

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING ☞ APRIL 2019



Lee Otterholt entertained the crowd at Festival of The Oaks.

More photos of recent events on p. 6.

Photos by A. Partos

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Let's Dance!

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Editor: Loui Tucker

Email: editor@folkdance.com

153 Race Street, San Jose, CA 95126

News From Around The Bay: Contributions from clubs

Address change and membership:

Alicia La Fetra, Alicia@LaFetra.com

Assistant Editor: David Hillis

Federation Officers, North

President: Joe Croco, president@folkdance.com

Vice President: Marian Snyder

Treasurer: Laura Douglass, treasurer@folkdance.com

Recording Secretary: Clem Dickey, clem@acm.org

Editor: Loui Tucker, editor@folkdance.com

Website: www.folkdance.com

Facebook: www.facebook.com/FolkDanceFed

Federation Officers, South

President: Pauline Klak

Vice President: Diane Baker

Secretary: Leslie Halberg

Treasurer: Mindy Belli

Website: www.SoCalFolkdance.org

The Federation's **Promotion Fund** is available to Federation members and clubs, in the form of a grant or a loan, to promote a specific dance event or folk dance in general. Read more about this fund and download an application at www.folkdance.com under the **Services** tab.

The Federation's **Scholarship Fund** provides financial assistance to dancers wishing to attend dance workshops and dance camps. Read more about this fund and download an application at www.folkdance.com under the **Services** tab.

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Folk Dance Federation Treasurer
226 Alameda de las Pulgas
Redwood City, CA 94062

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Student rate \$25/year (26 or under and at least half time)
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Mail applications, renewals & checks to:
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To post dance event flyers on the Federation's website, email: webmaster@folkdance.com

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The deadline for *Let's Dance!* is the first day of the month prior to the date of publication. We welcome submissions, letters and comments from our readers. Please send to: Loui Tucker, Editor (editor@folkdance.com). Opinions expressed in *Let's Dance!* are not necessarily those of the Folk Dance Federation or of the Editor.

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WELCOME NEW FEDERATION MEMBERS

George C. Phelps – Valencia
Carole Scibienski – Woodland
Lillian Wang – El Cerrito

PRESIDENT'S MESSAGE

by Joe Croco

I would once again like to remind everyone to put **Sunday, April 28**, on the calendar. That's the date of the **Federation's yearly General Assembly** at San Francisco City College and everyone is invited to attend.

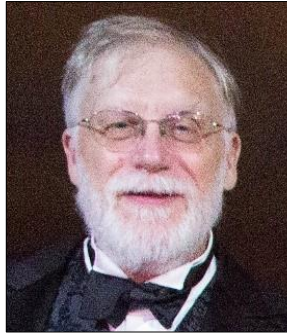
The current officers are running for re-election. Check the President's Message in the last two issues for the details. Nominations from the floor prior to the voting are accepted. Any member of the Federation can attend any Federation board meeting, but this General Assembly is the only meeting where individual members can vote.

After the General Assembly is the Blossom Festival, which is free because it is part of Bay Area Dance Week. If there is a budding dancer in your social group, bring them along!

I hope as you are reading this that you are making plans to attend **2019 Statewide May 31-June 2** at Pomona College in Claremont. Last year's Statewide in Sacramento was a great success, and I'm hoping we can help make the Southern Federation's Statewide a big success this year by attending. For more details, see p. 22.

With the summer camps coming up, it's time to apply for a **Federation scholarship** to attend the camp of your choice. Go to folkdance.com and look under the Services tab. Don't miss a great opportunity to attend a local dance camp because you're short of funds! Some years, we have had money unused in the scholarship fund, so I encourage you to apply soon.

See you on the dance floor!



If there is a budding dancer in your social group, bring them along!

FROM THE EDITOR

The *Let's Dance!* challenge.

Perhaps you have not been paying close attention. You may have missed three chances to win prizes in the *Let's Dance!* monthly challenge. There have been three challenges so far this year. In the January issue, Suzanne Rocca-Butler correctly identified the men in the photo on p. 21. She received free admission to the Heritage Festival. In the February issue, Lois Henderson correctly identified the two dance descriptions in the challenge that appeared on p. 11 and she received a \$20 gift card. Finally, in the March issue, Howard Young correctly identified the former name of *Let's Dance!* magazine in the challenge on p. 2, and he earned a \$20 gift card.

The challenge is in a different location in each month, so you can't just turn to the same page in each issue and find it. You'll have to read the magazine.

Sometimes the answer is in your own memory; sometimes the answer is on folkdance.com, and sometimes the answer is elsewhere in *Let's Dance!*. That's part of the challenge and, I hope, part of the fun.

Up until now, the winner has been the *first* person to email me the correct answer. It was pointed out that this was not especially fair because some readers receive the issue in the mail before others. In order to level the playing field, I'm going to take a page from the radio stations contests – "Caller #15 will have a chance to identify the mystery sound!" Each challenge will indicate what number in my email inbox you'll need to be to win the prize.

Finally, if you've read this far, you have found this month's challenge. Be the *fifth* person to email me with the name of the editor of *Let's Dance!* magazine for most of the 1980s (1978-1987 to be precise), and you'll receive a \$20 gift card.



Current nominations for officers for the Folk Dance Federation 2019-2020.

President: Joe Croco

Vice President: Marian Snyder

Secretary: Clem Dickey

Treasurer: Laura Douglass

Elections will be held Sunday, April 28, at the Federation's General Assembly at San Francisco City College. Additional nominations from the floor will be accepted at that time.

April 2019 Calendar of Events

We reserve the right to edit all submissions; we assume no responsibility for accuracy.

Send future events information to Loui Tucker, Editor, at editor@folkdance.com.

Additional events can be found at www.folkdance.com (Community tab).

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

- March 29-30 **CAMELLIA FESTIVAL.** Polish-American Hall, 327 Main Street, Roseville. \$10-\$40. Folk dance workshops, dance parties, and performances. Instructors are Lee Otterholt (Balkan) and Bridget Floyd (Irish Set and Ceili dances). Dance workshops Saturday afternoon; dance parties Friday and Saturday evenings. Info: www.folkdancesac.org and folkdance.com.
- March 30 **BALKAN PLUS FOLK DANCE PARTY.** Unitarian Universalist Church, 240 Channing Way, San Rafael. \$10. 7:30-11 pm. Bring a snack to share. Info: Gary at wildwood_press@comcast.net.
- April 6 **ANNUAL PETALUMA SPRING FOLK DANCE PARTY.** Hermann Sons Hall, 860 Western Avenue, Petaluma. 7:30-10:30 pm. First hour will be dancing to old and new recorded favorites followed by dancing to live music by Staro Vino. Info: cjay@horizoncable.com.
- April 13 **RUSSIAN DANCE WORKSHOP AND PENINSULA FOLK DANCE COUNCIL PARTY.** Garden House, Shoup Park, 400 University Avenue, Los Altos. 7-10 pm. \$10. Workshop with Tatyana Teodorovich 7-7:30 pm. Party MC'd by Lesley Bone and Hollis Radin. Info: hollisradin@pacbell.net.
- April 14 **ENGLISH AND SCOTTISH COUNTRY DANCE WORKSHOP AND PARTY.** St. Bede's Church Hall, 2650 Sand Hill Road, Menlo Park. 2:30-8:30 pm. Workshop alternating English and Scottish dances at all levels with David Newitt and Alan Thwigg. Potluck dinner 6-7 pm, followed by more dancing to live music by Susan Worland, strings, and Lyle Ramshaw, piano. Sponsored by Moveable Feet Club. Info: LucySChang@gmail.com.
- April 21 **INTRODUCTION TO FOLK DANCE, SESSION #4.** DC Dance Center, 1555 Washington Avenue in San Leandro (close to Davis Street exit off I-880). 1:00-2:30 pm. \$8. Free parking in the area, and it's a short four-block walk from the San Leandro BART station. Tell your wannabe-a-dancer friends, especially if they live in the East Bay. Info: dance@tangoandmoredance.com.
- April 28 **2019 BLOSSOM FESTIVAL.** City College of San Francisco, 50 Phelan Avenue, Wellness Center, 3rd Floor, Studio 301, San Francisco. 12:30-5:00 pm. It's FREE as part of Bay Area Dance Week. This afternoon includes a folk dance party, short dance workshops, and a dance performance by guest company. Folk Dance Federation General Assembly at 10:30 includes the election of officers for 2019-2020. All are encouraged to attend.
- April 30 **RAZZMATAZZ BAY AREA DANCE WEEK.** Monroe Hall, 1400 West College Avenue, Santa Rosa. 7-9 pm. It's FREE! Everyone is welcome to join us for an evening of folk dancing to celebrate the eve of May Day.
- May 2 **FREE INTRODUCTION TO FOLK DANCE.** St. Archangel Michael's Serbian Orthodox Church, 18870 Allendale Avenue, Saratoga. 7:30-10:15 pm. It's FREE as part of Bay Area Dance Week. Info: loui@loutucker.com.
- May 10 **ÉDESSA AT KOPACHKA - BALKAN DANCE PARTY.** Come dance to the exciting music of one of the Bay Area's premier Balkan dance bands. Strawberry Recreation Center, 118 E. Strawberry Drive, Mill Valley. 8-10:30 pm. \$15. Spacious sprung wood floor; lots of free parking. Please consider bringing refreshments to share. Info: president@kopachkafolkdancers.com or 415- 497-4890.
- May 11 **PENINSULA FOLK DANCE COUNCIL PARTY.** St. Bede's Episcopal Church, 2650 Sand Hill Road, Menlo Park. \$10. Pre-Party workshop 7:15-8 pm; dancing 8-10:30 pm.

FROM *LET'S DANCE!* EDITOR (Loui Tucker) and WEBSITE MANAGER (Kevin Greek):

The Federation website (folkdance.com) and *Let's Dance!* magazine are both part of the Federation, but they are managed by two different people. While we are in close communication, sending email to one of us about your upcoming event does not necessarily mean the other will know about it. If you want the folk dance community to know about your event, please let BOTH of us know about it.

Jim Gold International Tours: 2019-21



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ARGENTINA and CHILE: FULL! March 29-April 8, ext. 8-10, 2019

Led by Jim Gold. Buenos Aires, Salta, San Antonio de los Cobres,
Quebrada de Humahuaca, Mendoza, Santiago

ALBANIA and KOSOVO: May 7-19, ext. 19-21, 2019

Led by Lee Otterholt. Tirana, Durres, **Vlora Folk Dance Festival!**
Kruja, Saranda, Berat, Shkodra, Gjirokastra



NORWAY, DENMARK, SWEDEN: FULL! June 11-24, 2019

Led by Lee Otterholt. Oslo, Gothenburg, Helsingborg, Copenhagen

IRELAND: July 13-25, 2019

Led by Jim Gold and Lee Friedman.

Galway, Connemara, Aran islands, Doolin, Killarney, Kerry, Cork, Blarney, Dublin

ROMANIA: October 21-November 3, 2019

Klezmer and Folk Dance Tour. First of its kind!

Led by Jim Gold and Henry Sapoznik. Bucharest, Brasov. Bistritsa, Iasi

SPAIN: May 7-20, 2020

Led by Lee Otterholt. Malaga, Cadiz, Seville, Cordoba, Jaen, Granada

BULGARIA: August 2-16, 2020

Koprivshitsa Folk Festival Tour! Led by Jim Gold and Lee Otterholt.

Sofia, Plovdiv, Bansko, Veliko Turnovo and great Koprivshitsa Folk Festival

GREECE and the GREEK ISLANDS: October 10-23, 2020

Led by Jim Gold and/or Lee Otterholt. Athens, Nauplia, Sparta, Olympia, Delphi,
Meteora, Mycenae, and Epidauros Greek Island Cruise to Mykonos, Crete, Rhodes,
Patmos, Kusadasi (Turkey), Santorini Extension: October 23-25

GERMANY, AUSTRIA, LICHTENSTEIN, SWITZERLAND: June 16-29, 2021

Folk Dance and Yodeling Tour. First of its kind!

Led by Jim Gold, Lee Otterholt, and Lee Friedman.

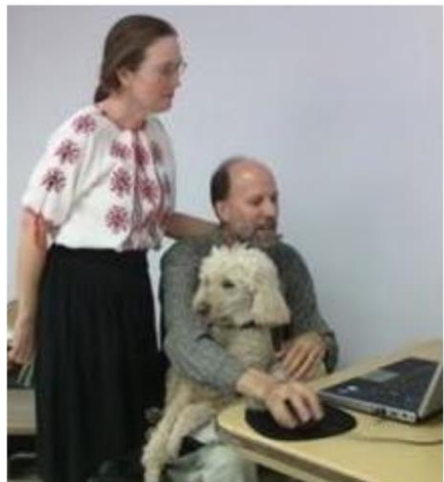
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THE FAMILY PHOTO ALBUM



Yvonne and Andre Couvillion (and their Goldendoodle, Joya) organizing the dance program at a recent event in Sacramento. *Photo by B. Malakoff.*



Dancing at the Peninsula Council's Afternoon Tea and Dance Party. *Photo by K. Kaye.*



Marija and David Hillis in perfect form at the Festival of the Oaks. *Photo by L. Tucker.*



Two of the four members of Ezterlanc, the Hungarian performing group that appeared at Festival of the Oaks. The other two dancers are on the facing page. *Photo by C. Dickey.*



Lee Otterholt danced at the Festival of the Oaks. *Photo by C. Dickey.*



The oldest and youngest of the dancers attending the Willits Small Ball shared dinner (and they are *not* related!). *Photo by M. Wolf.*

FESTIVAL OF THE OAKS – A Review

by Clem Dickey

About 140 dancers gathered in Berkeley on Sunday, February 10 for the 71st annual **Festival of the Oaks**, hosted by Berkeley Folk Dancers and the Folk Dance Federation. Rain was predicted, but never quite arrived. For most of the morning, the low winter sun streamed through the southern windows at the Live Oak Community Center, painting patterns on the floor.

Master teacher Lee Otterholt presented six dances in a morning workshop and, after a suitably warm lunch, the afternoon session featured, as is the custom, a pre-programmed list of about 40 dances, with the workshop dances and a few request dances interspersed.

Lee presented a grab bag of easily-digested European dances. He began with Ne Klepeći (“Don’t make noise,” Bosnia), familiar to some from Lee’s previous teaching at the 2016 Laguna Festival. The dance and music have a soothing but sad quality. Indeed, the lyrics are so sad that Lee recommended not reading them (but they were provided in the dance notes).



This youngster is Berkeley Folk Dancer Evelyn Kartini. *Photo by A. Partos.*

the fraction of Occitan speakers by roughly 80% over the 20th century. Meanwhile, Italian law has recognized Occitan as an endangered linguistic minority since 1999. Defiance of cultural obliteration is reason enough to enjoy this dance.

Next came two revivals: the two-part Serbian dance Ljiljino Kolo and the trickier Melnik (Bulgarian Macedonia). Melnik has a 7/8 meter and only eight measures, but the measures mix two rhythms: 3-2-2 and 2-1-2-2. Lee used playing cards to illustrate the two rhythms, but it took a while for them to reach my feet.

Lee’s final dance was the L’Homme qui Marche (“The man who walks,” Alsace). Alsace lies between France and Germany. It is administered by one of the two, determined by which has won the most recent war. This dance was modeled after 16th-century dances, and slow enough that even those of us with the most limited multi-taking skills might be able to pass the time of day with our neighbors.

Lunch followed the teaching: salad, Polish barley soup (which had been simmering aromatically in the adjoined kitchen since early morning), baguettes and brownies. After lunch, four dancers from Eszterlanc Hungarian Folk Ensemble presented a 10-minute version of Mezöségi, a classic Hungarian couple dance.

In a first for Festival of the Oaks, Lee’s teaching was videotaped and made available to the participants, accompanying the written syllabus. The video captured not only the teaching, but also Lee’s fascinating digressions and styling notes, and quite often the full circle of dancers.

Busuiocul (“Basil,” Romania) had faster and happier music. Three simple figures composed the dance: two stamping figures along the perimeter of the circle and, to rest the brain and feet, one figure of steps moving in and out of center.

The sole couple dance was Gatij Ed Goj (“Tickles of joy,” Italian Occitania), a slow waltz/mazurka mixer. Occitania was never a country but has been sufficiently popular as a language (Occitan) as to unnerve French governments into actively suppressing it. The Vergohna (“shame”) policy encouraged French Occitan school children to “Speak French, Be Clean,” reducing



Two of the four members of Eszterlanc, the Hungarian performing group. *Photo by C. Dickey.*

NEWS FROM AROUND THE BAY . . .

NORTH BAY – Carol Friedman

Come join us for our **Annual Spring Folk Dance Party** on Saturday, April 6, 7:30-10 pm at Hermann Sons Hall, 860 Western Avenue, Petaluma. The first hour will feature dancing to old and new recorded favorites, followed by a live music set of Bulgarian, Macedonian, and Greek music provided by **Staro Vino** (Greg Jenkins-clarinet and vocals; Mark Jenkins-percussion and vocals; Peter Bonos-trumpet, and Balder ten Cate-accordion and vocals).

For more information about classes and parties, contact Carol Friedman at 415-663-9512, cjay@horizoncable.com, or go to <http://carolfriedmanfolkdance.blogspot.com>.



Staro Vino – Peter Bonos, Greg Jenkins, Balderten Cate, and Mark Jenkins. Photo by C. Friedman.

RAZZMATAZZ – Marilyn Smith

Two years ago I brought my original vinyl folk dance records, which I had collected over a span of decades, to our **Razzmatazz Tuesday night folk dancing group**. The records were free for the taking. I was surprised when they disappeared very quickly! This year, during our winter break of drop-in, all-request folk dancing, our group experimented with a **retro all-vinyl night**. Using a turntable and a collection of folk dance records, dancers put on the record of their choice. There is something about the sound of the needle on vinyl that creates a certain nostalgia for the old days. I remember dancing to records that skipped in certain places, but we got used to dancing to them and would just skip through a step to stay with the music!

There is something about the sound of the needle on vinyl that creates a certain nostalgia for the old days.

On **Tuesday, April 30th**, we'll celebrate the eve of **May Day** as part of the **Bay Area Dance Week**. Guests are welcome to join us free of charge from 7-9 pm at Monroe Hall, 1400 West College Avenue in Santa Rosa. Refreshments will be served.

Our annual **Razzmatazz Folk Dance Weekend** at Mendocino Woodlands is May 31-June 2. There are still some spaces available at camp. A flyer and the registration form are available online at: marilynsmithrazzmatazz.blogspot.com. Staff: **Steve Kotansky** (Balkan dances), live music with Édessa and Christos Govetas, Cajun and bluegrass music with Thompsonia. The weekend features a singing workshop, a themed happy hour and live music parties both Friday and Saturday night.

BERKELEY FOLK DANCERS – Naomi Lidicker

The **71st Festival of the Oaks** on February 10, co-sponsored by the Folk Dance Federation, was a huge success. This wonderful festival was planned by Ruthie Gasser, Yvonne Provaznik and Marian Snyder and their hard-working committee members.

Lee Otterholt began with over 90 dancers on the floor, teaching an institute of six dances. After the delicious and hearty lunch prepared by the committee, the four members of **Eszterlanc Hungarian Folk Ensemble** demonstrated some fancy footwork, boot slapping, and much twirling in a Mezőségi. Berkeley Folk Dancers took this opportunity to acknowledge **Judy Stonefield** with an **Honorary Lifetime Membership**, our highest award for years of dedicated service to BFD. More dancers joined as the afternoon dancing began, for the grand total of 147!

The afternoon dance program included four dances from the institute, some requests, and two contras called by **Lenore Frigo of Redding**. During the party, the costume sale went on, adding to our treasury. New this year was the addition of **Maryclare McCauley** who videoed Lee's dances. Her videos on BFD's website, if you attended the workshop. [P.S. You can also read Clem Dickey's review on p. 7.]

BFD is participating in **Bay Area Dance Week**, sponsored by the Federation. Join us for selected free evening and afternoon classes. Please visit berkeleyfolkdancers.org for locations.

... AND BEYOND

SACRAMENTO COUNCIL – Barbara Bevan

Where do our new dances come from? The sources of our new dances are dance camps, festivals, workshops, travels, and even the internet. It takes special, talented dancers to learn the new dances, and then be able to share them with our dance groups. Not everyone can teach! It takes time, effort, and practice to be able to teach a new dance.

Our local dance teachers are enthusiastic and dedicated. I'm sure folk dance teachers in all areas fit that description. The rest of us reap the benefits of their efforts and abilities to teach us the new dances. One example of this process is **Toba Goddard** who has taught dances from Stockton Folk Dance Camp, Lyrids Festival in Vancouver, B. C., and several trips to Bulgaria, Georgia, and Albania. **Dragan Djordjevic** teaches us dances from his native Serbia and dances learned by attending festivals and workshops. **Yvonne Couvillion** brings us dances from the Heritage Festival, Festival of the Oaks, and the internet. **Denise Lucero** is the Energizer Bunny who teaches dances learned at all local festivals and workshops. **Barry Moore** is a Scandinavian enthusiast who also enjoys all types of dances. This list is not complete, but you get the idea. **Many thanks to our teachers!**

Speaking of festivals, I hope you attended the Camellia International Dance Festival, March 29-30 at the Polish-American Hall in Roseville. Lee Otterholt taught Balkan dances and Bridget Floyd taught Irish set and ceili dances. **Now you have some new dances to teach to your groups!**

SAN FRANCISCO DANCE GROUPS – Linda Milhoan

Chang International Folk Dancers is gearing up for the Blossom Festival on Sunday, April 28. See p. 11 for details. We hope to see you all there!

Café Shalom's big party on May 11 celebrates its **50th anniversary** and the **90th birthday of its founder**, Ruth Browns Gundelfinger. See p. 14.

Over 40 members of San Francisco Dance Circle enjoyed a delicious potluck lunch at their annual party February 27.

THE DANCE CLUB IN WILLITS – Megan Wolf

As a kid I dreamed of going to a fancy ball. I wanted to wear an elegant gown and dance the night away. When I grew up I learned that fancy balls really exist and you don't have to be a royalty to attend. Jordan Ugla and I

have attended many wonderful vintage dances and English Country Dance balls in the Bay Area such as the Playford Ball and the Mad Robin Ball.

When we recently took some students to the Mad Robin Ball, we had so much fun dressing up and dancing, I decided to bring the magic and spectacle of a fancy ball to our all dance students in Willits. And so the idea for the Small Ball was born.

On March 3, four different dance groups came together for the **Small Ball**, which was led by Cassiane Mobley, a wonderful young caller from the Bay Area. There were dancers from the three folk dance groups of Willits that Jordan and I teach, plus adult dancers from the Mendocino English Country Dance group who drove over to Willits from the coast (an hour away on Hwy 20). **There were twenty-six dancers ranging in age from 8 to 78.** There were two youngsters who brought their mothers, which was the first time we've had parents join our events.



Attending the Willits Small Ball. Photo by A. Sherf.

We learned lots of fun English Country dances, including some that were hundreds of years old like the Duke of Kent's Waltz from 1801. We had planned to end the Ball with Eastbourne Rover (the kids' favorite English Dance), but they requested we dance Yesh Lanu Taish, their all-time favorite folk dance, which Loui Tucker taught us a couple years ago. Of course that's what we did. I thought the Ball would end then, but the kids begged for us to put on Cotton Eye Joe so they could polka. We ended the Ball with the older kids and some adults polka-ing, while the youngest kids did a circle dance around them. **I couldn't think of a better way to end a dance than by having encore dances as requested by children.**

Everyone had a great time and many requested that we have another ball in the future. As always it was so wonderful having all ages dancing together.

Continued on p. 10

News From Around the Bay – continued
PENINSULA COUNCIL – Hollis Radin

We didn't dump any chests of Bohea tea overboard, but we did have great fun at our **Afternoon Folk Dance and Tea Party** in February! We hope to make this an annual tradition. A special thank you to Becky Beniares for the loan of her extensive tea cup collection, to Lesley Bone for her tea pots and cozies, to Elena Hass and Al Lisin for their samovars, and to all who brought goodies to share. The Sunday afternoon time slot brought out many who cannot attend our Saturday evening parties, including several very enthusiastic newcomers. One of our new friends, Tatyana Teodorovich, a dance teacher at the Russia House Kedry in San Jose, has offered to lead the pre-party workshop at our **Saturday, April 13 monthly party** at Garden House in Los Altos. She will be teaching two late 19th century Russian dances, and has a third dance in store if we have the time and interest. Please come!

Todd Wagner's Hungarian class is enjoying guest instructor Laci Tihanyi through April, teaching dances from Gyimes, in the far eastern edge of Transylvania, near the Moldavian border.

Moveable Feet had great fun at their **Mardi Gras Shuffle** party in February (no DJ needed!), and at their **Just Baskets** party in March. They will be hosting an **English Scottish Workshop**, Potluck Dinner and Party with David Newitt and Alan Twhigg Sunday afternoon, April 14 at St. Bede's Episcopal Church. See calendar listing for details.

Nordic Footnotes have their parties scheduled for April 6 and May 4 at St. Bede's Episcopal Church.



Dancing at Laguna Festival. Photo by W. Chiang



♪ Tea for two, and me for you....

By Emerald Adler

Nothing is more universal than tea and dance, and on February 10, the Peninsula Council hosted a tea-riffic soiree featuring both. Renditions of the world's most popular beverage flowed from decorative tea kettles and a glorious samovar. Tables were piled high with savory and sweet nibbles from around the world, and 59 mad hatters turned into spinning tea cups on the dance floor. Six new folks even decided to give dancing a chai.

My godmother always told me that a cup of tea and laughter solve most problems, and I would add that folk dancing takes care of the rest. Who would have guessed that folk dancing and tea would be the perfect matcha?

Pinkies up for a job well done.



SF Bay Area Dance Week FREE EVENT



Sunday, April 28, 2019

Federation Meeting (Assembly): 10:30 am
Dances for All Ages (Beginners): 12:30-1:30 pm
General Dancing: 1:30-5:00pm

City College of San Francisco Wellness Center, 3rd Floor, Studio 301
50 Frida Kahlo Way (formerly Phelan),
San Francisco (enter at Ocean Avenue & Howth Street)



Info. & Dance Requests - contact: crb2crb@comcast.net or 650-359-7486

Parking: \$5.00. Buy tickets at kiosks in parking lots.
Yellow machines, cash. Grey machines, debit/credit.

Sponsored by:
CCSF PE & Dance, Folk Dance Federation of California,
Changs International Folk Dancers, & CCSF Faculty Jeanne-Marie Hughes

FOLK DANCE RHYTHMS AND MEASURES

by Carol Friedman

When I first started folk dancing in 1995 (I missed the early folk dance craze of the 60s and 70s), I was captivated by the asymmetric rhythms of Balkan dance, dances in 5/8, 7/8, 9/8, 11/8. I'd never really heard



Carol Friedman. Photo by D. Bergen.

these rhythms before, except in Dave Brubeck's brief experimentations. At first, I struggled to hear and understand them, especially in the basic dances where the musical measures and the rhythm were not always in sync. Later, when I traveled and danced in Bulgaria, I started to get the driving energy, and the pleasure – both socially and dance-wise – of simply repeating these dance patterns over and over. As I taught international folk dancing in Petaluma, I worked hard to learn how to frame and count the rhythms, and make them fun and familiar for my students.

I've noticed in my classes that dancers divide into two categories. Some folks are rhythm people, others are melody people. I'm a rhythm and numbers person. I have to find the rhythm first, then the way the musical pattern works. I have to know how to count it, although when I teach, I make sure to explain using musical cues and words (quicks and slows, right and lefts, etc.).

For the past three years I have also been teaching an Israeli folk dance class. Here, unlike in the Balkan world, the dances are always music specific, and the dance pattern always changes when the melody shifts. In the world of Israeli oldies, the rhythm is usually a standard 4/4 (with the occasional dance in waltz rhythm). The melodic phrase has four or eight measures, a sequence that's easy for Western ears and feet.

Recently I started delving into more recent Israeli dances, and they keep surprising me with the unexpected, with melodic and dance phrases sometimes longer, sometimes shorter. This made the dances really challenging to both learn and teach. Then, in the past few months, I had one of those "Aha!" moments as I was trying to parse Liya, a fabulous dance choreographed by Moshe Eskayo in 2007. Just as the Balkans have asymmetric rhythms, the music for many contemporary Israeli dances has asymmetric measures. Sometimes two extra counts are added on the end, sometimes four. Sometimes counts are left out. According to my musician son, this is typical of Arabic music, which has been a big influence in the Israeli music scene.

Just knowing and understanding this made it much easier for me to learn and teach Liya. Hopefully, for those of you who are also rhythm-and-numbers people who have stayed with me, it will be helpful to others as well.

THE HISTORY CHANNEL

* . . . * . . . *

Brand new member of the Federation is a group known as the Square Stoppers. Taught by Doug and Ecks Nesbitt, the group is limited to twenty-five couples. If, however, you'd like to look on some night, you'll find them at Laurel Methodist Church in Oakland.

* . . . * . . . *

....limited to twenty-five couples (!). From the June 1944 issue of *The Federation Folk Dancer* (later renamed *Let's Dance!*).

BAY AREA DANCE WEEK



Participating Folk Dance Events Sponsored by the Folk Dance Federation of N. CA.

Friday April 26 to Sunday May 5, 2019

All dance. All week. All free.

Invite your family and friends to these free dance events

Day	Location	Event	Presenter
Fri. April 26	Palo Alto	Join Hands for World Dance	Stanford International Folk Dancers
	Mill Valley	Ethnic Dances from the Balkans and Beyond	Kopachka Folk Dancers
	San Fran	Dances for Everyone!	Changs Folk Dancers
	Berkeley	International Folk Dance Request Party	Berkeley Folk Dancers
Sun. April 28	San Fran	Blossom International Folk Dance Festival	Folk Dance Federation of CA, N
Mon. April 29	San Fran	Step into the World of Greek Dance	Greek Feet
Tue. April 30	Berkeley	International Dance in the Afternoon	Berkeley Folk Dancers
	Berkeley	International Folk Dance for Beginners	Berkeley Folk Dancers
	Santa Rosa	Pre-May Day Folk Dance Celebration!	Razzmatazz Folk Dance Club
	Santa Rosa	Santa Rosa International Folk Dance	Santa Rosa Folk Dancers
Wed. May 1	San Fran	International Folk Dance	San Francisco Dance Circle
Thu. May 2	Saratoga	Intro to International Dance	Saratoga International Folk Dancers
	San Fran	Mostly Balkan Dance Party	Mandala Folk Dance
	Berkeley	International Dance in the Afternoon	Berkeley Folk Dancers
	Berkeley	Intermediate International Folk Dance	Berkeley Folk Dancers
Fri. May 3	San Fran	Dances of the World!	Changs Folk Dancers
	Berkeley	International Folk Dance Request Party	Berkeley Folk Dancers
Sat. May 4	Menlo Park	Nordic Dance Party	Nordic Footnotes

Look online for locations and times

SEARCH Bay Area Dance Week *online* to find *many more*
free dance classes, performances, and more
by specific artists, dates, or locations



bayareadance.org
folkdance.com



Café Shalom Celebrates Our Wonderful RBG!

by Erika Oppen

On Saturday, May 11, Café Shalom of San Francisco will celebrate the 90th birthday of our founder, RUTH BROWNS GUNDELFINGER, and the group's 50th year, with a potluck dinner and dance party. This will be a chance to honor Ruth's passion for Israeli dance and the joy she has brought to her teaching, as well as to celebrate the Café Shalom community she envisioned 50 years ago.

Ruth Browns was born in Montreal, Canada, in 1929 and was raised by her widowed mother along with three siblings. When she was 10, she attended a Zionist youth organization party where she fell in love with the dances being created by Jews in pre-state Israel. Although too young to join the youth movement, she still regularly attended their parties. After spending a year in Israel at 21, she lived in New York City for six years, danced with Fred Berk's group and learning a basic repertoire of Israeli dances.

Ruth moved to San Francisco and earned a BA in Dance at San Francisco State University. She began dancing with the Israeli dance group Rikudom, eventually becoming the group's teacher and director for their performing group. Ruth also taught at many other locations over the years including the Stockton Folk Dance Camp, Hillel, Ashkenaz and Aitos Taverna in Berkeley, Congregation Ner Tamid in San Francisco, Santa Rosa Junior College, and Jewish Community Centers in Palo Alto and San Rafael. She met her beloved Richard "Dick" Gundelfinger when he came to one of her classes. They were married from 1974 until his death in 1989. For several years, Ruth taught at Café Rina in the dance space Dick built into his business' building in Cotati. Ruth currently lives in Novato.

Ruth initiated a weekend folk dance camp at Cal Poly, San Luis Obispo, which ran for 25 years (1972-1997). The camp brought together dancers from Southern and Northern California to learn from Israeli teachers, with the goal of having dances done the same way in both parts of California. She was instrumental in the formation of the Israeli performing group Nirkoda, directed first by Jim Horton and later by his daughter, Rosanna. She also published two volumes of Israeli folk dance songs.

In 1969, Ruth opened Café Shalom at the Jewish Community Center in San Francisco. She had always wanted to start a nightclub where people could dance, socialize, and eat in a Jewish/Israeli atmosphere. Café Shalom hosted a large crowd every Saturday night,

dancers coming from all over the Bay Area and beyond. Live entertainment and workshops by guest teachers were offered and international folk dances were interspersed with Israeli dances during the evening. Over time, many other teachers led Café Shalom:

Yale Rosenblatt, Ben Ron, Jill Breslauer, Shira Ozarchuk,

Shoshana Stein-Bennett, the late Yoram Rachmany, Rosanna Horton, Miri Hunter, Adina Kaplan, Moshany Shemesh, Darron Feldstein and Udy Gold. Eventually, the weekly format changed to a monthly party, now led by Udy Gold on the second Saturday each month. Monthly parties include dancing old and new dances, refreshments, occasional guest teachers, and a celebration of the month's birthdays. Udy has expanded on the monthly party with a weekly class meeting on Tuesday evenings in San Francisco.

A profile of ten important pioneers of Israeli dance in the Jewish Women's Archive states, "Browns Gundelfinger pioneered several noteworthy projects and contributed greatly to stimulating interest in Israeli folk dancing in Northern California." One of those noteworthy projects was Café Shalom. Over 100 people came to Café Shalom to celebrate her 80th birthday and we hope for a fine turnout on May 11 to honor her 90th birthday. Here are the details for that event:



When: Saturday, May 11, potluck 5:30, dance party 7:30-11:30 pm

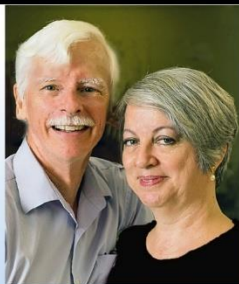
Where: St Paul's Presbyterian Church, 1399 43rd Avenue at Judah Street in San Francisco

Cost: \$10

What to Bring: Dessert will be provided, so please bring other food to share for dinner along with serving utensils (no pork, shellfish or alcohol, please).

Contact Info: cafe_shalom_dancing@yahoo.com, or 415-595-4492

Stockton Folk Dance Camp



JULY 21 - 28 & JULY 28 - AUG 4 OUR 2019 FEATURED GUESTS

Partner Dances

Richard Schmidt - Polish

Gigi Jensen - Argentine

Tony Parkes - Squares & Contras

Non Partner Dances

Joe Graziosi - Greek

Tineke van Geel - Armenian

Gergana Panova - Bulgarian

Maurits van Geel - International

Workshop teacher

Rebecca Tsai - Chinese

Live Music

Miamon Miller & Free Range Organic

Visit

www.folkdancecamp.org/
for more info!

Download a
registration
form from the
website!

The Costumes of Kalymnos

by Karen Bennett

Kalymnos is a member of the Dodecanese group of Greek islands and lies in the southeastern Aegean near Turkey. Besides the Pontus costume from Asia Minor, I'm fondest of Greek island costumes, and I find the Kalymnos ones particularly appealing.



My original-length "Kavadi" costume, minus headscarf and handkerchief. Photo by Maria Miaoulis.

The women's traditional costume, the "Kavadi" (the modern one is the "Kalymniko"), consists of a long embroidered chemise under a silk split-skirt overdress, bound with a broad belt. The right front corner of the dress is tucked into the front of the belt to display the chemise embroidery. Dress colors are rich and dark, and include wine red, bronze, brown, blue and purple as well as my own green. The sleeves are folded back to show the chemise embroidery at the wrists, if any (mine has none).

I found this costume on Etsy.com in early 2018; it had been hand-made on Kalymnos (including the embroidery and crocheting) in 2017, judging by the photo's date-stamp. The seamstress, Maria Miaoulis, who's also a fashion designer, is still active on Etsy (her store is called MiaMarDesigns), and she makes costumes for men and children as well. (I noted that the girls' costume has *lots* of embroidery on the wrists of the chemise. Hmph.)



A doll with her scarf tied in a simple manner, with the addition of winding. Her dress is the plain modern version called "Kalymniko," usually red but sometimes blue. Photo by Maria Miaoulis.

From the same source I bought a white cotton headscarf ("tsemberi") showing a design of an eagle with outstretched wings and, on the opposite quarter, a crown of flowers (i.e., a wedding wreath) plus attendant lovebirds. In response to an emailed question, on January 4, 2019, Maria told me, "The Kalymnian scarf has not any meaning how you tie [it], but if you are single you have the bird showing and if you are married you have the crown of flowers showing." The most common scarf colors are white and yellow. I've seen many ways to tie the scarf in front, with the usual ones being (a) looping the ends (left end on top) under the chin and then tucking them over the shoulder on the originating side (the right-hand end may be tightly wound clockwise into a snake before tucking), and (b) looping one end once or twice around



Handkerchief with pomegranate motif. Photo by Maria Miaoulis.



Kalymnos woman's costume in the Benaki Museum, Athens. Note winding of the left end of the scarf.

the other to hang on the left side of the chest. A photo of an older costume from the Benaki Museum in Athens shows the scarf arranged differently.

I also obtained a white handkerchief that should be tucked into the belt on the left side. Its embroidered motif is a pomegranate, a fruit of strong symbolic meaning to ancient and modern Greeks: of abundance, fertility and good luck. And I added a two-strand fake-coin necklace (not from Maria, but still from Greece).

The woman's costume was too long even for me, so I sewed hooks and eyes into both chemise and overdress at the waist so they may be worn by a more average-sized woman (say, 5 foot 7 and under) yet may be readjusted in the future without too much trouble.

The men's costume ("Vraka") consists of a white shirt, a wool vest (black in the front and red in the back) with gold embroidery, knee-length baggy black pants, black hose and black boots (or, in the absence of boots, white hose and black shoes), red silk belt, and red wool hat with a black tassel that hangs over the left shoulder. It's similar to men's costumes from other islands. It's in a large size, and I didn't feel it necessary to do any adjustments. (Maria doesn't furnish the boots, but I provided white tights; just add black shoes.)

In honor of Joe Graziosi, who is teaching at Stockton Folk Dance Camp this summer, I will be donating both these costumes to the live auction at camp – but who knows whether they will appear in first week or second?



A group from Kalymnos dances in Prague. The men wear fishermen's hats instead of red caps, but tassels do adorn the garters holding up their socks.



More complicated scarf-tying styles. The dresses are tucked under the belts, which, as with scarf-tying, is a matter of choice.



Men's costume. In the mirror, the vest's red back can be seen. Photo by Maria Miaoulis.

ÉDESSA



www.kopachkafolkdancers.com

ÉDESSA at KOPACHKA | Balkan Dance Party

Édessa is comprised of musicians who have devoted decades to the study and performance of the rich cultural expressions of the southern Balkans, with music from Albania, Greece, Bulgaria, Macedonia, Armenia, Turkey, and Balkan Roma (Gypsy).

George Chittenden on clarinet, gaida (bagpipe), zurna (shawm) and guitar;
Lise Liepman on santouri (hammered dulcimer) and accordion; violinist Ari Langer;
percussionist Sean Tergis and bassist Paul Brown.

Friday, MAY 10, 2019 8-10:30 pm \$15

Strawberry Recreation Center, 118 E. Strawberry Drive, Mill Valley
SPACIOUS SPRUNG DANCE FLOOR | LOTS OF PARKING
president@kopachkafolkdancers.com or 415-497-4890



Scandia Camp Mendocino – June 8-15, 2019

Norway: Dance & Music of Telemark

Sweden: Dance & Music of Jämtland & Härjedalen

Classes include: Norwegian & Swedish dance, Norwegian Hardanger fiddle, Swedish fiddle, beginning fiddle, nyckelharpa, singing, allspel/samspel (playing music together on any instrument), and Scandinavian dance fundamentals.

Scandia Camp Mendocino takes place in the beautiful redwood forest near Mendocino, California. We fill our days with dance and music instruction, culture sessions, delicious food, nature hikes and more. We enjoy after dinner concerts and dance parties with live music every evening.

Dancers and musicians of all levels are welcome. New to Scandinavian dance? Join our fundamentals classes. Want to play some great Nordic tunes? Bring your instrument(s) and join in! Our friendly community welcomes you to share the infectious joy of our week together.

For more information and to join our mailing list, Email: Roo@ScandiaCamp.org

Scholarships (3 types) available.

The mission of Scandia Camp Mendocino is to provide enriching opportunities to learn about and actively experience dance, music and cultural traditions of Scandinavia (primarily Norway and Sweden) in a welcoming community.

NORMALI (נורמלי)

(Israeli)

Normali (nohr-MAHL-ee), meaning “normal,” is a dance from Israel choreographed in 2017 by Michael Barzelai. Pablo Rozenberg is the singer, composer, and lyricist for the music that accompanies this dance. Aaron Alpert presented Normali at the 2018 Stockton Folk Dance Camp.

- Music: 4/4 meter. Available on Alpert Flash Drive 2018; also on Pablo Rozenberg’s album *Normal*, available for download.
- Video: 2018 Stockton Folk Dance Camp DVD, or internet search for “Normali Israeli dance.”
- Formation: Circle of dancers, hands free, facing CCW.
- Steps & Styling: Quick and energetic, arms moving and swinging freely with the steps.
- Cha-Cha: Step R fwd (ct 1); step L next to R (ct &); step R fwd (ct 2). Can be done with opp ftwk.
- Cherkassiya: Step R fwd (ct 1); step L back in place (ct 2); step R bkwd (ct 3); step L fwd in place (ct 4). Can be done with opp ftwk. This is ftwk only; arm gestures are often added.
- Grapevine: Step R to R (ct 1); step L in front of R (ct 2); step R to R and face ctr (ct 3); step L behind R (ct 4). Can be done with opp ftwk and direction. Can also be done starting with the second step (step L in front of R).
- Jazz Box: Small leap on R to R, swinging L up and in front of R (ct 1); step L in front of R (ct 2); step R bkwd (ct 3); step L next to R (ct 4). Can be done with opp ftwk and direction.

Measures	4/4 Meter	PATTERN
1-4	INTRODUCTION. No action. Dance begins with singing, on the word “Ratziti,” after the short silence.	
	I. <u>FWD, SIDEWAYS INTO CTR, SIDEWAYS OUT AND TURN.</u>	
1	Grapevine moving CCW (cts 1-4).	
2	Cha-Cha moving fwd, CCW (cts 1, &, 2); with L shldr twd ctr and moving sideways, step L to L (ct 3); step R behind L (ct 4).	
3	Step L to L (ct 1); lift R while turning ¼ to face ctr, slightly bouncing on L (ct 2); step R fwd (ct 3); step L back in place (ct 4).	
4	Moving away from ctr leading with R shldr, step R to R (ct 1); step L in front of R (ct 2); two steps (R, L) to turn R to end facing ctr (cts 3, 4).	
5-8	Repeat meas 1-4.	
	II. <u>ARCS, CHERKASSIYAS, TOUCH-STEPS, TURN.</u>	
1	Beg R, three steps CCW, gradually turning R in a wide arc to face out (cts 1-3); hold (ct 4).	
2	Cherkessiya beg L fwd (cts 1-4). Raise arms high on ct 1 and bring them down on ct 3.	
3-4	Repeat meas 1-2 with opp ftwk and direction, but still moving CCW around the circle.	
5	Facing ctr, touch R toes fwd (ct 1); step R fwd (ct 2); touch L toes fwd (ct 3); step L fwd (ct 4).	
6	Step R fwd (ct 1); step L back in place L (ct 2); with two steps (R, L) make full R turn and end facing CCW (cts 3, 4).	

III. CHORUS.

- 1 (Grapevine with a half-turn) Grapevine moving CCW but make a half-turn L to face CW (cts 1-3); step L bkwd (ct 4).
- 2 Facing CW and moving CCW bkwd, step R bkwd (ct 1); hop on R (ct 2); Cha-Cha bkwd beg L (cts 3, &, 4).
- 3 Sway R to R (ct 1); sway L to L (ct 2); step R fwd crossing slightly in front of L (ct 3); swing L out to L, in front, then step slightly in front of R (ct 4).
- 4 Facing CW, step R to R (ct 1); three steps (L, R, L) to make a $\frac{3}{4}$ turn L to end facing ctr (cts 2-4).
- 5 Cha-Cha moving twd ctr (cts 1, &, 2); step fwd L (ct 3); step R back in place while turning $\frac{1}{2}$ L to face out (ct 4).
- 6 Repeat meas 5 with opp ftwk and direction. End facing ctr.
- 7-8 Sway R to R (ct 1); sway L to L (ct 2); Jazz Box beg R to R (cts 3, 4; 1, 2); touch R next to L (optional clapping hands in front) (ct 3); hold (ct 4).

IV. SNAPS.

- 1 Step R to R (ct 1); hop on R (ct 2); step L in front of R (ct 3); step back in place R (ct 4). Note: Arrive late on cts 2 and 3.
- 2 Repeat meas 1 with opp ftwk and direction.
- 3 Repeat Fig III, meas 4.
- 4 Touch R next to L while lifting L arm over head with slightly bent elbow and bringing R arm in front of waist with bent elbow, and snap fingers (ct 1); hold (ct 2); switch arm pos so R is up and L is down, and snap fingers again (ct 3); hold (ct 4).

Sequence: Fig I – IV, Fig I, Fig II, Fig III, Fig III, Fig IV.

Lyrics

Transliteration:

Ratziti lehavi lach taba'et latet lach lada'at hayom zeh hayom
Ratziti lehatzmi k'nafayim, lasim mishkafayim
K'mo zvuv be'chalon

Nisiti le'akor et ha'delet
Dimyanti mai yavi lach to'elat, milchama o shalom

Chorus:

Betach she'ani lo normali, aval mi kan normali
Ba'mizrach hatichon?
Mootraf yoter mi Salvador Dali
Oseh rak mi sheba li, ein li shum higayon

Ratziti lenatek et hazerem, shu'al betoch kerem
Machalit ba'makom
Ratziti lehatzmi karnayim, litzod al ha'mayim
Mul kochav ba'marom

Nisiti le'akof et ha'delet
Dimyanti shoti et sho'elet milchama oh shalom

Translation:

I wanted to get you a ring to let you know today is the day
I wanted to grow wings, put on glasses
Like a fly on the window

I tried to pull the door open
I imagined what you would want, war or peace

Of course, I'm not normal, but who is normal here
In the Middle East?
Madder than Salvador Dalí
Just doing what I want, I have no sense

I wanted to stem the tide, a fox in a vineyard
To stay in place
I wanted to grow horns, walk on the water
Facing a star in heaven

I tried to get around the door
I thought I was asking you, war or peace

What's Up Down South?

~ News from Southern California ~

Meet Cesar Garfiaz

at California Statewide 2019
"ETHNIC TREASURES"

May 31 — June 2, 2019

Pomona College Campus in Claremont

by Diane Baker

Season your weekend at Statewide 2019
with Salsa by Cesar!

Cesar Garfiaz grew up dancing! He danced Cumbia at family celebrations, fell in love with Banda music on visits to Guadalajara, learned Salsa from his Aunt Raquel and got introduced to other genres of Mexican music and dance at family parties of friends. Nature or nurture? Social dancing and family influenced his childhood. Cesar and his sister became a celebrated dancing kid couple in the Silverlake area of Los Angeles, and Aunt Raquel got to dance while babysitting.

Enrollment in the department of World Arts and Cultures at UCLA provided a foundation for Cesar's expanding concepts and ideas about dance. There he collaborated with Ana Maria Alvarez, and became a co-founding member of Contra-Tiempo, the Urban Latino Dance Theatre, where she is the artistic director. With the company's successful trajectory into performance and touring, Cesar left academia. His professional development continued with master classes and workshops in Havana and Santiago de Cuba, Puerto Rico, Baja California, Chile, Bolivia and Ecuador. Cesar also attended local clubs and social dance venues and taught at local schools and universities wherever Contra-Tiempo held concerts and residencies. Cesar transitioned out of the ensemble two years ago when touring interfered with his local teaching engagements. Cesar is currently creating content for a YouTube channel to provide instruction online.

Cesar recounted an impressive vignette from experience teaching sixth graders community building through dance. The youngsters were learning Salsa Rueda while learning the concepts of being a leader and a follower, being a part of a whole, and being responsible for one's role in the dance. Graduation included a performance for



parents, friends, and families. The students were anxious about going on stage. After the prepared program, they felt so proud of their accomplishment that they danced an improvisational encore "from their hearts." Laughter and tears came next, as they realized how much they had changed. Attention-grabbing boys had learned to listen. Shy girls had claimed the power to quietly guide their partners. They had become a

community through dancing together.

Are you curious about the origin of Salsa Rueda? It's an example of dance fusion! In Cuba in the 18th century, a European dance style called Contradanza spread across the island and fused with a then-popular group dance called Bastonero where several couples were directed by one caller. Other Cuban rhythms were mixed in, which created the current Casino style.

Social dance continues to evolve. In the greater Los Angeles community, Salsa encompasses many Latino cultures. Cesar feels that "after having gone through the grinder of competition-style dancing and showmanship, Salsa is returning to its roots of people dancing for connection and engagement rather than competition."

At Statewide 2019 we are inviting salsa dancers from the nearby community to join us for the session "Salsa with Cesar" beginning at 1:30 on Sunday, June 2. Who knows what fusion will occur when they join the line for a hora or braul during the request dance session that closes the weekend?

Please continue to check socalfolkdance.org for schedule, meals and transportation in Claremont. Festival expenses are mounting! Feel free to contribute by sending a check to treasurer Mindy Belli and noting that the donation is in support of Statewide 2019.

The Statewide Festival Package is available for \$105 through April 15. The parties will be more fun when more folks are filling the floor! Remember to order a beautiful, turquoise, souvenir t-shirt designed by Susan Gregory.

Note: Petur Iliev (also appearing at Statewide) is available for workshops after Statewide and prior to Mendocino Balkan Camp (June 2 – 21). Contact Petur directly at ilievdance@gmail.com.

Sign up now and save money: see next page!



**ETHNIC
TREASURES**

Statewide 2019
Folk Dance Festival

May 31 – June 2, 2019

Edmunds Ballroom, Pomona College
170 E 6th St, Claremont, CA 91711

Guest Teachers:

Mihai David, Petur Iliev, Sevi Bayraktar, Israel Yakovee, plus
Sunday Salsa Rueda with Cesar Garfiaz

Evening parties feature the band:

Miamon Miller & Friends –
Bill Cope, Michael Lawson & Janie Cowan

Host Hotel Doubletree Hilton, Claremont

 **Pomona
College**

Information & Registration:
<http://socalfolkdance.org/>



PLEASE NOTE EARLY BIRD PRICE BREAKS!

Ethnic Treasures - Statewide Folk Dance Festival May 31 - June 2, 2019

Edmunds Ballroom, Pomona College, Claremont, CA

Pre-registration Form (Please register individually, one form per person.)

Name: _____ Email: _____
Phone (preferred): _____ Best time to call: _____ AM / PM
Street Address: _____
City: _____ State: _____ Zip Code: _____

Festival Package: (Includes all workshops, with 5 teachers, and parties. Price at the door is \$130.)

Free admission for Pomona College students, staff, and faculty with valid ID ☐

Qualifying Student Discount: Non-Pomona College students with valid ID can receive a \$50 discount on the Festival Package; must be age 21 or younger and volunteer 2 hours during the festival.

\$95 when payment is received by Feb 1 ☐ (\$45 with Qualifying Student Discount ☐)

\$105 when payment is received by Apr 15 ☐ (\$55 with Qualifying Student Discount ☐)

\$115 when payment is received by May 20 ☐ (\$65 with Qualifying Student Discount ☐)

(Children under 18 are admitted free with paid adult.)

Subtotal: \$_____

Individual Events: (\$25 each with pre-registration; \$30 each at the door)

Friday evening party ☐ (\$25)

Saturday AM instruction ☐ (\$25)

Saturday PM instruction ☐ (\$25)

Saturday evening party ☐ (\$25)

Sunday review, Salsa Rueda, & request dancing ☐ (\$25)

Subtotal: \$_____

Additional Offerings:

Festival DVD: quantity ☐ @ \$20 each: \$_____

Installation Lunch: Sunday, June 2 (\$25. Must be purchased in advance with pre-registration.) \$_____

Chicken ☐

Vegetarian ☐

Souvenir T-shirt - designed by Susan Gregory (Most sizes \$18 each; 2x large sizes \$20) \$_____

Select a size:

Women's small ☐ (\$18) Men's small ☐ (\$18)

Women's medium ☐ (\$18) Men's medium ☐ (\$18)

Women's large ☐ (\$18) Men's large ☐ (\$18)

Women's X large ☐ (\$18) Men's X large ☐ (\$18)

Women's 2x large ☐ (\$20) Men's 2x large ☐ (\$20)



Total Enclosed: \$_____

To Register with this mail-in form:

Send your completed form and check or money order payable to **CA Folk Dance Federation, South** to the event registrar: **Darlene Wheeler, PO Box 51173, Riverside, CA 92517.**

Online Registration is available starting in January 2019 at www.SocalFolkDance.org.

Notes: Visit the Statewide 2019 Folk Dance Festival web page at www.socalfolkdance.org/statewide.htm to see the latest schedule, teacher bios, and a list of local hotels and restaurants. Syllabus will be posted on the website. For additional information, send an email to vpresident@socalfolkdance.org or call (949) 675-2199. The Ethnic Treasures Festival is sponsored by the Folk Dance Federation of California, South, Inc., a 501(c)(3) non-profit organization.

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This (almost) monthly publication has folk dance events in California and elsewhere, folk lore articles, ethnic recipes and lots of good reading. To get a **free** copy, just call Sandy: (310) 391-7382, or Email:

circulation@FolkDanceScene.org

To subscribe, it is just \$18 a year for 10 issues - \$10 for an Email version.
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