

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 🍷 October 2006



Stockton FDC—
Revelry at the Russian Banquet: this “Cossack” group sings their song. Masanori Murata, unknown, Martha McCorkell, Barbara Bevan (back), Judy Milford (profile), Dianna Wilber, Joshua Haiman (eyes), Barbara Malakoff, two unknowns, Toba Goddard, Hennie Konings and Vick Vickland—*Photo and caption by Carol Feige*



Another Stockton FDC photo is on page 17

John Filcich, who has attended every Stockton FDC since 1948, leads the Lesnoto around the Candle after the Candle Lighting Ceremony to welcome new campers. Rumen Shoupov (drum) and Milen Slavov (accordion)—*Photo and caption info by Carol Feige*

Let's Dance!

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You can now post your folkdance event flyers on the Federation's web site: www.folkdance.com.

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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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Editor

Will I ever stop being a beginner? I hope not. There is always something to learn. The dances I don't know often seem to be the most interesting. We go to the Menlo Park Folk Dancers parties and we are treated to many dances we rarely see anywhere else. We go there, in part, just for that reason. The program is all request, with requests being written on two large blackboards. Many more than can be played and many are not. But, on a glorious, good night, sometimes Elhovsko, Můžko Trojno, Ludo Kopano, Kamenopolsko and the like will all be chosen and I'm in dance heaven, behind the lines trying to keep up, watching the footwork of Todd Wagner, wife Irene and others. Looking forward to the day when I can join the line!

This is a strange lead-in to a related subject—the number of dances being introduced each year. Far too many to be absorbed. Marcel Vinokur was telling me recently he knew of a dance institute that claimed to have instructions for 5000 dances—just from Romania!

Chang wrote about this problem nearly 50 years ago and, of course, the number of dances has exploded since then. Sometimes it seems to me that the more dances we have the fewer dancers there are. I wonder if there is a connection.

This is a tangled situation—there is a local dance club with different classes in different levels. Some of the dancers there never go on to the next level, being comfortable dancing at the level they are in and having no desire to learn more difficult dances. Others complain that there are too many easy dances and look elsewhere for challenges. There is no one answer that suits everyone.

Perhaps one solution might be for dance teachers to be more selective in the dances they bring back from the camps. Another might be for the instructors at the camps to be more selective in the dances they choose to teach. The camp instructors are always looking to introduce something that will keep them in the limelight and lead to more employment. This is a matter of survival for them, so it is easy to understand why they are always looking for or choreographing new dances. The result of this is a plethora of new dances, many with figures that do not seem to dance well or are awkward and most of which are never seen again.

There is nothing wrong in reteaching some of the good old dances that have passed the test of time. It was refreshing to see some of them being taught at Stockton FDC this year. It makes the camp seem worthwhile and it refreshes our styling and timing to have a good dance retaught by a master. Many of our more recent dancers haven't had the opportunity to learn the good old dances simply because their instructors are trying to keep up with what's new.

Dances that were the hit of camp a year or two ago become boring with time but dances like Ivanice, Kostursko and Belasičko continue to fill the floor. I remember the 50th Kolo Festival when, at Yves' last class on Saturday, he led, one after another, some of the great dances he had introduced over the years. The absolute joy on dancers' faces, to be led in these great dances by the master teacher, had to be seen.

There is a place for new dances, but there is also a place for the good older dances that have proven their worth with time. They shouldn't be dropped just to make way for the temporary existence of a newer, less worthy dance.

Let's give some consideration to what we choose to pick up from camp.

—Gary Anderson

PRESIDENT'S MESSAGE

By Vick Vickland

Well, it was close, but I won the election as President for another year. It was equally close for our Vice-president, Ann Brown and our Treasurer, Louise Lidicker. We now have a candidate for Secretary, Jan Stephens, who will have an equally close election at the September 10 meeting. You may have read about her in an article in the September issue.

It has been a good year for the Federation. We have acquired more than 50 new members, as well as our continuing memberships. It seems to me that more and more members are getting involved in Federation activities, and exciting things are happening. Our festivals have drawn more participants, and we had a great Statewide Festival, thanks to Marion Earl and her gang. People have taken more interest in *Let's Dance!*, contributing some interesting and useful articles.

I would like to see even more involvement from the rest of the membership. I have found that people usually do respond to requests to help with various projects that fit their interests, but it is difficult to know what those interests are. I plan to suggest that our membership renewal applications include questions about past and present occupations, interests and hobbies, so this might be available on our database, and we may be better able to find people interested in taking on specific tasks. There are both big jobs and little jobs that may be done. By the way, Loui Tucker has come up with the interesting idea of a short ad for folk dancing, perhaps using clips of people in your clubs having a blast. Look for an article by her in a future issue. If you are interested in being a part of this project, let her know.

One fairly easy job is to help promote membership to your fellow dancers. Distributing back issues to non-members has been effective in finding new members. If you would like to take this on with your group, you may request Gary to send you a few back-issues to share with fellow dancers. Let them know the advantages of Federation membership: not only being able to get reasonable insurance for your events and receiving our excellent magazine, but also taking part in the promotion of folk dance. As you may know, our committees are involved in finding out what dances from folk dance camp are popular and arranging for these to be taught at the local festival institutes; getting dance instructions on the internet; putting out calendars of events in various localities, and many other projects. Our "Spark-plug" committee is working on ideas to make our festivals more appealing. So, encourage your fellow dancers to join us and be a part of promoting this healthy and fun activity.

Got ideas? Let us know. See you on the dance floor.

—Vick (president@folkdance.com)

W. H. Auden 1907-1973 Death's Echo

The desires of the heart are as crooked as corkscrews,

Not to be born is the best for man;

The second-best is a formal order,

The dance's pattern; dance while you can.

Dance, dance, for the figure is easy,

The tune is catching and will not stop,

Dance till the stars come down from the rafters;

Dance, dance, dance till you drop.

October, 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—

- October 20-22** ***Autumn Harvest Festival** at Fresno State University. Warm-up party from 8-10 on Friday night with Drew Herzig. Saturday Institute, Kolo Hour, and Festival Program. Sunday afternoon exhibitions and dance program followed by dinner and afterparty. Contact Gary Hughes at 559-439-1416 or Fran Ajoian at 559-255-4508 for details.
- October 20-22** **Gypsy Camp North** at Sierra Club's Clair Tappaan Lodge. Cost \$41.00 per night—includes three meals a day. \$82.00 plus tax for the weekend. Some chore sharing required. Registration: 1-800-679-6775; for dance info: Barry Moore 916-536-9809, balkanbarry@earthlink.net or Lorraine Biner 916-687-7398, binerlo@frontiernet.net
- October 21 & 22** **Croatian Heritage Month. The San Francisco Croatian Festival.** Adults \$15, Children Free. Bring the whole family for two days of fun, enjoyment and culture. Vela Luka Croatian Dance Ensemble will perform and offer participatory workshops for all. In addition to great music, performance, dancing and singing, there will be Croatian films, food and informative workshops about Croatian culture. Croatian American Cultural Center, 60 Onondaga Avenue San Francisco, CA 94112 www.CroatianAmericanWeb.org 510-649-0941
- October 27-29** ****Camp Hess Kramer workshop weekend "Camps Review"**. Beverly Barr, Loui Tucker and Samy Makar. Malibu. For information call Irwin Barr 310-202-6166 or 310-478-6600.
- November 24 and 25** **55th Annual Kolo Festival. New location!** Featuring Yves Moreau, John Morovich, Dennis Boxell and Chubritza. Croatian American Cultural Center, 60 Onondaga Avenue, San Francisco. More information about other bands to come. **Save money with Pre-registration**, contact Marion Earl, dancespyrte@yahoo.com or 831-338-4484 eves and weekends and 650-793-1166 in the daytime. For other information contact: balkantunes.org/kolofestival or Sharen Nyberg at sharen10@yahoo.com or call 510-266-0560.
- March 9, 10 & 11, 2007** ***Camellia International Folk Dance Festival.** Featuring Lee Otterholt, Balkan, Hilde Otterholt, Hawaiian and Lee and Hilde, Norwegian. Chubritza will provide live music. Sunday dance concert. www.folkdance.com/sacramentocouncil
- May 25-28, 2007** **Strawberry Statewide.** The South is hosting next year's event on Memorial Day weekend in Oxnard at the Oxnard Performing Arts and Convention Center. Oxnard is renowned for its delicious STRAWBERRIES, and the world famous Strawberry Festival is held there the weekend before Memorial Day each year. We hope we can be as successful as the North was this year. Details about registration, hotels, parties, teachers and other information will be published as soon as they become available.

*denotes Federation events

**Federation South

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



Attracting Young Dancers

By Loui Tucker

Recap—In a previous article I set out what I thought were some of the reasons for the decline in membership in our dance clubs and classes. I believe that, unlike when international folk dancing was first popular, our biggest obstacle now is increased competition:

1. If people are looking for dance, there are lots of other dance classes.

2. If people are looking for exercise, folk dance doesn't work for them. Folk dancing may be fun, and social, and low-impact, but for the exercise addict, folk dance is not a very efficient way to burn calories.

3. If people are looking for a mate, on-line dating and specific dating services are more effective.

We are particularly interested in attracting younger dancers. It is a popular topic around dinner tables and late night coffees; it is the subject of newsletter articles and roundtable discussions. I have suggested that, instead of talking only to ourselves, we need to talk to young people and young dancers. We need to have a dialogue, not a monologue.

What follows is the result of both discussions with young dancers with whom I have contact, as well as my own observations. I hope they provide food for thought and exploration.

Make it a bargain. Many young people I've spoken to are on limited budgets. They are still in school, are working on the bottom rung of the job ladder, are still living with their parents or sharing expenses with roommates, or are saving for an apartment of their own — you know what it's like. They are looking for cheap regular entertainment or they are waiting to spend their money on one special BIG ticket item. Paying \$8 and up for a few hours of dancing is asking a lot of their wallets.

Folk dance clubs would be wise to offer reduced rates for students and other young people they want to attract. If you can't afford to let dancers under age 25 in for free, consider creating coupons that give one or two classes for free if you pay for ten classes in advance. Print a stack of two-for-one coupons (two people for the price of one or two classes for the price of one for anyone under 30) and make sure they are on a table at every festival, dance concert, dance-related movie, etc.

If you want water, go to a well. Most young people I have spoken to admit to being lazy. They confess they won't go out of their way to investigate a new activity, but if the activity comes to them, that might get their attention. We should be creating opportunities to get in front of groups of young people either as instructors or performers.

Is there a teen center in your area? Are there youth groups in the local churches and synagogues? Are there other dances classes (junior colleges, dance studios, colleges and universities) in the area where young people are already dancing?

What might happen if a folk dance teacher connected with a local dance junior college where jazz dance classes were being taught and asked to do a one-day presentation on an "alternative dance form?" What might happen if a folk dance teacher offered free classes at a local teen center, with the goal of putting on a short performance? What would be the

reaction of a group of young tap dancers who saw performance of Florecica or Giusevka Racenica? How might a college ballroom dance class respond to Maple Leaf Rag or some Hambo variations?

Put on a show! Almost every school has sports teams, cheerleaders, a marching band, a choir, an orchestra, and they put on school plays and musicals. Remember the old Judy Garland-Mickey Rooney movies? Adults may focus on academics and test scores, but for students, schools is a chance to belong to a team in order to compete and perform.

We can't do much to make folk dancing competitive, but we can make it an opportunity for performance. Al and Teddy Wolterbeek in Shingle Springs, California, have proven how potent this kind of program can be; Ruth Fromstein in Madison, Wisconsin, has created a similar program that has been very successful. Their students start out performing and end up in our dance groups.

The process begins with finding a place to perform — a local festival like Oktoberfest, or an upcoming church social, or a city-sponsored holiday celebration. Many retirement homes and senior citizen centers welcome small groups willing to put on a show.

Publicize your auditions in places where teens are already dancing — jazz, tap, ballroom, ballet, and hip-hop classes, the high school's drama club or classes, the local teen centers. Advertise that you need three boys and three girls for a performing group. Hold auditions and see who shows up.

Need rehearsal space? See if you can meet an hour before your local dance group meets. Maybe the facility where you'll be performing will let you use one of their rooms for rehearsals. If the weather cooperates, you can meet in a local park.

Teach your fledgling performers some challenging couple dances and/or flashy circle dances with exciting music. Include an impressive move or two (I'm imagining a Croation dance or perhaps Cumberland Squares with the fast basket hold in which the girls can lift off and appear to fly!). You don't need fancy costumes — just have them all wear black pants or a skirt with a bright, solid-colored top.

Once you've got the seeds planted, the group can grow into a local tradition with senior and junior squads, out-of-town trips, and alumni who return to teach and encourage the new recruits.

The "birds of a feather" problem. Teens are no different than the rest of us. Give a group of 30 people some time to stand around and they will generally break up into sub-groups based on age, ethnicity, or gender. Face facts: we all tend to socialize with people like ourselves. It's a rare bird over the age of 60 who wants to spend lots of free time with a large group of 20-year-olds. Why do we expect a 20-year-old to leap at the chance to spend their free time with a group of aging dancers?

But there is a way out of this conundrum. The event I heard about was called BYOYD — Bring Your Own Young Dancer.

Everyone in the dance class committed to bring just one young person dancing on the same night. The dance club typically had 20-25 people. That one special night there were 45 dancers and twenty of them were under 30 years of age! While one or two young people will have a hard time fitting in to a group where everyone else is twice their age or more, a group

of 20 was substantial enough to stand alone, interact, and raise the interest level.

The club members said they used all kinds of strategies to get their Young Dancer to attend. They invited young co-workers, neighbors, and church members. One man said he approached his favorite waitress at a restaurant he frequented, and a woman asked the bagger at the local supermarket who helped her with her groceries! A few included dinner and transportation in the invitation – anything it took to get them there.

Not all of the young people who attended that night came back, but some of them did – and a few later brought a friend. In my last contact with the group, they reported that, 18 months later, seven of the original twenty are still dancing with the group, and three more have joined.

Trickery, subterfuge and bribery! My mother used to trick me into reading books. If my mother picked out a book and told me she thought I'd enjoy it, I would often turn my nose up at it. "Fine," she'd say. "You don't have to read the whole book. But I'll give you a quarter if you read just the first chapter. After that, you can return the book." Of course you know what happened. I read the first chapter, got the quarter, and finished the book because by then I was interested in the story and wanted to find out what happened.

I know of young man who found his way to dancing because he'd gotten into trouble at school. His mother decided that she could not trust him to stay home alone, so she took him everywhere with her – including her dance class. He sat in the corner and pouted for the first month, but he eventually decided that one of the dances looked like fun and didn't seem too hard and nine years later he teaches an Israeli dance class in Southern California.

Two dancers who were parents of a young boy told him repeatedly, from the time he was six years old, that he was not old enough to join them at their once-a-week dance class. "For now, you will have to stay home with a babysitter, but maybe next year." They practiced their favorite dances in the living room and on the patio where he could see them and hear to the music, but dance class was held just out of his reach. On his tenth birthday he asked if he could finally, this year, please go to the dance class with them. They finally relented and said yes. He gobbled up dances like they were candy at a forbidden candy store!

I'm not sure either of the above situations can or should be duplicated, but I shared these two examples to emphasize that we need to be creative and persistent. It's going to take multiple exposures as well as different methods and campaigns.

We can't use the "But I've got a full-time job!" excuse. We can't wait until we're retired to take up the challenge. We need to connect with teens and young people NOW. We need to expose young people to international dancing so they can catch the bug like we did!

Welcome new member

Membership chairman Sidney Messer reports the following new member:

Burt Levy, Berkeley, CA

Preserving Sound Recordings

Reprinted with the permission of Ron Houston, editor, *Society of Folk Dance Historians*. FDHist@yahoo.com

You ought to know:

Recently, an article about preserving sound recordings made the rounds on the Internet. Preservation can be complicated. Because the brief article might mislead in some respects, you should know:

1. Many CD-R and DVD manufacturers ignore longevity, specifically, longevity of the coating layer on the side that you write on or put a label on to identify the disc. Chemical decomposition doubles for each 10°C increase in temperature, so **keep your discs cool**.

2. The ink in some felt-tipped pens dissolves that coating layer. **Use CD/DVD pens** for CD/DVD labeling.

3. When the coating layer fails, the aluminum reflecting layer oxidizes. **Use true "gold on gold"** CD-Rs and DVDs, not those with just gold dye. Mitsui used to be the only manufacturer of "gold on gold" CD-Rs and DVDs, but I would be happy to know of others.

4. CD-R and DVD dye is light sensitive, which is why CD-Rs and DVDs work in the first place. So **minimize exposure to light**, specially to UV light from sunlight and fluorescent.

5. To avoid loss from natural disasters, **burn backup copies** to be stored in another building as far away as possible.

6. Magnetic tape and discs demagnetize slowly over time. Tapes delaminate, even if kept perfectly dry. In my opinion, **magnetic storage is a very short-term solution**.

7. The storage standard for the sound itself depends on your needs.

7a. For most research, or for simply learning tunes, mp3 will do. In fact, many older folks *prefer* to hear the compressed mp3 sound because of its artificial "brightness" that compensates for aging ears that have lost sensitivity to high frequencies.

7b. For most casual listening, CD standard of 44,100 samples per second at 16-bit resolution pleases all but the most demanding ears.

7c. But for true archiving, you'd want at least 96,000 samples per second at 32-bit depth. Note: for archival fidelity and longevity, **nothing beats the phonograph record**. Most of us, however, know the logistical problems with records: weight, bulk and fragility.

A fundamental tenet of archival enterprise says: "you will *never* have time to process material twice." So **define your needs** and **digitize once**, to the highest standard you might ever need, on "**gold on gold**" CD-Rs or DVDs or some other optical format, and **store copies offsite**. If you have questions or additional suggestions, please share them with me.

Lord Byron (1788-1824)

Did ye not hear it?---No, 'twas but the wind,

Or the car rattling o'er the stony street;

On with the dance! let joy be unconfined;

No sleep till morn, when Youth and Pleasure meet

To chase the glowing Hours with flying feet.

FRESNO AUTUMN HARVEST FESTIVAL PROGRAM

SATURDAY	OCTOBER 21, 2006	SUNDAY	OCTOBER 22, 2006
ŠETNJA	Serbia	VRAPCHETO	Bulgaria
APAT APAT	Philippines	KOROBUSHKA	Russia
BUFCANSKO	Macedonia	ÎNÎ VITUÎ	Romania
HOFBRAUHAUS LÄNDLER	Germany	MAPLE LEAF RAG	USA
INSTITUTE DANCE		DEDO MILI DEDO	Macedonia
LITTLE MAN IN A FIX	Denmark	SWEDISH-FINN MIXER	Sweden
OPINCUTA	Romania	DIVČIBARSKO KOLO	Serbia
KARAMFIL	Bulgaria	LA BASTRINGUE	French Canada
ALUNELUL	Romania	INSTITUTE DANCE	
DAS FENSTER	Germany	DOSPATSKO HORO	Bulgaria
JOVE MALE MOME	Bulgaria	POSTIE'S JIG	Scotland
KÖRCSÁRDÁS	Hungary	STRUMIČKA PETORKA	Macedonia
TROPANKA (Moskoff)	Bulgaria	WESTERN TRIO MIXER	USA
CLOVER OF MERIONETH	Wales	SOMOGYI KARIKÁZÓ	Hungary
GODEČKI ČAČAK	Serbia	INSTITUTE DANCE	
HOREHRONSKY CHARDAS	Slovakia	DOUDLEBSKA POLKA	Czechoslovakia
HAMBO	Sweden	SYRTOS	Greece
ARAP	Macedonia	PICKING UP STICKS	England
INSTITUTE DANCE		GOCINO KOLO	Serbia
LEVI JACKSON RAG	England	EREV BA	Israel
D'HAMMERSCHMIEDSG'S ELLN	Germany	CORRIDO	Mexico
LIPA MA MARYCA	Italy	HORA FETELOR	Romania
VLASKO (Moreau)	Bulgaria	BAL IN DA STRAAT	Belgium
OKLAHOMA MIXER FOR THREE	USA	TZADIK KATAMAR	Israel
MA NA'AVU	Israel	VOSSARUL	Norway
BOHEMIAN NATIONAL POLKA	Bohemia	BAVNO ORO	Macedonia
ANDRO RETOURNÉ	Brittany	ST. GILGEN FIGURENTANZ	Austria
ADA'S KUJAWIAK #1	Poland	BAONOPSTEEKER	Netherlands
JOC BĂTRÂNEȘC DIN NICULIȚEL	Romania	TANGO POQUITO	USA
STABBERINGLENDER	Norway	CIULEANDRA	Romania
SHIRI LI KINERET	Israel	ROAD TO THE ISLES	Scotland
RUSTEMUL	Romania	VRANJANKA	Serbia
ALI PASA	Turkey	NA'AMA	Israel
NUMERO CINCO	USA	ROBIN DDIOG	Wales
TINO MORI	Macedonia	BAL DE JUGON	France
PROMOROACA	Romania	RUMELAJ	Macedonia
MARI MARIKO	Bulgaria	KVAR ACHARAY CHATZOT	Israel

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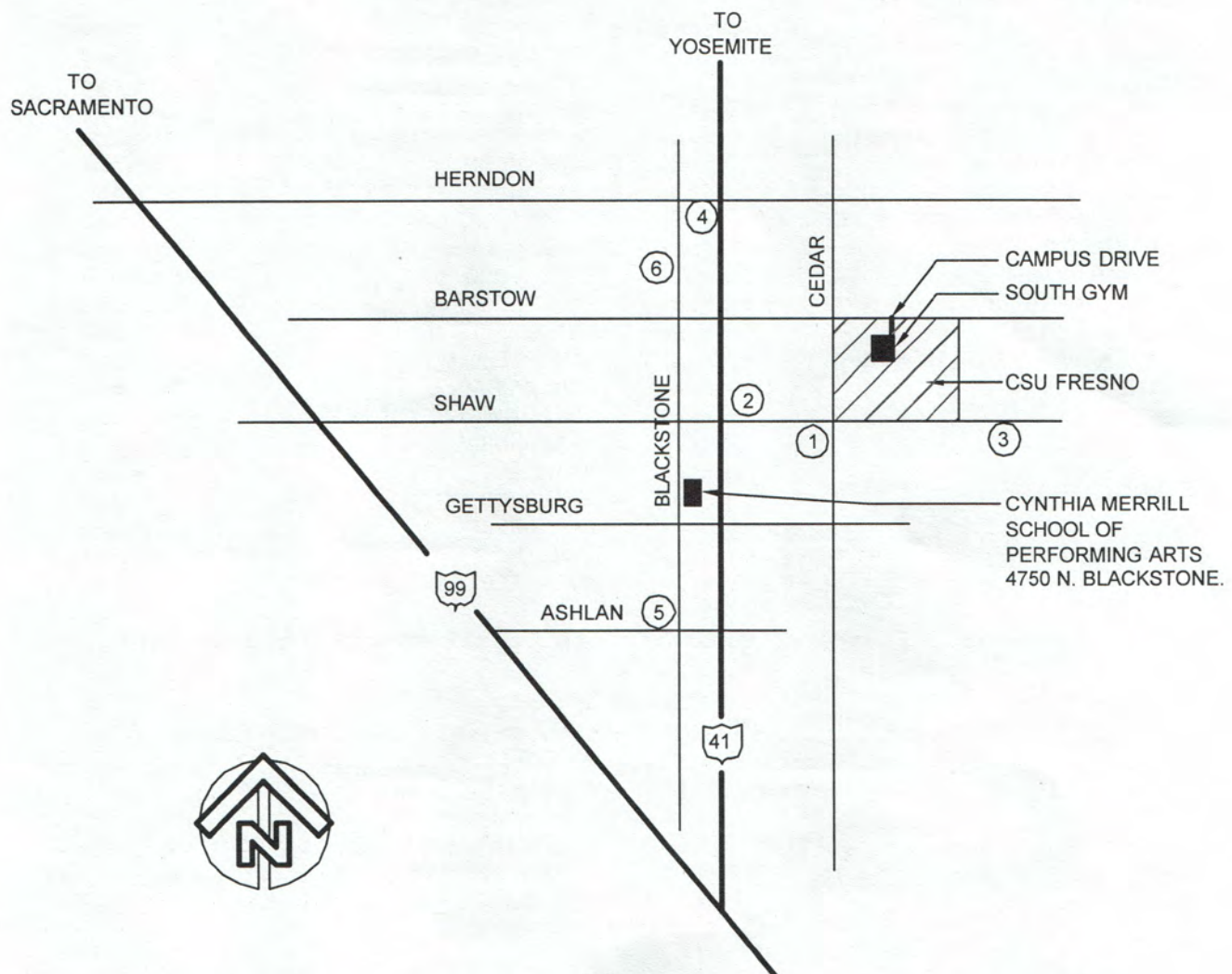
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Fresno Folk Dance Council, Inc.

For more information, contact Fran Ajoian at 559-255-4508 or
Gary Hughes, Council President, at 559-439-1416 or psychro9@msn.com

FRESNO LODGING AND DANCING LOCATIONS

The following is a list of nearby hotels and the distance to the dance location at California State University, Fresno. Room prices should be verified and you will need to ADD 12% room tax to the room rates.

- | | |
|--|---|
| <p>① Piccadilly Inn (0.8 miles)
4961 N Cedar Ave. (at Shaw)
\$96 per room, mention "Folk Dance"
559-224-4200</p> <p>② Ramada Inn (2.4 miles)
324 e. Shaw Ave. (at Fresno Street)
\$99 single, \$109 double
559-224-4040</p> <p>③ University Inn (1.5 miles), formally Super 8
2655 E. Shaw Ave.
\$60, 1 to 4 people
559-294-0224</p> | <p>④ Red Roof Inn (3.7 miles)
6730 N. Blackstone Ave. (at Herndon)
\$60 single, \$75 2-people, 2 beds
559-431-3557</p> <p>⑤ Motel 6 (3.9 miles)
4245 N. Blackstone Ave. (near Ashlan)
\$52 single, \$58 double
800-4-Motel 6 or 559-221-0800</p> <p>⑥ Econo Lodge (3.3 miles)
6309 N. Blackstone Ave.
\$69 single, \$79 2-people
559-439-0320, 800-439-3550</p> |
|--|---|



FRESNO AUTUMN HARVEST FESTIVAL SCHEDULE OF EVENTS

Fresno's 58th annual festival will again be held at California State University, Fresno. However, before the weekend starts, we will have a warm-up party at Cynthia Merrill's School of Performing Arts on 4750 N. Blackstone, just 0.3 miles south of Shaw Ave. Park in back of the building and enter through the back door. We will do requests and Drew Herzig will be there to teach us some dances. A small donation will be asked.

There is free parking on the weekend. Enter Campus Drive from Barstow Avenue and park in Lot "L" or "K" which will put you about 300 feet from the dance floor in the South Gym. RV parking is available.

The Saturday Institute will feature couple and non-partner dances presented this sweltering summer at UOP Folk Dance Camp. I attended this year after being absent for 17 years. The most common question asked of me was why we schedule our festival on a weekend that interferes with other scheduled events. Our festival has quite a history, and more times than not, it has taken place on the third weekend of October. So perhaps that question needs to be directed at "others."

Forty-five minutes of request, line dancing precedes the general festival dancing on Saturday evening. There will be Exhibitions on Saturday and Sunday, and all general dancing on Saturday and Sunday is FREE.

As the Festival winds down on Sunday afternoon, we will meet for dinner at Carrow's Restaurant, followed by an all-request, after-party at the Cynthia Merrill School of Performing Arts.

On a sad note, Mary Kehoe, who has danced with us for about 27 years, passed away in late August. She was the lady that had an English accent and was always very pleasant and supportive of our dance events. She served as the Secretary for the Folk Dance Council for about as long as I can remember. Her contributions to our folk dance community will be greatly missed.

Friday, October 20, 2006

WARM-UP PARTY (with Drew Herzig) at Cynthia Merrill's 8:00 p.m.
The Fresno Council will furnish food.

Saturday, October 21, 2006

REGISTRATION for INSTITUTE, Room 133 1:00 p.m.
INSTITUTE – Teaching, Room 133 1:30 – 4:30 p.m.
KOLO PARTY (by request) 7:00 – 7:45 p.m.
FESTIVAL DANCING, South Gym 7:45 – 11 p.m.
EXHIBITIONS 8:00 p.m.

Sunday, October 22, 2006

NORTH – SOUTH MEETING, Room 133 10:00 a.m.
FEDERATION ASSEMBLY MEETING, Room 133 11:45 a.m.
FESTIVAL DANCING, South Gym 1:30 – 5:00 p.m.
EXHIBITIONS 2:00 p.m.

After Festival Events:

DINNER at Carrows 6:00 p.m.
AFTER PARTY DANCE at Cynthia Merrill's Following Dinner



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Gypsy Camp North

at

Sierra Club's

Clair Tappaan Lodge



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Sponsored by The Sacramento Folk Dance and Arts Council

Hosted by Sierra Club's Clair Tappaan Lodge



Join us as we follow the Gypsy Trail up to our Gypsy Camp retreat in the woods for a weekend of eclectic social dance workshops, afternoon hikes, lively meals, and colorful nightly parties featuring request dances from all around the world, both partner and non-partner, beginning and experienced.

When: October 20 – 22, 2006

Where: Sierra Club's Clair Tappaan Lodge*

Cost: \$41/night - Includes three meals a day – That's \$82 plus tax for the weekend. (Two chores are required per person per weekend - some meal prep help, serving, cleaning up, etc.)

Bring: Sleeping bag, towel, wash cloth, toiletries, and comfortable shoes for dancing. Leather soled shoes are best if you have them. Pillows and pillow cases are available if needed. Please bring a snack to share for the dance parties. Optional: something "gypsy" to wear at the parties.

Schedule: (Times are tentative.)

FRIDAY – **Dinner** – 6:30 PM ***Dance Party** – 8:00 PM – 11:00 PM

SATURDAY – **Breakfast** – 8:00 AM ***Dance Workshops** – 9:30 AM – 12:30 PM ***Lunch Break** – 12:30 – 1:30 PM * **Dance Workshops** – 1:30 PM – 3:00 PM * **Optional Hiking** – 3:15 PM – 6:15 PM – Hike on your own or with a Sierra Club guide at an additional cost of \$5/person. * **Dinner** – 6:30 PM ***Dance Party** * 8:00 – 11:00 PM

SUNDAY – **Breakfast** – 8:00 AM * **Dance Workshops** 9:30 AM – 12:30 PM ***Lunch** – 12:30 PM

Registration and additional lodge information: Call Sierra Club's Clair Tappaan Lodge 1-800-679-6775.

For dance information: Contact Barry Moore at 916-536-9809/balkanbarry@earthlink.net
OR Lorraine Biner at 916-687-7398/ binerlo@frontiernet.net

***Sierra Club's Clair Tappaan Lodge** - Clair Tappaan is located at 7000 feet in California's Sierra Nevada. It's 45 minutes west of Reno and 2 hours east of Sacramento just off of Interstate 80. From eastbound I-80, take the exit for Soda Springs/Norden - old U.S. 40 - and go 2.4 miles east on Donner Pass road. The lodge is at 19940 Donner Pass Rd. (old U.S. 40). Look for our sign slightly up the hill on your left and the wide footpath leading up to the Lodge. Parking is available on either side of the road.

Life is fragile—it only takes a split second!

By Donna Frankel, 408-257-3455

Dear folk dancers. You haven't heard from me in a while and have seen me dancing even less. Since Statewide in May, I can count my folk dance sessions on one hand. It isn't a happy story, but one that happens more often than any of us would like to think about.

On June 14, I guest/volunteer taught for a friend's community college ESL (English as a Second Language) end of class party. Gloria matches each of her ESL students with a native English speaker, so her foreign students will have plenty of practice all year. This year her students were predominantly from Japan, China, Russia and Mexico, so she invited me to teach a dance at the party from each of those countries.

I rarely will pass up an opportunity to introduce a group to dancing, but this particular day I had a very tight schedule, so asked her to have a sound system set up for me and I'd only need to bring a CD. Due to budget cuts, this particular very large community college had let go three of their four audio visual technicians. The best he could manage was to tell me to use the sound system permanently set up in the college kitchen for the cooks to listen to, which was piped into our dance room at the student center.

Everything started out fine. Dance and music work very well with non-fluent English speakers, even though I verbalize all the steps and positions, because it is also so visual and rhythmic. With almost enough young men to go around, 28 students and nearly as many English native speakers sailed through Korobushka with smiles and laughter that was truly a joy to behold. When we finished, several asked to do it again, but I reminded them we had more dances yet—and I began teaching Ying Bing Wu. We were all ready for the music, so I dashed back to the college kitchen two rooms away. Out of the corner of my eye I saw one of the kitchen staff mopping the floor right where the music was set up. He had a huge bucket of soapy water and was wielding a string mop just as I took a single step toward the music. One step and I was down, my dress soaked, a bystander later said I hydroplaned as there was several inches of water on the linoleum covering the cement slab floor. I landed on my left elbow, and thought the crack I heard was my left wrist. I finally managed to get up, walked back to the class cradling my arm—hoping that there would be someone who could demonstrate the dance well enough if I talked them through it with the music? They were all looking at me; someone offered me a chair, another a water bottle.

An ambulance arrived a moment later, while the kitchen staff set out orange cones and two "wet floor" signs—too late for me, though. I had a student retrieve my CD and another packed up my things while the four paramedics loaded me on a stretcher. I asked one medic to use my cell phone to call the supervisor at my other college to cancel the class I was to sub for another teacher that afternoon, and to call and cancel my own class that day. Then I asked another medic to take my car keys and move my car parked in a 1 hour zone, explaining I needed to walk 20 steps to vote in a union election I was run-

ning in. They made the phone calls, but would not move my car or allow me to vote. In fact one paramedic laughed, saying he'd heard every excuse for not going to the ER, but no one in his 33 years as a paramedic had ever needed to vote on the way to the hospital. Another asked if I'd hit my head.

Then the real nightmare began. Suffice it to say, Emergency Rooms are not what they were even three years ago, according to the x-ray tech that discovered I had three breaks in my elbow bones. Cost cutting efforts mean there are plenty of volunteers and low level workers, but few doctors, x-ray techs and surgeons. It would take three days, being sent home four times before the necessary surgery took place—due to a lack of surgeons and far too many of us in line. Eleven weeks later, I am out of the casts and sling (an allergy to the foam on the sling made me break out into a painful rash), but unable to drive or dance. I am still on vicidan (synthetic morphine) around the clock but without a moment free of pain. I learned there were many kinds of pain: Resting pain, broken bone pain, pain from surgery, pain from swelling, sympathetic nerve pain and stretching (physical therapy) pain—all of which are very different. Instead of the dances I love, my days are filled with physical therapy, hand therapy, aqua therapy, nerve therapy, more x-rays, more doctors and next week an MRI. I've lost some of my dance courses when the district where I fell decided I could not teach dance with only one working arm and my husband was fired because he took off work to drive me back and forth until I got surgery (he filed a law suit with his former employer as this is an unfair termination). So instead of leading my dance cruise to Europe, going to Stockton folk dance camp and dancing all summer, I stayed home and did boring, painful exercises.

My story isn't all bleak. I am blessed that it is my left and not my right arm that was hurt—so I can email one-handed, water my plants, write a letter, brush my hair, etc. The accident could have been far worse—involving both arms, legs, back, head, etc. I have friends that take me to appointments, drop off meals, loan me their swimming pools to exercise in, drive me all over to shop, have lunch out, attend meetings, get to and from the dance classes I am still teaching, demonstrate in my classes, and many call and email me to keep my spirits up. I have learned that far more people over age 50 than not have had falls, illnesses and accidents with injuries that have greatly altered their lives and the lives of those around them. Yet they have learned to work through negative feelings, poor prognoses, etc. to defy the gloomy attitudes and dance again. The many who have reported this, often add that now they really dance for pure joy. As one man told me, "I used to folk dance occasionally if I felt in the mood. After the car accident, I was so happy to finally get my body working again, I dance at every opportunity. If I don't start out in the mood to dance, by the second song, the first greeting from a friend or just walking into a room of warm, positive dance folks, I am so very glad I came to dance." And so dear readers, dancing remains my motivation for going through PT (pain and torture—aka physical therapy), etc. I am greatly inspired by those of my generation and especially a generation or two older than me, who have returned to dance after major set backs—far worse than my injury, people who have had cancer, strokes, heart attacks and other terrible illnesses and injuries. My turn will come. This is a lesson in patience and gratitude.

Dance off the turkey!

Yves Moreau & Chubritsa Lead Kolo at new venue

Thanksgiving weekend, Friday and Saturday, November 24 and 25, means it's time again for one of the favorite of all festivals, the Kolo Festival.

This year there is a major change in venue. Kolo Festival will be held at the Croatian American Cultural Center, 60 Onondaga Avenue, San Francisco.

Kolo will feature one of the world's most noted Bulgarian dance authorities, Yves Moreau, for the 55th Annual Kolo Festival. John Morovich will teach both Croatian Dancing and singing and Dennis Boxell will teach Serbian dancing. John and Dennis will have one dance class each day and Yves will teach two classes each day. In another change from previous years there will be no repetition of the taught dances, each class will be different. Yves will teach intermediate Bulgarian dances in the morning and more advanced Bulgarian dances in the afternoon. The Croatian and Serbian dances will be easier to give everyone a chance to rest a little. By popular demand, and to help reinforce the teaching, the teachers will lead their dances in a review session each day after the last lesson. There will also be a singing class taught at least once a day. To avoid missing anything, it's advisable to sign up for the entire day of dancing and instruction.

Save money with Pre-registration—You save 25% of the cost of Kolo if you pre-register. Contact Marion Earl if you haven't already received a registration flyer: Marion Earl,

dancespryte@yahoo.com or 831-338-4484 eves and weekends and 650-793-1166 in the daytime.

Chubritsa, the popular band from Arcata, who has played at Stockton FDC, the Camellia Festival and various other camps and festivals, will lead off the evening parties. A local band will alternate with them. We hope to have a variety of smaller local bands also performing in the Kafana.

A new feature, started last year, is the band jam at 7:00 pm on Friday night, when the bands will play together in a Band Jam Session. The bands that play in the Kafana are encouraged to join in this as well. A full kitchen is available for the festival, and it's hoped that either lunch or dinner will be provided at a reasonable price.

The classes will start at 9:30 each morning and continue until 4:40 in the afternoon, with a break for lunch and a cultural corner. At the conclusion of teaching each day there will be a review of the dances taught. This will be followed with time for a leisurely dinner before the Friday evening Band Jam session and the evening party. On Saturday there will be a concert before the evening party. Dancing will start at 8:00 p.m. and go on until midnight.

Volunteers—There are a limited number of work exchange positions available. For door registration work exchange, or other work exchange possibilities contact Davida Munkres at 510-222-7025 or email: damunk@comcast.net.

For more information about Kolo contact Sharen Nyberg at sharen10@yahoo.com or 510-266-0560. To receive a pre-registration form contact Marion Earl at dancespryte@yahoo.com or eves and weekends 831-338-4484/days 650-793-1166.

A torrid love story about folk dancers, college students, sailing schooners and harbor life. Central to the story is a neighborhood Greek taverna where the proprietor dances with a dinner table clenched in his teeth, sucks up retsina and has a Zorba-like love affair with all his dancing customers. Yet, lurking there in this idyllic background is a dark secret which threatens to destroy them all.

Of Greeks, Virgins & Tectonic Jive

A Greek Tragedy on the Left Coast

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TANGO, ANYONE?

By Sidney Messer

Why in the world would anyone with a sore leg choose to attend the Stockton Folk Dance Camp? To learn to tango, of course!



After learning a little about its history, (see *Let's Dance!* May/June 2006), I decided why not. It looks so elegant when done properly, while at the same time so natural. It should be easy for an experienced folk dancer to blend right in.

In Stockton one week later: "Yeah - right!"

A murmur overheard on the dance floor:

"I found him so into himself in the tango.

He turned to his left.

When he turned back to the right

I was gone."

Murmur No 2:

I asked a woman what it was like to tango with another woman.

"It was so good," she responded, "I asked her to marry me."

Murmur No. 3:

Man: "Tango is easy. There's nothing to it"

His Partner: "He simply would not lead!"

It was quite an experience dancing with him."

In tango the man leads. No question about it. The woman responds. No question about that either. Occasionally she will find herself standing motionless, waiting for something to happen. Her partner has to move first and doesn't. It can be even more difficult for the man who has never before been concerned with deciding exactly what he will do next. But this is tango, and now he must lead his partner into what he wants her to do. It's all up to him.

Initially, the woman finds herself standing, held close in her partner's arms. A tango embrace is a warm safe feeling, she loves it. He, on the other hand, feels very much in control while at the same time more than a bit unsure of himself and his immediate future. She can do nothing until he decides to move. He stands holding her close. He has learned three, four, perhaps five dance patterns in rapid succession. So has she. Hers, however, are different moves entirely. Aside from a smooth floor they have nothing but the music in common.

He really has to begin now. The music is playing. Which pattern shall he start with? It has all become a blur. The music plays on. It offers no help. There is no fixed point at which one begins the tango. The dance simply begins when the man begins. How simple can it get?

Begin, already! Finally, a decision. They begin to move with the music. The woman follows her partner using her strangely different, yet uniquely blending footwork. It looks and feels marvelous. They do the chosen pattern twice, three times. They are delighted. He, the macho in charge, now finds himself trying to recall another pattern. Any other pattern.

Can he lead her smoothly into it? Perhaps. Who knows? But which pattern? They keep dancing. They repeat the old pattern once more.

He smiles at her while waiting for his brains to function. Suddenly he remembers, no one smiles when doing the tango. Now he knows why. He realizes there is a lot of time and practice ahead of them. Tango is a soulful, serious dance not to be learned in one session, not two, or three, or even more. Finally, they sweep into a new pattern. The music continues. They glide smoothly around the room. The music is wonderful. It is very much like the man. Macho. Intense. In charge. It glides smoothly ahead. It does what it wants. It pays no attention whatever to the dancers who must join with it whenever and wherever they can.

The result of it all is that at any given moment, if there are five couples on the floor, there will be five different expressions of tango in progress. The music itself may be considered yet a sixth expression in that it has completely ignored the dancers and is also doing its own thing.

The man's relation to his woman, her response to her man, their individual relation and response to the music, and the music's response to an unseen god causes one to wonder what can it be like in Argentina? It is true, the man in that country is the "Macho", but who exactly is the "Jefe"?

HELP! HELP!

Looking for 1 or 2 or 3 good people to learn the insurance procedures for the Federation.

A little history for perspective:

Frank and Elsa Bacher have been doing our insurance since 1991 when we changed from a private broker to United Square Dancers of America Insurance Program. With the private broker a small club paid \$150.00 per year; obtaining a certificate for an Additional Named Insured cost \$125.00 extra. Small clubs were in a real bind. With USDA at that time a small club of 12 or fewer paid \$32.00; there was no fee for naming an Additional Insured (and still isn't). The rate per dancer was a modest \$2.50.

At present: Frank is no longer doing insurance. So Elsa is doing it alone. Not a good plan for the organization.

Could your club dance without insurance? Probably not, as schools, churches, halls, vets buildings and camps all require users to be insured, most to the \$1 million level.

We are looking for a few good people to step forward to learn the procedures and participate in providing dance insurance. No insurance experience is needed. Frank and Elsa had only willingness to be "middlemen" record keepers and paper shufflers. This is an all year round job, very busy from October through January and sporadically throughout the remainder of the year. It requires attention to detail and timeliness.

Could this be you? Call Elsa 707-546-8877 or Vick 916-921-0955 or Louise 510-528-9168.

A Young Person's Essay on Folk Dancing

By Crista McGowan

(Crista McGowan wrote this article for a junior college class about her experience in dancing. She is a student of Loui Tucker and Loui edited it for length.—Ed)

Do you know Cobankat, Boreaesca, Roll Back the Rug, Dana or Eli Eli? If you don't, then come and join my community and I'll introduce them to you. Perhaps I'll even teach them to you. The community that I belong to is the Saratoga International Folk Dance Family. Most people who dance in my group tend to be older than I am. In fact, there are only one or two people my age.

What we all have in common is a love of dance. We come from very different lives. For example, one member is a professional painter, one is a fisherman, another a school-teacher, another a bicycle repairman, another an engineer. The one thing these very different people do is they come together to be a part of our dance community.

My community is trying to reach out to young people and entice them to join. "Why join?" you ask. "Folk dancing is for old people," you might think. But what will happen when the elderly are no longer able to dance? Will there be anyone left to dance? It is important to attract young people like me. If there are enough of us, we can dance until we are old too.

The leader is the person who knows the steps well and, if called for in a dance, can show off different steps. This means once you're a pro at a dance, people will let you be the leader. I have been the leader of the dance called Boreaesca. I lead the line and show dancers how to do my dance, and when to turn. One important benefit you can get from dancing is you get at least weekly or perhaps even daily exercise, depending on how many times you dance per week and how many of the fun, fast dances you do. As for me, I attend class every Thursday for two hours.

Another benefit that comes with being in a folk dance community is you get to know the other people around you and get together and talk about issues every time you meet at the dance class. Adony and I will talk about the Lemony Snicket books. Dick and I talked about how his Aunt Suzy was feeling while she was sick. Eventually this will make you feel like you are a member of a family.

Our community enjoys many special events. One evening we might have a Special Color Night where everyone who attends class that night has to wear something of a particular color, whether it's a purple shirt, purple scarf or purple pants. The class leader emails us to tell us what the special color is going to be ("This Thursday, everyone wear PURPLE!"). We also do theme nights like "Dress Like Twins" or "Wear a Tie" Night. The best costume wins a prize, which is usually a Blockbuster gift card.

Our dance community has a special language all its own. Many words come from other countries. The names of the dances come from different countries and cultures around the world such as Turkey, Greece and Romania. There are names for the special dance steps we do such as the grapevine, jazz box, triplets and cherkassiya. Sometimes during a dance people will yell "Hoo Hah" or yip or yell some kind of noise that would be appropriate in the culture the dance came from. This is encouraged to make the dance seem fun.

The price for these dance classes can range from five

dollars to ten dollars, but under certain circumstances they sometimes have a lower fee or let you come for free. Seniors and dancers on a low income sometimes get to pay less.

One reason there may be only older people dancing is that many started dancing when they were around twenty-five years of age, like I am now. Then, in the late 70s, the folk dance craze sort of died and new people stopped coming into dancing. Perhaps it was because other ways to entertain yourself and get your exercise became popular. Suddenly there were classes in aerobics and jazzercise for women, and jogging and running and gym memberships for men. Perhaps it was the popularity of computers, video games, video movies, etc. that made young people decide to stay home in front of their computers and television sets instead of taking dance classes.

I am writing this because I want to convince other young people to join my dance community. If you are reading this, here's what you need to do next: grab a friend, your dancing shoes and/or dance attire, get into the car and drive to a local dance class. Make sure your muscles are stretched out properly and join in the beginner dances because they are fairly simple. When you get tired sit down and relax. If you have made friends, have a chat with them. When the last dance is played, please think about going out to refreshments with some of the class members. It is lots of fun. If you are tired, please drive home safely, but think about coming next week.

Letters

We have received numerous compliments on the magazine lately. And once again, let me say that whatever the magazine is, it is the result of the fine people who give of their time and talent to write for the magazine. I feel a bit of a phony to be given credit for the work others do. I thank them all for the talent and imagination they exhibit. Whether good or bad, please continue to let us know what you think about our magazine.

—Editor

Hi Gary,

I enjoy Let's Dance magazine. Eileen is such a great writer, and the other articles are interesting too.

What prompted me to write and tell you this however, is the following: On the front page, don't you think it is Gorarce they are doing, in the photo with Erik Bendix.? It looks like it to me.

—Lone Coleman

Lone—You are right about Gorarce! The perils of putting together the magazine while still exhausted from Stockton.

—Editor

Hi Gary and Irene,

... I'm really impressed with what Gary has done to liven-up Let's Dance and get people writing interesting tidbits. All in all, a job well done.

—Carol Feige

Hi Gary,

Thanx for the good work on a great magazine!

—Diane Rusnak

Diane is an artist and has a dozen paintings on display at the Giorgi Galley in Berkeley through October 1.

Council and Club Clips

BERKELEY FOLK DANCERS. It's hard to believe that summer is over (I, as a Berkeleyan, consider September part of summer as the warmer days are usually in September!). I wish to take this moment to thank Mel Mann for organizing the Fourth of July and Labor Day at the Farm. My thanks also extend to Walt and Chris Lang for handling the music and dancing. And, of course, to Max Horn for hosting us and to June Horn for those yummy sticky buns. I'm glad that we were able to enjoy that tradition which is so much a part of summer in the Bay Area folk dancing world. Thank you, Max, June, Walt, Chris, Mel and Esther Mann. I know I speak for a good many dancers.

Our Beginners Class is going full swing. It is possible to still join them. Contact Claire and Al George at 510-841-1205 or algeorge@comcast.net

BFD is happy to be back dancing our Requests Nights on Fridays. Please join us from 7:45 to 9:45 PM. Of course, you are more than welcome to join us on the other evenings. For our new weekly class schedule please go to the *Where to dance* section of Let's dance.

Speaking of Request Nights, we do schedule one evening of Open Teach every other month. This month the Open Teach is October 27. Come and join us learn an interesting dance and stay for the rest of the evening as we dance to requests. For further information contact Ed Malmstrom, at 510-525-3030 or rtnews1@ix.netcom.com.

That's all at the moment for October. Happy Halloween!!
—Naomi Lidicker

MENLO PARK FOLK DANCERS. Please note the date change! The next party will be **October 21** and will feature the live music of **Zaedno**. The **November 18** party will feature live music with **Večernica**. 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.

Sacramento International Folk Dance and Arts Council— We are back in the swing of fall activities, including Oktober-fests and camp review sessions. We have about 25 member clubs with lots and lots of different kinds of dancing in the "greater" Sacramento area, including the very active foothills. We are already planning for next year's Camellia Festival, which will be an Otterholt extravaganza including all three of them! Save the dates: March 10-11.

Our incoming President, Barry Moore, has spearheaded a new activity for us. Called "Gypsy Camp North", it is the weekend of Oct. 20-22 at the Sierra Club's Clair Tappan Lodge in the Sierras. We are hoping to involve some Sierra Clubbers in dance and they are happy to have us use the lodge. All are welcome and the price is right at \$82 for the weekend: three meals a day for two days and nights. (Some chores are required.) Several teachers will be on board, teaching a wide variety of dances, many from Stockton Folk Dance Camp. In fact, two of our regular activities will be cancelled on that weekend: BBKM and Scandi plus Social Dances of the World. For complete information check our webpage at

www.folkdance.com/sacramentocouncil, or call Barry at 916 536-9809 (balkanbarry@earthlink.net) or Lorraine 916 687-7398 (binerlo@frontiernet.net).

We had a quick visit by Jaap Leegwater and his son, Lubo, who were in town for an arts school workshop where Jaap was teaching. He visited the Calico Dancers, whom he used to teach. He is looking forward to being back next year and doing a cameo appearance at Stockton Folk Dance Camp's 60th blowout.

We are intrigued by a new "World Dance & Music Festival" planned for next year by the City of Sacramento. It has lots of big sponsors and looks to be very ambitious. Stay tuned.
—Barbara Malakoff

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

Autumn Harvest Festival Comes to Fresno

The Autumn Harvest Festival will be held October 20-22 at Fresno State University. A Warm-up party will be from 8-10 pm on Friday night with Drew Herzig. Saturday will have an Institute, Kolo Hour, and Festival Program. Sunday will have afternoon exhibitions and a dance program followed by dinner and afterparty. Contact Gary Hughes at 559-439-1416 or Fran Ajoian at 559-255-4508 for details.

We anticipate that the dances to be taught will be three of Hennie Konings Russian dances including two couple progressives and some of Erik Bendix's (and possibly Lee Otterholt's) exciting non-partner dances.

Opa in the Desert II

Mark Your Calendar for October 27, 28, and 29th. Come join in celebrating our Patron Saint as Father Dimitri Pappas and the Panathenian Organization of St. Demetrios Greek Orthodox Church in Tucson, AZ host Opa in the Desert II Dance Symposium!

Come be inspired by the world-renown Greek Dance experts, Kyriakos Moisidis and Kostas Mitsis, whose passion and knowledge of Greek dance, along with the incredible sound of the Pangeos Band, and the kali pareia, will have you feeling like you're in Greece. It's an event you won't want to miss.

Details will be forthcoming but for now mark your calendars! For information email: paulfrangoulis@msn.com

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Woodacre, CA 94973-0548

The Lure of Balkan Dance

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"The truest expression of a people is in its dances and its music." Agnes De Mille

In the United States, Balkan dance has become increasingly popular and well known since the international folk dance explosion in the early 1900s; some would argue because of its emphasis on community and cultural values, while others would claim its infectious rhythms and distinctive music have inspired the attention. Still others might offer the immense stylistic variety and cultural richness within the myriad of Balkan dances, a unique occurrence for such a relatively small geographical area. Whatever the cause, Balkan dance forms are now used by both small church dance groups and mainstage companies such as the Mark Morris Dance Group in New York.

In Washington State, home of Balkan immigrants since before the 1800s, Balkan dance has become an important means of cultural learning and community identity. Traditional social dance became a popular form of Balkan folklore in the U.S. in part because its simpler forms were easy for immigrants to learn and spread, thus encouraging community involvement, while other folk arts such as storytelling or painting were not so widely known, commonly encouraged or materially available in the new country.

This characteristic inclusiveness of Balkan dance is what draws many dancers of varying ethnic backgrounds to Balkan circle and line dances in the United States. Balkan and Slavic dance groups in Washington can be divided into three general categories: broad social and folk dance groups, specific regional/cultural groups (e.g. Vela Luka Croatian Dance), and religious-affiliated groups (e.g. St. Sava Serbian Orthodox groups). Clearly, the Balkan dance floor houses complex social interactions, even social elements beyond the immediate dance. The breadth of influences which compose Balkan dance—ancient, Oriental, Rom, Western, and Slavic, not to mention the myriad of ethnic and cultural elements within any given Balkan nation—reveals itself in the emotions, histories, content and inherent beliefs of the individual dance forms. Balkan dance depends on this sense of collective endeavor and social interdependence to perform the dances as originally used in their village contexts.

As a gateway to one's ancestral culture, dance enables us to access that world without language barriers or economic issues, bringing strangers together by their common will to dance. Certainly, in many Balkan folk dance groups no one is excluded because of ethnic background. And because no partner is required, anyone who can follow a pattern may join in: a main draw for many participants in Seattle Balkan dance classes. Many dancers enjoy the circle dance form because it eliminates power struggles among partners by empowering all dancers to be part of a unified form. Of course, the blinding speed and technical virtuosity required of the more difficult dances is not so simple or easy.

While some female dancers might object that many flashy steps are usually saved for male dancers, women do have subtle methods of gaining audience attention and techni-

cal respect. Mark Morris, the Founder and Director of the Mark Morris Dance Group in New York and a former Seattle-area Balkan dancer points out, the showy all-male dances are generally intended as a competition for female attention, thus establishing women as the figures of power. And because a Balkan dancer is evaluated largely on grace and musical unity, as well as how they impart a sense of confidence and joy to the audience, female dancers can be equally valued as dance leaders and followers. As Greek dance researcher and instructor Yvonne Hunt argues, graceful female dancers can often steal the show from the "flashing and crashing" male dancers who have no relationship to the music.

Croatian *lindjo* dances offer a parallel example, often requiring male dancers to improvise and "show off" for the women. But Nicholas Petrish, a Croatian dance and folk art specialist from Anacortes contends, "In the villages, women are very critical of how men dance. They don't want to look bad with a bad male dancer, so there's a lot of pressure on the men to perform." Thus, women can refuse to dance with a man until he has proven his abilities, as happened to Nick at several village parties. Furthermore, all-female dances such as the *nevastinsko*—a Macedonian wedding dance led by the bride—allow female dancers to create their own camaraderie and style.

Balkan dance also has the power to teach cultural values and impart beliefs and a specific worldview to its initiates. Indeed, across the world we use dance as medicine, as ritual, as religion and social/moral training, as entertainment, as nationalistic and ethnic identity manifestation, and even as protest. For example, when a Macedonian boy learns a traditional warrior fighting dance such as the *komitsko*, he is taught the importance of pride and resistance which his ancestors displayed against the Turkish occupiers, evident in the posture and theme of the dance. Thus, the emotional expression, gender divisions and stylistic distinctions inherent in any culture's dances will be passed on as social education to children. Not only does dancing shape children's views about bodily "propriety," their distinctions between male/female abilities and roles, and their understanding of an individual's place within society, but dance can become an organ of social control through the establishment of such social norms.

Folk or traditional dance can also develop significant cultural ties to religion, particularly for young people. "Dance has gotten to be the biggest part of the youth [church] program," says Steve Teodosiadis, President of the St. Demetrios Greek Orthodox Church Dance Groups in Seattle. He believes young people are drawn to perform Greek dance because of the pure physical fun, the technical competition (St. Demetrios competes on the national level and also with native Greek performers), the strong friendships, and the encouragement of youth leadership.

It appears that Balkan dance must offer some unique and accessible cultural appeal to Americans—whether Balkan descendants or no—because of its growing popularity. Surprisingly enough, some American dancers and Balkan dance specialists believe that the popularity and cultural importance of Balkan dance in the United States today surpasses that of its

native lands. Due to a lack of government funding, national dance troupes sponsored by the state during the communist era (such as in Bulgaria, Romania, Croatia, Hungary) now find traveling and production costs overwhelming, while public interest has lapsed. Tourism remains a source of folklore support for professional groups, but native nationals may feel little connection to the more presentational flair, less familial style, universalizing themes and over-optimistic tones of such "spectacle" choreography. A related problem is the state or unofficial discouragement of traditional village and regional dances, in favor of the "national" dances presented by the state and professional folk ensembles.

Lari-anne Milosavljevic, founder of the Balkana Youth Dance Ensemble of Bothell, compares the contemporary Balkan notion of folk dance to American country line dancing and contends, "Traditional folklore is not valued, it's considered old-fashioned." Her travels in Croatia, Serbia, Macedonia and Bulgaria have shown that folk dance is rapidly losing ground to disco and Western rock. Other dance specialists agree that urbanization, the mass media prevalence with TV and film, and industrializing economies have led to decreased traditional village dancing, but contend that folk dance will not die out soon. "Peasant culture and village life change very slowly," says Ildikó Kalapács, Director of the Erdély Ensemble of Spokane, who explains that Western culture brings very drastic and rapid changes, while Romanian and Hungarian peasant cultures find it hard to adapt to and adopt so much new information at the same speed. These considerations of modernization and our rushed contemporary American lifestyle are what some scholars believe draw many Balkan dance participants in the U.S. Mirjana Lausevic argues that the association of folk dance with a peasant past and pastoral roots implies the link to "something 'earthy,' 'real' and 'true'" that Americans find especially attractive today.

With the history of immigrant culture in the U.S., Balkan dance can thrive here as a means of gaining knowledge of ancestral culture and ethnic heritage, and a sense of community. Certainly, wherever large groups of Balkan immigrant

populations grow, a desire to rediscover cultural history will lead their children to folk dance. The successful Hungarian children's group Kis Betyárok, the Balkana dance ensemble, and many children's church-affiliated dance groups—such as St. Sava Serbian Orthodox Church in Issaquah and St. Demetrios Greek Orthodox in Seattle—attest to this resurgence of interest among young people in Washington. Radost Ensemble members told me of the willingness of second-generation Balkan dancers—mostly children and teenagers—to join the group, how dance has become integral to their family life.

(Right: Children of Balkan immigrants in Washington State retain their heritage through dance and music.

These two girls are wearing folk costumes from Croatia. Photo from The Yugoslav in Washington State.



Thus, within the cultural "melting pot" of the United States Balkan dance offers its participants a specialized and intimate subculture, as well as a sense of cultural identity and belonging. Dance becomes a means of both building and maintaining a unique community through friendships and surrogate family. Radost Troupe members refer to their dance group as their "village" and family, and friendships between Balkana members last long after their dance connection. Clearly, joining Balkan dance means joining a lasting community for many who live in the U.S.



Dancing at a Stockton evening party: Toba Goddard, Karen Sandler, Erik Bendix, Bobi Ashley, Linda Lundgren, Karlene Stamos and Susan Wickett-Ford—Photo and caption information by Carol Feige

"HOW SHALL I KNOW YOU"

Revised 2-22-2005

How shall I know you? Let me, dance with you
Just, one short dance will fill me with clues.
What are your emotions? How does, your heart feel?
Your body will tell me your movements will show me
In one short dance I can know, a great deal.

Have you dealt with anger hatred or stress,
Or any other forms or kinds of bitterness?
And - too much, of your life hasn't felt very blessed...
I feel, tension in your arms and all thru' your shoulders
You feel---much like a rock or nearly like a boulder
But that is okay you can put it behind
Or at least reduce it and loosen its bind...
I hope - the hurts dissipate before you get, much older.

Are you so full of fear you don't want, to be near?
Is it, a challenge for you to be close to your peers?
Your spins will be timid and probably even slow
Well, that is ok---you are now dancing let some, new feelings flow...
And you will find the ones who like to have you near.

Are you cautious and on guard because, 'to trust' is quite hard?
I will feel---pushed away and this, won't feel like play...
I will hardly give a 'lead' and just let you, have your way,
Let us please not dance if you feel I might betray
There will be, other dancers who can make you, feel at play.

Are your arms un-bending like your own rigid thoughts?
Are your joints feeling stiff or tight---like hardened knots?
Well, you are now a dancer and learning new patterns
Throw the old patterns out way out beyond Saturn...
Allow, new thoughts and feelings become your new---internal patterns.

Is there a hurt within you that clutches like a vise?
That causes constriction from its overdue eviction,
Are you even aware that it lingers in there?
It is not worth having it is not worth the price,
Because, - your whole hurting self will feel---as solid as ice.

There are times, when I feel I can tell too much
During one short dance through the sensing of our touch.
There are even, those moments when I clearly realize
That what I often feel is confirmed in your eyes!!
Yet, in the very same way you can also feel---all of my disguise.

When I feel---your inner tenseness because our touch, is not blind
I hope that our dancing begins---to ease your mind.
When you touch my hand can you tell I understand?
I've had---moments like you... you are really quite grand.

And yet---You, are now dancing and you can let a lot go
You are quite divine you are 'light' with a Soul,
And you are certainly free to let more light flow
And the body will respond by feeling lighter, on its toes.

We have all had our moments of different kinds of grief
They might be long-standing or they might be only brief,
But we are now dancers and much---freer to express
Let us now, use our dancing to unburden, our stress.
Your body will be soothed
Your movements will be smoothed...

You will dance with more grace
Your heart will start to race... ..
Just for the joy of being part of you.
Yes...

That heart, inside of you can make you, feel new
It is truly amazing all, that it can do!

When our Spirits feel free our bodies move free
And lo and behold we can dance, smoothly.
And so...

May we be blessed with a tenderness
That erases all forms of inner bitterness. -

When I touch your hands may we both feel blessed
And when we dance, so grand may we truly feel blessed,
With a lingering peace from a sense of release
May our internal freedom continue to increase.

How shall I know you? Let me, dance with you,
The way that you move provides, an in depth view.
Your outer touch is so full of clues
They mirror your emotions and the very heart of you.

Billy Mac 3-4 thru' 3-14-2002

Revised: 2-22-2005

(Our thanks to Donna Frankel for sending this poem on to us and to Billy Mac for his permission to use it.)



The Story of the Tango

BY NANCY SINE
Stanford University

THE TANGO, contrary to popular belief, is not an element of Argentine folklore! Between 1855 and 1875, there arose in Andalusia a special type of song called the *Tango* which became very popular in this region and later diffused throughout the Iberian Peninsula. During its popularity a dance arose which was executed to this melody. At first it was danced by a woman alone; then later by one or more pairs. The men and women danced facing each other, marking the rhythm with their feet, and whirling. Both the man and the woman used castanets to complement the underlying beat. The dance began to lose its popularity about 1880, and one could see the beginnings of its decadence. But the song and music were sung and played until 1900. The fact that this song failed to acquire the popular favor to live on in its original form did not lead to total extinction, however. The Andalusian *tango* was adopted by the educated composers of the day, who included it in the musical dramas and stylized it.

Determining the music that was used to accompany this dance and the numerous verses is difficult. At the present time there is no record of the music anywhere and the people who danced this dance could not recall the various versions of the music, as it was some fifty years ago that this particular version was danced. They *did* remember the words to the verses and they are now on record. It is true that the Andalusian *tango* is found today in the more classical music of Spain, but this is not the original; that which was played in the *pueblos* and for such gay occasions as the Spanish carnivals.

These same popular Andalusian *tangos* were introduced in Argentina and were cultivated with the same intentions as in Andalusia, with the same music and the verses, and even sung by the youngsters in the streets. However, the transplantation was not complete in that many variations arose which were peculiar to the Argentine people. The rhythm, for instance, changed from that of the Andalusian *tango* to that of the *milonga*, a type of song that was very

old in the culture of Spain and found in almost all of the eastern part of South America. The accompaniment was about the same but the melody differed just enough to characterize its new location.

Then the Andalusian *tango* took on a new aspect, a new version, and a new rhythm, the *habanera*, a melody which originated in Cuba and with the *milonga* and the *tango* rhythms was intensely cultivated by the lower classes.

Outside Argentina, however, all three of these are found under different names and are popular with various classes of people, not necessarily the lower classes. In Argentina, all of them have fluctuated between the salons, the middle-class theaters and the ordinary dance halls. The *habanera* is the more artistic and cultivated of the three. The *tango*, *milonga*, and the *habanera* all have the same rhythm, this harmony being the unifying factor and the main reason for their confusion with each other. They were all popular at the same time and danced by the same people. The past century has been rich in songs for the salons, and they are all accompanied by this same formula or rhythm, with varying tempos.

The African Negroes who settled in Argentina gave the name *tango* to their musical instrument, the *tamboril* (drum). They called the *tango* the voice of the *tamboril*; two almost simultaneous beats on the drum head produce this sound. They also gave the name *tango* to their native dance, and its rhythm has also fused with the remains of the Andalusian *tango* to become the true Argentine *tango*. Here we derive much of the characteristic *tango* tempo as we know it today.

It is fairly well accepted that the Argentine *tango*, as differentiated from the Spanish or Andalusian *tango*, from which the present day *tango* is derived, was developed among the lower classes in Buenos Aires. This is particularly true in the ill-reputed "Barrios de las Ranas," the most disreputable section of that city, where it was first known as the *baile con corte*, "the dance with a stop."

The girls usually danced in very full skirts and the men wore the typical gaucho costume consisting of high top boots and spurs. Attempting to dance in this cumbersome outfit introduced several new movements into the *tango* which afterwards became peculiar to it. This dance was then introduced into cafes, and in order to exhibit a more dreamy effect, the people substituted the *habanera* rhythm to show that the dance was no longer the common *baile con corte*. It was at this time that it began to acquire the name of the Argentine *tango*, because it had cast off much of its European qualities, and the steps were practically all native to Argentina.

IN LONDON it was made into a dance possible for the ballroom and not much later was introduced in America by Maurice and Florence Walton. Society in the United States was warned to give it the cold shoulder, but found it such a captivating dance that there became a great demand for dance teachers who could give *tango* lessons. The *tango* of the pre-war period was quite a different dance from the *tango* we know today. It was danced to the *habanera* rhythm and varied widely in steps and figures. No one has ever tried to standardize the dance, and, therefore, it differs greatly with each country, people and instrument used.

The *tango* we know today is quite different from the original Argentine *tango* in music and in pattern. The *habanera* rhythm, with its definite musical pattern, gave way to the more subdued *milonga* rhythm. *Milonga* in a musical sense of the word is a class of Argentine songs sung by the *gauchos*. The steps to the dance were also changed and simplified, and it became possible to dance the *tango* on a ballroom floor like any other social dance, something quite impossible with the earlier form.

Is the *tango* a folk dance? There is some disagreement over this point but the majority of dance leaders seem to agree that it has earned the right to the folk classification and to its position as a favorite among people who love to dance.

(Reprint from the December, 1950 *Let's Dance*)

Folk Dance Scene

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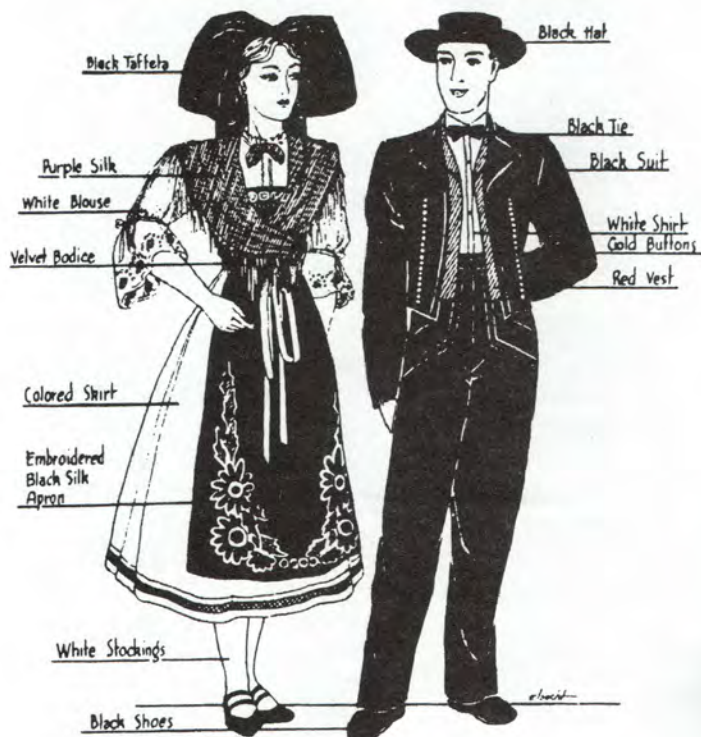


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FRANCE

MAN AND WOMAN FROM ALSACE



PEASANT COUPLE FROM VICINITY OF MOSCOW, RUSSIA

(Reprint of costume art from the September-October, 1949 *Let's Dance*)

Where to dance

Federation clubs—

SAN FRANCISCO COUNCIL

Chang's International Folk Dancers, Inc. Meets the first four Fridays of each month at the Lincoln Park Presbyterian Church at the corner of 31st Avenue and Clement Street, San Francisco. Teaching on the first two Fridays followed by general dancing, 8:00-10:30 pm., Third Friday is party night, 8:00-11:00 PM. Fourth Friday is **Family Folk Dance Night** at 7:00 pm, followed by general dancing, 8:30-10:30 pm. Contact Sidney Messer, 415-332-1020.

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

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

San Francisco Dance Circle. Meets every Wednesday, 10:00-11:30 am at the Harvey Milk Recreation Center, 50 Scott Street, San Francisco. General Dancing. Beginners welcome! Free. Contact Ann Colichidas at 415-902-7690. Easy parking. Public transportation.

MODESTO

NEW TIME! Every Wed. night—Modesto Folk Dancers meet at Raube Hall in Ceres. 7:00 to 10:00 pm. Cost \$3.00 per person. Contacts: Floyd Davis and Barbara Summers (209-578-5551 for directions)

NEW TIME! Every Friday night—Village Dancers of Modesto meet at Sylvan Elementary School auditorium, 2908 Coffee Road, Modesto. 7:00 to 9:30 pm. 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.

October 27, Berkeley Folk Dancers. Open Teach and Request Night. Live Oak Park Recreation Center, Shattuck at Berryman, Berkeley, from 7:30-9:45 PM. For information contact Ed Malmstrom, 510-525-3030

Weekly class schedules:

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

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

Wednesdays—Third Year, Judy Stonefield 510-655-3074 and Yaqi Zhang 510-525-1865

Thursdays—Beginners, Starts September 7, Claire and Al George 510-841-1205

Fridays—Requests. Contact Ed Malmstrom, 510-525-3030

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 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 fjttripi@juno.com

PENINSULA COUNCIL

October 14—Peninsula FD Council Party. 8 pm. \$6.00, free refreshments. Bring a little finger food to share. 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.

September 30—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 650-368-7834.

Menlo Park Folk Dancers Party—Note date change: October 21. Live music with Zaedno. 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.

October 28—Docey Doe FD—Potluck and Party, at Community United Church, at 1336 Arroyo Avenue, between Elm and Walnut Streets, San Carlos. Pot luck at 6:30 pm. Dancing around 8:00. \$6.00. More info? Call Bruce 650-368-7834.

November 11—Santa Clara Valley FD Party—Free refreshments, Only \$6.00 St. Bede's Church, 2650 Sand Hill Road at Monte Rosa, Menlo Park. 8:00 pm. Contact is Maxine or Don at 408-739-0500.

Tuesdays—Menlo Park Folk Dancers. Classes, International, Beg., 7:00, Inter. 7:30, requests 8:30 pm. Menlo Park Recreation Center, 700 Alma at Mielke, Menlo Park. Marcel Vinokur 650-327-0759.

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

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

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

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

FRESNO FOLK DANCE COUNCIL

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

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

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

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

Fifth Saturday Party 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.

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.

October 14, November 4, December 2

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.

Snap-Y Dancers (Sonoma). Telephone contact: Paul Smith 707-996-1467 or Theresa Kappes 707-938-4948. Vintage House, 264 first St. East, 778-0130. Sonoma, 95476. Every Thurs 7:00 - 9:30 p.m.

Balkan Dancers of Marin—Every Thursday. 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

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

SACRAMENTO

PONY EXPRESS DANCE CLUB Country-western, couple & line. First Saturday of Jan., Feb., Mar., Apr, May, Jun, Sept, Oct, Nov, & Dec. Lesson 7-8pm. Open dance 8-11:00pm. Arcade Creek Recreation & Park District Hall, 4855 Hamilton Street (I-80 & Madison Ave), Sacramento. Members \$5 & Non-members \$7. Contact: 916-212-4654 or cerponyexpress@aol.com.

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

TUESDAY

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

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

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

WEDNESDAY

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

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

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

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

THURSDAY

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

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

* **PAIRS & SPARES.** Beg. & Int. International, Rounds, Squares, & 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: 530-272-2149

* **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. 7:00-10:00 pm. Golden Palms Mobilehome Estates Activity Room, 8181 Folsom Bl., Sacramento. Contact: 916-428-6992

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

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

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

SUNDAY

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

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

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

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

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

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

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

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

VIENNESE WALTZ SOCIETY. Contact: 916-395-8791

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

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

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

Other groups and classes—

BAY AREA—

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.

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.

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.

International Folk Dance. City College of San Francisco, Fall 2006 starts Tues, August 22. 5:30 to 7:00 pm, beginning; 7:00 to 8:00 pm, intermediate and production. Contact Gail Barton 415-45205353# or the registration office 415-239-3285. www.ccsf.edu (search: dance)

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

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.

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

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

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.

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.

Friday Night Dancers. Samy Salsa Rueda and Robin Social Ballroom dancing at the Cubberly Pavilion. Lesson at 8:00, general dancing from 9:00 until midnight. \$7.00, students \$3.00 Robin Rebello, 4000 Middlefield Road, Palo Alto.

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—Australia and New Zealand: Dec. 22, 2006-Jan. 5, 2007. Donna Frankel, 408-257-3455, Donna@dancingcruises.com, www.dancingcruises.com

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.

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OF CALIFORNIA, INC.
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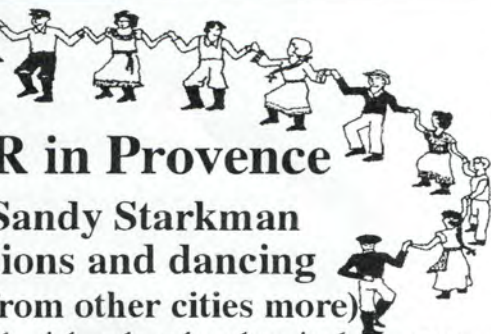


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