM. Interment Friday, April 7, 2006 at 10AM at Roselawn Cemetery, 803 Larpenteur Ave. W., Roseville. Sandberg Family F.H. (651) 777-2600

—Published in the Pioneer Press on 3/26/2006.

July 28 to August 5

Lark Camp Celebration

The annual Lark Camp Celebration Of World Music, Song & Dance will take place July 28 - August 5, 2006, taking up all three camps at the Mendocino Woodlands with constant shuttle buses traveling between them. Of the 100+ teachers at Lark you will find a listing of the Balkan oriented ones below. If you want to check it out but don't want to go for the entire week, note that Balkan Dance night is Wednesday and Greek Dance night is Thursday, both in Camp 1 (where most of the Balkan classes take place). If you sign up for second half camp it will include both those nights. For all the Lark information visit the website at <http://www.larkcamp.com>

The Balkan teachers this year are: Vasil Bebelev - Bulgarian Music, Gaida; Dan Cantrell - Musical Saw, Balkan & Rom Music; Ryan Francesconi - Bulgarian Music, Bulgarian Ensemble; Antonea Leftheriotis - Greek Dance; Georgios Leftheriotis - Greek Music & Fiddle; Ty Rust - Klezmer & Balkan Band; Bon Singer - Advanced Balkan Singing Technique, Balkan Song Favorites; Lila Sklar - Balkan, Turkish & Middle Eastern Violin; Nils Olof Söderbäck - Swedish Fiddle, Klezmer & Balkan Music For All Instruments; Simo Tesla - Piano Accordion, Serbian Ensemble; Paul Wernick - Aegean Music Session; Sue Williard - Balkan Dance and Radim Zenkl - Eastern European Mandolin.

Pony Express Country Western Dance Club to hold 22nd Anniversary Dance

Saturday, May 6, is the date for the 22nd Anniversary Dance of the Pony Express Country Western Dance Club. It will be held at the Arcade Creek Recreation and Park Hall, 4855 Hamilton Street, Sacramento. Members \$5.00, non-members \$7.00.

DJs and instructors are Dennis and Connie McGuire. There will be a lesson at 7:00 pm of Mass Confusion (a couples mixer). Open dancing from 8:00 to 11:00 pm. For more information contact Lloyd at 916-624-3472

Where to dance

Federation clubs—

SAN FRANCISCO COUNCIL

Chang International Folk Dancers, Inc. Meets the first four Fridays of each month at the Lincoln Park Presbyterian Church at the corner of 31st Avenue and Clement Street, San Francisco. Teaching on the first two Fridays followed by general dancing, 8:00-10:30 pm. Third 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.

June 27. BFD Request Night/Open Teach Program 7:45-9:45 pm at the above address. For further information contact Ed Malstrom 510-525-3030.

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 Zhaug, 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 fttripi@juno.com

PENINSULA COUNCIL

June 17—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.

June 3—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.

June 10—NO party in May—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, Intr. 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 Maurcen 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

Dancers for Art's Sake. Telephone contact: 707-542-2132. Wischemann Hall, 460 Eddy Lane, Sebastopol, 95472. Every 2nd & 4th Sunday, 1:00 - 4:30 pm. Sts. Peter & Paul Russian Orthodox Church, May 5, June 16, 30, July 14, 28. 850 St Olga Ct., Santa Rosa

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.

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

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 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/

*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, Sonora, Guinda, and Cool. See schedule online at <http://www.fussell.org/sacramento/index.htm> or call 916-739-6014 or 916-395-3483

MONDAY

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

* **MOTHER LODE 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, & Contras. 7:30-9:30 pm. (Sept.-June). Babcock School, 2400 Cormorant Way, Sacramento. Party 2nd Sat. 7-10 PM. Golden Palms Mobilehome Estates Activity Rm., 8181 Folsom Bl., Sacramento. Contact: 916-428-6992

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

FRIDAY

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

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

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

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

SATURDAY

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

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

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

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

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

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

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

SUNDAY

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

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

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

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

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

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

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

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

VIENNESE WALTZ SOCIETY. Contact: 916-395-8791

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

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

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

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@loutucker.com

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

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

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

DANCE CRUISES:

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

Cruise with Donna—Announcing two fabulous dance cruises: Europe: Sept. 2-15, 2006; Australia and New Zealand: Dec. 22, 2006-Jan. 5, 2007. Donna Frankel, 408-257-3455, Donna@dancingcruises.com, www.dancingcruises.com

Alaska Cruise—Beverly & Irwin Barr, May 26—June 4, 2006. 310-202-6166 or 310-478-4659.

Other dancing—

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

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

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

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

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

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

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

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