

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING

Happy Thanksgiving

Snapshots from Stockton Folk Dance Camp 2004



Lots of enthusiastic dancers for Dana, the most popular dance at camp



Marion Earl and Yves Moreau feeling the beat



The very essential Chet Wright having a little fun before the morning break



Sonia Dion modeling for the costume auction



Yves Moreau presenting a hamburger cake, Jerry Helt and Gordon Deeg

Let's Dance!

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

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

Material for the December must be received by November 1.

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THANKSGIVING AND KOLOS GO TOGETHER

By Laila Messer

There has been a Kolo Festival in the San Francisco Bay Area every Thanksgiving weekend since 1952. The first one was organized by John Filcich as a benefit for Vyts Beliajus, a beloved dancer and teacher, nicknamed Mr. Folk Dancing.

Vyts, a young immigrant from Lithuania, had been approached by the Lithuanian community of Chicago to teach the Old Country dances to their children. So in 1929 he started a dance school from which grew the first Lithuanian folk dance exhibition group in the world. They performed at the 1933 World's Fair where Vyts became interested in the many other nationality groups performing there and soon began to attend their classes.

In the mid-30s he organized a kolo group which traveled to perform in Washington D.C. In 1937 he was teaching kolos and Greek dances at International House at the University of Chicago.

What exactly is a kolo?

The word "kolo" is Serbian and Croatian for circle or wheel and hence is used to designate dances which are generally open circle, non-partner dances. Analogously, the words "oro" and "horos" are used to designate open circle Macedonian and Bulgarian dances, respectively. Such non-partnering began in cultures which forbade women to dance with men. Sometimes, a scarf was used as the connection between a woman and a man in a dance. Men could be more expressive than women whose position in society was more reserved. This seems to be true today as well.

Kolos can be fast with quick footwork or slow with simple steps. Some are sung; some are danced with no music at all ("silent kolos"). The word kolo can also be used for dances which are danced by pairs or threesomes.

Dances which exhibit strength and endurance are used by men to impress women and often include jumps, squats and boot slaps. Other vigorous dances were designed to see which women would make strong and healthy wives. These were fast dances with lots of turning to test muscles, breathing and stamina.

The word kolo is often used (or mis-used) to designate circle, non-partner dances originating in the Lower Danube part of Europe. This area includes the former Yugoslavia (Slovenia, Croatia, Serbia, Bosnia, parts of Macedonia), Hungary, Albania, Romania, Armenia, even parts of Turkey and Greece. People have crossed borders for centuries and always adopted elements from each other's cultures. These influences can be seen in their dances. That is one reason why many of us are unsure of the origin of a particular dance from this region. Whatever—we love them all and are grateful for the term "Balkan dances" which seems to include them all.

For social purposes Vyts believed it was more important to enjoy a dance than be particular about details and that people of all ages participate. One of the nicest scenes on the dance floor is a kolo led by a man (or woman) and in the line,

men and women doing the same footwork, the women usually a bit more sedately. Also in the line are grandmothers and grandfathers who've done the dance a million times and grandchildren being tugged along with the movement of the dance. Not only is everybody dancing, they may even be talking to each other.

And that's my favorite thing about kolos, to dance and chat with the person next to me. I love that.

HAPPY DANCING AT THE 53RD KOLO FESTIVAL
AND A HAPPY THANKSGIVING

Laila
tspolaris1@aol.com
415-332-1020

From the editor

We are pleased to welcome new writers to this issue. Amy Mills of Portland, Oregon, has contributed an interesting article on young people and folk dancing.

Richard Duree has given us an article on American Social Dance. This is the first of several articles that will appear in coming months. He is a dance ethnologist and historian who has researched and taught dance for over 35 years. He was raised on a Texas cattle ranch with real, working cowboys. He is a retired Associate Professor of Dance and a free-lance writer. He currently resides in southern California.

Donna Frankel, who is currently writing a series of articles on publicity, has given us an interesting article on her most recent trip to Alaska.

A big welcome also to Barbara Malakoff, who is writing for the Council Clips for the Sacramento Council. Keep Barbara posted on what your clubs are doing—barbikoff@mac.com

Letters to the editor

Dear Gary,

The cover photos of the September issue of L.D. say so much about folk dancing. Look at the expression of intense concentration on each and every face, even the leader Lee, in the first photo. Such effort is a necessary part of getting to the enjoyment evidenced by the dancers' expressions and postures in the second photo. Is it any wonder that folk dancing is not for everyone?

Great photojournalism, Gary.

Elsa Bacher

Dear Gary,

Just wanted to compliment you on the good October 2004 "Let's Dance!" This is not just because my picture is in it. The whole atmosphere and tone is friendly and informative. Whatever it is, you're on my wavelength!

... I took one copy to Ken Wight, and he was pleased. He's having some heart problems but is hoping to feel good enough to be at our festival. (Harvest Festival—ed.) ...

Thanks!

Martha Froelich

Thanks from the editor and thanks to our great contributors!

—Gary

November, 2004 Calendar of Events

Send future events information to Gary Anderson, Editor, Let's Dance!,

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

e-mail: wildwood_press@comcast.net fax: (415) 488-9604

The deadline for the December issue is November 1.

Upcoming Events—

- November 14** **Oldies Israeli Dance and Potluck.** 2:00 to 6:00 pm. \$7.00. Sunnyvale Recreation Center 550 E. Remington, Sunnyvale. Contact Loui Tucker 408-287-9999
- November 20** **Tineke Van Geel workshop.** 2:00 to 11:00 pm at the Saratoga Community Center, 13666 Fruitvale Avenue, Saratoga. Contact Loui Tucker 408-287-9999
- November 25** **Kolo Festival warm-up party,** Russian Center, 2450 Sutter Street, S.F. Turkey dinner, dancing to tapes and records. Reservations required for dinner, 6:45 to 8:00 pm, dancing 8:00 to 11:00 pm. Contact Jerry Duke 415-338-1990 for information.
- November 26 & 27** **Kolo Festival,** Russian Center, 2450 Sutter Street, San Francisco. Workshops 9:30 am to 5:00 pm. Dancing to live music on two floors 8:00 pm to 1:30 am both days. Contact Jerry Duke 415-338-1990 for tickets and information. www.kolofestival
- December 3** **Stanford International Dancers,** 8:00 to 11:00 pm. Live music, Brass Menagerie, Flex-It Aerobics Studio, 425 W. Evelyn Avenue, Mountain View. No street shoes, soft soles. Barbara (650) 966-1775.
- December 4** **Snap-Y Dancers December party.** 8:00 pm. Vintage House, 264 First Street, Sonoma
- December 10** **Razzmatazz Christmas party,** 8:00 to 11:00 pm. Bring snacks to share. Veteran's Memorial Building in Santa Rosa. Info: Marilyn Smith (707) 526-7552.
- December 31** **New Year's Eve Dinner Dance All Nighter. First and Last Dancers.** 7:00 PM. Galt Grange, 5th & D Streets, Galt. Reservations: Eda (916) 692-2638
- January, 21 & 22 2005** ***The annual Heritage Festival** will be held at the Community United Methodist Church, 1336 Arroyo Ave., San Carlos (same place as last year). Friday evening will be a warm-up party. Saturday will feature an afternoon Institute and evening dancing with a short break for exhibitions.
- January 23** ***One - Time Folk Dance event.** A course in how to introduce folk dancing to a group. 1:00 to 5:00 pm. Community United Methodist Church, 1336 Arroyo Ave., San Carlos 650-368-7834.
- *denotes Federation events*

Council club parties—

REDWOOD COUNCIL

- Party every 4th Saturday** **Napa Valley Folk Dancers.** Party every 4th Saturday, 10:30 am-1:30 pm. Location to be announced. Call Mary 707-255-6815
- Every Thursday** **Balkan Dancers of Marin.** 8:00 pm to 10:00 pm. One hour program dancing, one hour all request. Teaching every first Thursday 8:00-8:30 pm. 4140 Redwood Highway, San Rafael. Info: call Irene Croft 415-456-0786 or Anne Arend 415-892-9405
- Every Friday** **Kopachka.** 8:30-10:30, Scout Hall, 177 East Blithedale in Mill Valley. Programmed & request dances. Toni Denmark is hostess and Jerry Duke is main teacher/leader.
- Every Wednesday** **Novato Folk Dancers.** Lynwood School, 1320 Lynwood Drive, Novato, CA. 94947. Time: 8:00-10:00 pm. 415-892-9405.
- November 20** **Petaluma International Folk Dancers Party.** Hermann Sons Hall, 860 Western Avenue, Petaluma, CA 7:45-10:45 pm. Contact 707-546-8877.
- December 18** **Petaluma International Folk Dancers Swiss Christmas Party.** 2:00 to 6:00 pm. Hermann Sons Hall, 860 Western Avenue, Petaluma. Contact 707-546-8877.
- Every Wednesday** **Santa Rosa Folk Dancers.** 1:45 to 3:45 pm, Willowside Hall, 5299 Hall Rd., Santa Rosa.

SAN FRANCISCO COUNCIL

Changs International Folk Dancers, Inc. Meets the first four Fridays of each month at the Social Hall, 7th Avenue Presbyterian Church, 1329 7th Avenue, San Francisco. Teaching on the first two Fridays followed by general dancing, 8:00-10:30 pm. Third Fridays are party nights, 8:00-11:00 PM. Fourth Fridays, general dancing, 8:00-10:30 pm. Contact Sidney Messer, 415-332-1020.

Greek Folk Dancing. Meets every Monday at the Fort Mason Center, San Francisco, 8:00-10:00 pm. First hour is teaching and second hour is practice. Contact Mary Ann Karonis, 510-530-5140 or for more information www.greekfeet.com.

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

San Francisco Dance Circle. Meets every Wednesday, 10:00-11:30 am at the Harvey Milk Recreation Center, 50 Scott Street, San Francisco. General Dancing. Beginners welcome! Free. Contact Mabel Doss at 415-467-9208. Easy parking. Public transportation.

SACRAMENTO COUNCIL—For a complete schedule of Sacramento Folk Dance & Arts Council classes, see www.folkdance.com/sacramentocouncil or call 916-923-1555.

- First Saturdays** **Kolo Koalition.** Balkan-Plus Party: 8:00 pm-? YLI Hall, 27th & N Streets. Contact Laura Leonelli at 916-739-6014.
- First Saturdays** **Reno Folk Dancers.** Studio 214, 214 California Avenue, Reno, Nevada. 7:30-9:30 pm. Contact Penney Ohnstad at 775-358-6762.
- First Saturdays** **El Dorado Scandinavian.** 3100 Ponderosa Road, Shingle Springs. Contact 530-672-2926.
- Second Saturdays** **Pairs & Spares Folk Dancers.** 7:00 to 10:00 pm. Golden Palms Mobile Homes Clubhouse, 8181 Folsom Blvd. Contact Chuck at (916) 428-6992.
- Second & Fourth Saturdays** **Royal Scottish Country Dance Society.** YWCA, 17th & L streets. Contact 916-739-8906.
- Third Saturdays** **BBKM.** Mostly-Balkan Party. 8:00-11:00 pm. YLI Hall, 27th & N Streets. Contact Barbara Bevan at 916-923-1555.
- Third Saturdays** **Sacramento Cape Breton Step Dancers.** St. Francis School lunchroom, 2500 K Street. Classes first Sunday of the month & third Saturday. Contact Bob Schuldheisz, 209-745-9063.
- Selective Saturdays** **Balliamo!** Sierra Two Community Center, 24th Street and 4th Avenue. Contact Doris Beckert, 916-482-8674.
- Saturdays** **Sacramento Country Dance Society.** Contact 916-739-8906.
- Last Saturdays** **First and Last Dancers.** Country line dance. 8:00 to 12:00 pm. Galt Hall, 5th and D streets, Galt. Contact Eda at (916) 682-2638.
- November 5** **Nevada City Folk Dancers.** Methodist Church, 433 Broad Street, Nevada City, CA. Broad Street exit from Hwy 49. May 21, Music by Village Folk Orkestra. Contact David Untermann, 530-272-2149.
- Third Sundays** **Sacramento Sunday Israeli Dancers.** 2-4+ pm' YLI Hall, 27th and N Streets, Sacramento. For more information contact Toba (916) 371-4441.

MODESTO

- Every Wed. night** **Modesto Folk Dancers** meet at Raube Hall in Ceres. Cost \$3.00 per person. Contacts: Floyd Davis and Barbara Summers (578-5551 for directions)
- Every Friday Night** **Village Dancers of Modesto** meet at Sylvan Elementary School auditorium, 2908 Coffee Road, Modesto. Cost \$5.00 per night per person (students \$1.00). Contacts Don and Judy Kropp (209) 847-4439 and Floyd Davis and Barbara Summers.

Continued on next page

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.

November 19 **Berkeley Folk Dancers Fun Night Party** . “Bears Ball” from 7:30 – 10:30 PM at above location. Contact Lone Coleman 510-526-5886 or ready2danceus@yahoo.com

November 22 **Special Workshop of Armenian Dances.** BFD host Tineke Van Geel from 7:45 – 9:45 at above location. Contact Lone Coleman 510-526-5886 or ready2danceus@yahoo.com

November 25 & 26 No Dancing at BFD – Attend the Kolo Festival!!

Weekly class schedules:

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

Tuesdays Second Year, Claire and Al George, 510-841-1205

Wednesdays Fourth Year, Yaqi Zhang, 510-525-1865 and Rick Sherman, 510-526-6540

Thursdays Beginners, Louise and Bill Lidicker, 510-528-9168

Fridays Requests. 7:45 – 9:45 pm. Contact Peter and Lynne D’Angelo, 510-645-3136

PENINSULA COUNCIL

November 13 **Santa Clara Valley Folk Dancers.** St. Bebe’s Church, 2650 Sand Hill Road at Monte Rosa, Menlo Park. 408-739-0500.

November 20 **Menlo Park Folk Dancers.** Menlo Park Recreation Building, 700 Alma at Mielke in Menlo Park. 8:00 pm until midnight. Lots of dancing in two halls. For information contact Marcel Vinokur at 650-327-0759.

January 21 & 22, 2005 **The Annual Heritage Festival** will be held at the Community United Church in San Carlos (same place as last year). Friday evening will be a warm-up party. Saturday will have an afternoon Institute and evening dancing with a short break for exhibitions.

FRESNO FOLK DANCE COUNCIL

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

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.

Saturdays **Fresno International Folk Dancers.** Pinedale Senior Center; Contact Kent Peterson, 559-226-5010

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



Happy Thanksgiving

*Dance off
the turkey at*

Kolo Festival!



Kolo Festival in S.F. November 26 & 27

Close your eyes and imagine you are surrounded by live music compelling your feet to move to Balkan rhythms. Two bands are playing in two different halls at the same time, while in the Kafana another band is playing to the accompaniment of a lovely voice. Toes are tapping and feet are moving. Everywhere people are dancing and singing.

You are at the Kolo Festival, the premier Balkan folk dance event of the year. With dance classes morning and afternoon, a Culture Corner, ethnic food, singing lessons and four different bands playing in the large halls during the evening while other small groups play in the Kafana you are immersed in folk dance joy.

Not doing anything Thursday evening?

Join us Thanksgiving evening, November 25, for a Turkey dinner and an evening of dancing to tapes and records.

6:45 to 8:00 pm—Turkey dinner, **Reservation required.**
8:00 to 11:00 pm—dance

The teachers are: Theodor Vasilescu, Romanian; Tineke van Geel, Armenian; John Morovich, Croatian; Petur Iliev, Bulgarian and John Filcich, kolos. John Morovich will also teach the singing.

The featured bands are: Sinovi Tamburica Orchestra, Seattle, Serbian and Croatian; Zabava Izvorno, traditional Macedonian; The Brass Menagerie, high energy Balkan; The Vassil Bebelev Family, traditional Bulgarian; Danubius, southern Romanian and Hungarian Gypsy, Bulgarian and Macedonian; and Anoush, Greek, southern Balkan and Armenian.

Enjoy the Culture Corner while you have lunch or dinner in the Kafana. The dance teachers will share their experience and knowledge of the cultures of the lands from which the dances come. To have the ethnic food for lunch or dinner you will need to pre-register. Pre-registration will also save you time when you come in and money as there is a discount for pre-registering.

Saturday evening there will be a Concert featuring talented dancers and musicians from 6:30 to 8:15, with dancing starting at 8:30.

Vendors will be there to supply you with music, costumes, folk crafts and accessories.

The Festival takes place at the Russian Center, 2450 Sutter Street, San Francisco. For information and to receive registration materials, call Jerry Duke, 415-338-1990; email jerry@kolofestival.org; web: www.kolofestival.org

Snap-Y Dancers December Party

Carol Hirsh's December party will be Saturday, December 4, 8:00 pm at the Vintage House, 264 First Street, East in Sonoma. Make a day of it—enjoy the wine country, a tasty meal and dance it off with a great party. Bring a drink or snack to share. For information call Carol at 707-833-2055.



Fingers & Folks

Folk dancers as a group are imaginative cooks and they make going to a pot luck or an event where finger foods are served a real treat. Will you share a favorite dish or snack with us?

This month we have some recipes for snacks that are or are almost good for you. First is a simple, unusual Moroccan treat from Kay James of the Albany Y Folk Dancers.

Exotic Oranges

Oranges

Cinnamon

While this is a simple recipe it is a little messy. Cut the tops and bottoms off the oranges. Cut the peel off the oranges by cutting around the orange from top to bottom. Next slice into thin slices across the oranges (about 1/4" thick). Arrange in single layers on serving platter(s) and sprinkle with cinnamon powder. You may put more layers on top. This sounds strange but is very refreshing and a big hit whenever Kay brings it to a dance. Serve with toothpicks.

Nearly Good for you Oatmeal Cookies

2 large eggs

1/2 tea. baking soda

1 Tb water

2 tea. cinnamon

1 cup apple sauce

1/8 tea. ground cloves

1 cup dark brown sugar

1/2 tea. salt

1/4 cup white sugar

3 1/2 cups quick oatmeal

1/4 cup vegetable oil

3/4 cup raisins

1 1/2 cups flour

1/2 cup walnut bits

1 tea. baking powder

350° oven. Mix the eggs and water, add the applesauce, add the sugars and beat well. Beat in the oil. Mix the baking powder, baking soda, spices and salt with the flour and add to egg mixture, mix well. Blend in the oatmeal and then the raisins and walnuts. (The oil can be omitted but they dry out quicker.)

Place by teaspoonfuls onto a cookie sheet sprayed with Pam to make small cookies for parties. Bake for 12 minutes, more or less depending on your oven. I start on a lower rack for 6 minutes and move to an upper rack for 6 minutes. These cookies do not brown much. They are done when they offer a little resistance to your finger. Cool on a rack and store in an air tight container. Makes around six dozen.

These contain no fat except the egg yoke, but the proportion of sugar is higher. They are very good!

Walnut bars

1 egg

2/3 cup sifted flour

1 cup chopped walnuts

1 tea. soda

1 cup brown sugar

1/4 tea. salt

1 tea. Vanilla

325° oven. Beat egg and sugar until very smooth, stir in walnuts and vanilla, mix salt and soda with flour and stir in. Spread batter on buttered or non-stick pan and bake for 25 minutes or until cake tester comes out clean. Cut into bars while warm and dust with powdered sugar.

—Jean Gatto, *Let's Dance*, November 1953

ONE –TIME FOLK DANCE EVENT

A course in how to present a one-time event to introduce Folk Dancing or to provide entertainment for a group.

TEACHER: Bruce Wyckoff, Folk Dance teacher and Square Dance Caller.

WHO SHOULD TAKE THIS COURSE?

- Potential Folk Dance teachers
- Established Folk Dance Teachers
- School Teachers
- Anyone who wants to entertain a group

COST: \$ 25, includes syllabus, dance descriptions, and music

Place: Community Church, 1336 Arroyo Ave., San Carlos, CA 94070

Time: Sunday, January 23, 2005 1-5 pm

For information call: 650/368-7834

SPONSORED BY THE FOLK DANCE FEDERATION OF CALIFORNIA

To register send check for \$ 25 made out to the Folk Dance Federation of California.

Send to Bruce Wyckoff NAME _____
1215 Chesterton Ave. ADDRESS _____
Redwood City PHONE NO. _____
CA 94061



Dancing to Alaska

By Donna Frankel, 408 257-3455

<http://www.dancingcruises.com>

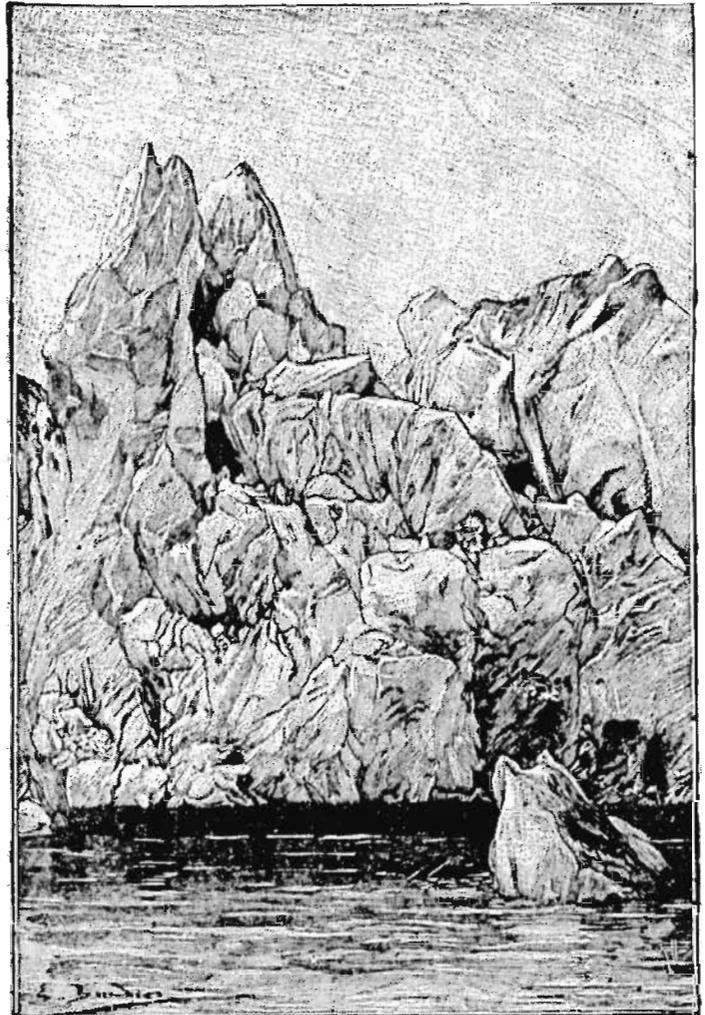
[emailto: donna@dancingcruises.com](mailto:donna@dancingcruises.com)

I'm back from a truly wonderful Alaska trip. I'm every bit as tired and happy as I get from a week at camp. My own fault of course, dancing until 2 am most nights—um, mornings actually, with four live bands: one classical string trio that played waltzes, czardas, polkas, etc.; a country band for line dancing; a pianist playing for the sing along and name that tune evenings, when he wasn't playing for ballroom dancing, and a jazz group with an awesome singer and I still held dance class at 8:30 am most mornings. All the groups were happy to take requests, so we were able to get all the ballroom and Latin dances we could want, and the trio played Miserlou and Korobushka, in addition to their usual fare to please us.

The internet is a wonderful way to connect with the dance communities in the places you vacation. I had plenty of time to google the various ports we would be stopping in, well in advance. That is how I learned that Juneau has a contra dance club that meets every Thursday evening, as well as a small folk dance group and that Sitka has a monthly barn dance with visiting square dance callers in the summer. None of the times and dates worked out this time for my group, but I called and chatted anyway and find most groups welcoming and delighted to have some fellow dancers join in.

This cruise director was very accommodating—I got some excellent dance floor space, back up music system (not needed—but gives me peace of mind) and lots of passengers I didn't know previously, joining in. One of my floors faced the general flow of traffic between the show lounge and front desk. What that meant is that 50-100 people strolled by every hour, saw what we were doing, and often sat and watched or jumped in to dance. There were many questions, such as—did I know any Swiss dances one older woman asked. Yes, my group does Maitle Schottische. I played a bit of the music as I put away everything from my afternoon folk dance session and she told me about the dances she did as a child in her native Switzerland. Music is a great way to meet people. Many folks of a variety of cultures sat and watched the dancers and enjoyed the multi ethnic folk dance music.

At one point I had a bunch of teenagers doing swing, another time three former Stockton campers (one gentleman who said he attended camp for several years in the early 60's asking me if I knew some of the teachers he had learned from), came by and watched. The three requested dances, though two had canes and the other got up to do Karamfil, only to sit back down half way through smiling, but out of breath. The fact that they were no longer very able, but requested dances they knew and loved anyway, brought some history to the other dancers as we were reminded how much joy folk dancing has brought many generations. New dances may be created, but the old standards like Korobushka, Erev Ba, Ersko Kolo, etc. have been around a long time, and are timeless and still greatly enjoyed. One day a young man with a drum sat across from our group and added his live accompaniment to our music. I learned it is not only dancers who enjoy folk dance mu-



sic. We even had several staff who snuck off on breaks to jump into our dances. One Philippine, on a ten minute break from her job, asked if she could join us dancing on her lunch break. She brought her Tinikling sticks and after I taught the few steps I knew, she showed us some fancier variations. Before she left she invited us to the Philippine dance, music and culture show which took place at 10:30 PM one evening. Holland America lines alternate between Indonesian and Philippine shows featuring the wait staff, who sing, dance, sew costumes and practice during their scarce free time. The show on this ship was wonderful—with six traditional dance numbers.

Actually the dance/music entertainment on this cruise was first rate, live music on the ship was terrific, food was extraordinary, service was great and we all wanted to pack a chef or cabin steward in our suitcases! The latter greeted us with a smile, kept the cabins spotless, replaced towels twice a day, etc.

The wildlife was especially wonderful. I stopped one dance right in the middle when I saw a whale's tail very close to the ship. We pressed our noses to the large glass windows and were rewarded with a whale spout and two more tails in a four minute span.

Of the cruises I've taken to Alaska, this one unfortunately had the least impressive glaciers. I saw no calving (where huge chunks of ice crash into the sea with a thunderous roar). We were told the last few years have been poor; with heavy

Continued on next page

Continued from previous page

run off and melting, higher than normal temps and dry years. However the salmon were truly amazing. We saw hundreds of fish swim upstream in creeks, rivers, over fish ladders, etc. I can now name the five types of salmon in both English and the local Native American Indian tribe—Tlingit (pronounced Clinget).

I escorted my group to the Mendenhall Glacier and museum in Juneau, which I had seen five times, but in the afternoon—with such a small group, I suggested they go on their own to shop, see the capitol building, city hall, museums, etc. I went by myself to hike the Preservation trail up in the mountains behind Juneau, armed with water, snacks and a map that a naturalist had outlined for me. The trail was well marked, it was a beautiful day, and with hiking boots and a jacket I started up. After about 1/2 hour I came to a Y in the trail and got out my map. I looked up and asked a middle-aged man passing me which path I should take if I needed to be back on the ship in three hours. He ended up hiking along side me. I found out he was Iranian, what dances he liked, how he came to live in Juneau, etc. and he took me back a different path—rather steep but with a waterfall along the river. So much for not talking to strangers—when I got back to dinner on the ship, everyone wanted to know how I end up meeting the most interesting people, sharing life stories, don't even know his name, and don't really care—just an interesting hiking companion with some odd political views. He wanted me to promise I'd move out of CA ASAP—he was sure the big quake was arriving shortly. I assured him I had lived in CA nearly all my life, had been through some large quakes, and was fine. I gave him an apple and a spare water bottle, and was back to the ship just barely in time for a quick shower and change for dinner.

The day in Sitka, my whole group saw a performance of the Archangel Dance Co. I had seen their performances twice before and knew they are all female, under age 50, perform only Russian dances, sew their own costumes, dance the male and female roles—even coffee grinders, high splits jumps and kazatskas, etc. All their dances are recognizable, but all are also highly choreographed, have story lines, etc. This year I contacted them ahead of time so we could ideally have danced with them at a rehearsal, but the timing didn't work so we met before and after their show with both their teacher/choreographer, and many of the dancers—to talk, exchange ideas, etc. I invited several to come to Stockton, but their season is May-Sept. when they put on 2 shows per day so it is hard for them to get away.

Well that is my trip diary so far. The message is, folk dances and folk dance music reach across all ethnicities, languages, etc. and brings joy to both the dancers and the audience. Dancing on cruise ships is yet one more way to expose folk dancing to a wider audience. One of the swing dance teens came back to a second session where I was teaching a classic polka. He decided dancing was "cool" and wanted to learn more styles.

When the session ended, I invited him to dance with us the remaining sessions, and in the crows nest which had a variety of music for dancing between 11PM- 2AM each night.

So folks, brush off the dance shoes and go out and have some fun—even on vacations and cruise ships.

—Donna Frankel

Laces and Graces

By Sidney Messer

For those of you who may not know this, the Folk Dance Federation of California, Inc. has, for many years, maintained a Standing Committee on Costume Research. There is also available an excellent publication available titled *Costume Research*, \$12.00 from Joel Bruxvoort Publications Chairperson (joel@folkdance.com). It covers the essentials of how a dance costume can be made by you and for you.

While this is an excellent little publication, it does seem to have omitted a specific aspect of costuming which I have felt for a very long time would have made the publication even more useful to an active and talented folk dancer. A final yet elegant touch, if you will.

I refer, of course, to the ever present (and neglected) aglet and how one goes about repairing or replacing one these days. They used to be made of metal and were never a problem unless, of course, they fell off. Nowadays they are usually slapped together clear plastic and arc nowhere nearly as strong and are prone to breaking, fraying, splitting or just plain looking "used."

So what does one do with missing or damaged aglets? Or what if you'd just like to strengthen your aglets before they have a chance to become damaged? Or what about just brightening them up with a bit of color or sparkle? If you are still with me, I am impressed. Kindly read on.

Five Ways to Repair Your Aglets

1. Adhesive tape: Simply wind some adhesive tape around the end—preferably in a counter clockwise direction (Northern hemisphere.)

2. Candle wax or resin: A quick, probably temporary, fix. Drip some candle wax on the end and roll between your fingers while still warm. A more durable fix would be to use soldering resin or sealing wax.

3. Thread and glue: Simply bind the end with cotton thread of a suitable color. Tie off with a needle for a neat finish and coat with clear nail polish.

4. Heat shrink tubing: Choose a size just large enough to slip over. A heat gun is normally used but a lighter, a candle or even a match will work...but **Do Not** apply on actual flame.

5. Metal tubing: If you are really hard on your aglets, i.e., hambo, Israeli dancing, etc., this is for you. Buy a length of 1/8" or 5/32" tubing at a hobby supplier. Be sure it fits snugly over your present aglet. Your choice of color will be limited, but note that yellow and pink will tarnish to nice shades of brown. Cut the tubing with a fine-toothed hack saw or a Dremel if you have one; most folk dancers do. Slip the piece over the existing broken or damaged aglet. Hammer a nail into the side of the tubing, then remove it, leaving a small indentation which will hold the tubing in place. For extra security, do this a couple of times. You might also squeeze some glue into the end.

Well, there you have it, and I do feel better now.

What, you still ask, is an aglet? Surely you jest. Of course, there is always the dictionary if you feel lucky. There might even be a picture but don't count on it. The aglet, while close to the top of some dictionaries, is usually at the bottom of anyone's concern or attention. There are times I have even seen them dragging on the ground. Oh! The humanity of it!

Dressed to Dance!



Mel Harte in costume

By Mel Harte

Part III. "What a beautiful apron!" someone exclaimed to me at a folkdance this past winter. Aprons are a great way to really add some vibrant folk design to an otherwise simple outfit. I have many, which I mix and match with happy abandon. All have some sort of handwork associated with them. Several, for example, are those lovely hand crocheted aprons made by my mother's generation in the 1940s to the 1960s—occasionally you find them at yard sales or thrift shops and there is a thriving trade of them at ebay, where I have bought several, ranging from \$5-12 apiece (search words: "crocheted apron"). Another ebay purchase of mine is an apron that has a band of fine beadwork along its lower portion; its brocaded linen suggests that it originated from Eastern Europe (search words: "beaded apron"). Yet another is a Hungarian Kalocsa hand embroidered apron; at \$25 (including shipping) I probably could not have gotten it cheaper in Hungary itself (search words: "hand embroidered apron"). Very festive folk aprons made in the 1940s and 1950s by European housewives to wear when having dinner guests also make their appearance on ebay under the same search words.

A whole world of opportunities for additional beautiful aprons opens up, though, if you are prepared to do just a little sewing. I created a beautiful apron, for instance, by attaching a

Publicity Corner

ALWAYS THINGS TO LEARN

By Donna Frankel

As I said before, be on every dance list possible. I am on an Argentinean Dance workshop list that takes place in Argentina. No, I have never gone and Argentinean Tango is not high on my list, but I have been able to learn from watching them grow.

They gathered the emails of dancers, teachers and potential dance participants. They developed a web site, complete with schedules of dance classes and events in both Spanish and translated into English. They send out reminders every month to all those on their list whether they have ever shown up or not.

They are welcoming of brand new students with no experience as well as providing more intermediate and advanced instruction. They list hotels with discounts, provide home hospitality in some cases and rides from the airport to those who might be reluctant to travel so far for a workshop. In other words they try to meet the new participant literally and figuratively more than half way. This group has doubled in offerings this past year in spite of a tight economy.

There are always things I learn from seeing how successful groups organize themselves and you too can learn these techniques sitting at your own computer at home. So tell us how you publicize your group or dance club? What works best for you and what was not effective? We can learn from each other and not make the same mistakes—wasting time, effort, money and in some cases aggravation on what doesn't work.

—Donna Frankel

<http://www.dancingcruises.com>

<mailto:donna@dancingcruises>

large white, textured lace doily that I found in the linens stack at a Salvation Army to the middle of a long white apron tie, folding it over the tie to create just the right size and shape. For a hand embroidered Romanian dishtowel, all I had to do was add the tie (and you could do the same for those famous hand embroidered Ukrainian towels and runners sold online and at ebay). Other sources? Look for large pieces of hand embroidery (at estate sales, or quality yard sales—such as those sponsored by museums.) Edge them with complementary colored material, add a tie and wear! At the Oakland Museum sale this past February I found two pieces, one of central Asian origin and the other of Central American origin, although very Hungarian in style. At the same sale I picked up remnant materials with which to make their edgings and ties. Wearing the latter to a folkdance elicited the compliment that starts this article. Happy sewing, happy hunting and happy dancing!

Mel Harte (melharte@yahoo.com) teaches international folkdance at the Orinda Community Center and El Cerrito senior center and is on the costume committee of the California Folk Dance Federation. An avid folk costume collector who has provided a good home to many pieces of orphaned folk clothing, she almost always wears folk textiles, whether dancing or not. If you have a story about a costume you acquired, she's all ears!

Bring the kids—A letter from a

Second Generation Folkdancer

From Amy Mills

A bit about me...I grew up in a small town in New Mexico, where I was lucky to be in a dance community that spanned the state (you need to band together when your population is so small and dispersed!) and was very welcoming. I attended the University of Washington in Seattle and ended up studying East European Studies, Anthropology, and History, largely because my interest in dancing led to an interest in the cultures where the dances came from. I spent the next two years teaching English in Bulgaria and then on Fulbright research grant in Transylvania, Romania. When I returned to the US, I entered the Anthropology graduate program at the Univ. of Oregon and eventually became a master's student in Folklore as well. I learned documentary production during this period, which is the field where I hope to make my living. I folkdanced in all these places and at various other groups and camps throughout my travels. In Portland, I regularly dance at It's a Beautiful Pizza, where we have a live Balkan music jam every Tuesday. I also belong to Svila, a Balkan women's singing group

I'm a second generation folkdancer, and I've never left the dance community for any lengthy period of time. I really like the idea of folkdancing being my "native" culture because it really is the community that I grew up in and learned appropriate behavior from the most.

I can guarantee that my perspectives and self-confidence came in large part from growing up in a community where I could be friends with adults and where age matters much less than interest in dancing. I think our culture is very age-segregated and this makes many people unable to cope with people other than their own age. Folkdancing is a welcome break from that reality. I remember leaving the Univ. of Washington campus one Friday night to go folkdancing and being struck by the fact that I hadn't seen any kids or many older people for a long time. I had them at dancing - my oldest friend was in his 80s and my youngest (at a different group) was about 8.

I don't, by the way, think of myself as a 'revivalist.' I have a video that I made about folkdancing in order to win an argument with my folklore professor, basically arguing that while folkdancing may be a revival in part, it's also its own culture and community, with its own folklore. (I'm pretty sure nobody in Croatia calls Krici Krici Ticek -"Creepy Creature Feature").

I think it's a little bit absurd to argue that just because people are Americans, they're unable to instruct their children in appropriate behavior, at folkdancing or not. Kids will be kids, but they can also be taught boundaries of where they can be.

When I was a kid, my mother didn't start bringing me to folkdancing regularly until I could walk around and mind my manners (maybe about 8?). Most of us kids would go outside and play on the soccer field nearby or play in the back rooms, but we knew that we weren't supposed to be 'a dog on the dancefloor,' as my mom put it. When a dance I liked came on, Mom shouted out the door for me to come do it. (I often had to pry myself out of the hands of the other kids to do it.) Some of

the kids were better behaved than others, but the group was small enough that it was like having a roomful of parents who might tell you off. My brother was particularly good at being in the way, but I'm sure that he was always more likely to get hurt falling off his bike than getting fallen over.

I've seen the Albuquerque IFD group come up with a great solution to folkdancers wanting to go dancing and take their small children. A bunch of them had kids all at roughly the same time, so they all come dancing and take turns babysitting the kids, i.e. two parents will watch all the kids on a given night, with the job rotating. That way, the group didn't lose half its dancers and everyone gets to dance about 3 out of 4 weeks. I think they even switch off the two during the evening. All the kids know that they have to listen to those parents, even if they're not their own.

It seems like this argument/discussion exists because there's a conflict between two ways that we've learned to think about kids. On the one hand, we want to imitate other 'ethnic' cultures where people of all ages participate in social events. On the other hand, I think many Americans still have the idea that kids should be seen and not heard, or even better, not seen. That age-segregation means that you can go through most of your life without interacting with kids or old people, if you choose to.

Our lives are just very different from those where our dances come from. A villager in Transylvania doesn't go to movies and lectures and concerts, where everyone crosses their hands in their laps and is quiet. Heck, even church is a low buzz of activity...if you get tired or your baby starts crying, you just walk out to the back porch and socialize with the other folks back there. (Usually, this is the women, since they stand in the back of the church and have the kids to tend to.) Every folk concert I went to in Romanian cities was filled with a talkative, boisterous audience that walked in and out at will. This made it both irritating and much more fun because the audience REALLY got into the music and dancing.

When you go to a dance event in Transylvania, it isn't just a dance event, it's a communal event that includes eating, singing, socializing, seeing everyone else, and THEN dancing. The kids DO get in the way and run around after one another (although they're a bit more quiet than some American kids) and they also have to cope with REALLY drunk adults dancing or moving around. I never saw any of them get run over, and often there's some really little ones trying to learn the dances at one end of the floor. In fact, when the music starts, the kids are often the only ones on the dance floor for the first half-hour, while the adults get warmed up and buzzed. The kids are within walking distance of home, so I guess they can go home when they want, but a lot of them stay up really late. There is a line of grandmas on the sides of the room who watch everything and everyone knows this. (I think the grandmas secretly control everything in village life, just by watching.) They can also act as babysitters when needed.

Obviously, there is a whole setup that differs from ours, not just that "Americans are badly behaved." If our kids are badly behaved, it's because we teach them or let them be that way. (OK, and there's the occasional uncontrollable ones)

OK, so my point is that some kids will always benefit from going to folkdancing, as long as they're taught that it is a culture whose rules need to be understood and followed AND

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where they're allowed to have fun with adults. Some kids never will, and they probably won't stick with it. It isn't all the kids or all the adults that are the problem or danger...it's the ones who don't understand the needs of the community for a safe place for adults to dance and kids to be around that great atmosphere. Of course, any group can decide whether they want kids there or not. Just keep in mind, if you want to keep folkdancing alive, you are going to have to appeal to the younger generations somehow. This may or may not be it, but I'm sure glad my mom didn't leave me at home all the time.

—Amy

Welcome to our new members

We need new members to build the strength of the Folk Dance Federation. We encourage everyone who belongs to give the gift of membership to a friend or acquaintance and for clubs to buy memberships for their new members.

From July through mid-September the following people joined the Folk Dance Federation: (listed in the order they joined)

Joan Robertson, PO Box 426, Vineburg, CA 95487

Ashley Laidlaw, 1523 Oak Canyon Drive, San Jose, CA 95120

Valerie Daley, 7389 Loma Vista Road, Ventura, CA 93003

Eileen Mentee, 2503 Devri Ct., Mountain View, CA 94043

Ruth Peyton, 1400 Oxford Street, Berkeley, CA 94709

Ann Colichidas, 3222 18th Street, San Francisco, CA 94110

Clarence W. Harrison, 150 Seminary Drive, Mill Valley, CA 94941

Laura J. Bremer, 21691 Johnstone Drive, Lake Forrest, CA 92630

Robert S. Elkins, PO Box 1324, Novato, CA 94948

Ruth Weiderman, 5709 Grant Avenue, Carmichael, CA 95608

Eileen Kopec, 19 Hall Drive, Orinda, CA 94563

Donna Frankel, 19557 Arden Ct., Saratoga, CA 95070-3301

Submitted by Sidney Messer, Membership Chairman, Box 561, Sausalito, CA 94966, (415) 332-1020.



Folk Dance Scene

The official magazine of the Folk Dance Federation, South, Inc.

This (almost) monthly publication has folk dance events in California and elsewhere, folklore articles, recipes and lots of good reading.

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Dance Behavior Basics for Beginners

by Loui Tucker

(Loui Tucker teaches three classes a week of Israeli and international dances. Contact her at (408) 287-9999 or email loui@loutitucker.com)

Okay, so you've talked a friend into going to a dance class with you. Before dinner you demonstrated some of the basic steps -- grapevine, hop-step-step, Yemenite. You showed them how to hold hands in a circle (right palm in, left palm out, thumbs free). You talked to them about basic dance etiquette:

- If you don't know a circle or line dance, stand behind the dancers and follow.
- If you don't know a couple dance, dance in the outermost circle of dancers.
- Line dances usually (but not always) move to the right, so join a line on the left.

Now, over dinner, it's time to talk about those unspoken "facts of life" in the dance community that will sometimes take beginners by surprise.

"Oh, I Have to do This Dance! You are in the midst of an interesting conversation and the face you're looking at suddenly becomes very alert, like a dog that tips its head and perks up its ears at an unusual sound. The person you've been talking to turns and dances away.

Tell your beginner friend not to become alarmed. This is an instance when the normal rules of etiquette are suspended. Remind them that dance classes and dance parties are unlike ballroom dancing or nightclub dancing where you can do any dance to any piece of music that fits that rhythm. Often Dance A is done to Music A and Dance B is done to Music B. If a favorite dance comes on, you rarely get a second chance later in the evening; it's a case of "Dance it now or not at all."

Sometimes the dancer who left in the middle of the conversation will come back and pick up the conversation where you left off. Sometimes they won't. Don't take it personally.

Can a Woman Ask a Man to Dance? In some social situations this may be viewed as inappropriate. In some situations it's accepted and, in some cases, expected.

If a beginning dancer of either gender wants to avoid the direct rejection that can come as a reply to "Would you like to dance?" a handy alternative is "Do you know this dance?" A negative response to this question does not, however, stop the invitee from suddenly remembering the dance and waltzing off with another partner -- which brings up the next point.

Rude Dancers, Reserved Dancers. Your beginner friend gets up the courage to ask someone to dance. That someone declines. Twenty seconds later your friend sees them on the dance floor with someone else.

Tell your beginner friend that there are rude people in this world and some of those rude people also dance. Those people probably also run stop signs and don't write thank-you notes either. Not all dancers are gracious and well-mannered, and we can't screen everyone before allowing them on the dance floor. And we don't have Etiquette Police who write citations or send offending dancers to the penalty box.

Beginners can save themselves from this special kind of pain by watching for a while who dances with whom. There are couples who only dance with each other. There are also couples who promise that "No matter what, we will always

dance "X" together!"

It is ironic that some beginners forget how this rejection feels when they become proficient dancers and start rejecting the next generation of beginning dancers.

Dancing with Beginners. A trio of axioms revolve around beginning dancers:

- (1) Some experienced dancers will dance with beginners **because** they are beginners.
- (2) Some experienced dancers will **not** dance with beginners **because** they are beginners.
- (3) Once a beginner is no longer a beginner, the selection of people to dance with changes. Sometimes (but not always) this change is positive.

In addition to individual dancers welcoming or not welcoming beginners, different dance groups are more or less accepting, and beginners should not assume that all groups are equal. Suggest to a beginner that, if their first encounter with the dance scene proves to be less than warm and friendly, they should not give up, but should try another group.

The Dance Floor Is for Dancing. Perhaps at a nightclub you can linger on the dance floor, finish your conversation, decide whether to return to your own table or join your partner's. Not so at a folk dance class or party! A slow couple dance can give way to a fast-paced circle dance in the span of 4 seconds. Beginners are often vociferously admonished to get off the dance floor by a line of dancers that must swerve to avoid them.

Beginners often think experienced dancers who almost run them over or yell at them to get off the floor are being impolite. Tell your friend that this loud reproach may appear to be inconsiderate, but is really for the safety of all dancers. Beginners should watch to see the area the line or circle of dancers appears to be using and walk outside that area to talk. Keep an eye on the dancers for sudden direction changes and expansion of the circle.

Ah, That Rich Aroma! Talk about garlic. Talk about onions. Beginners sometimes equate folk dancing with an exercise program. In an exercise program or aerobics class, you're pretty much by yourself on the floor, so your breath is rarely any concern. In folk dance classes there are lots of line dances and circle dances, but you're also going to be breathing in your partner's face during the couple dances and garlic/onion breath is not pleasant.

On the flip side, some beginners worry too much about body odor and apply the wrong solution to this problem. Specifically, they fear they will offend when they sweat and overcompensate by applying too much perfume or cologne. They may not realize that warming the body through exercise will over activate the perfume/cologne and that can also be offensive.

Rings On Your Fingers, Bells on Your Toes. Beginners may not be aware that jewelry, particularly large rings, can be uncomfortable -- both to the wearer when their hand is squeezed firmly, and to the other dancers if the ring scratches bare skin or catches on clothing. Beginners may also hear the word "dance" and envision a certain type of footwear -- heels

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One-Time Folk Dance Event Training Course

Once upon a time it was common for folk and square dance leaders to put on one-time dances (sometimes called one-night stands) at local schools, organizations, PTA meetings, churches, etc. These events were to introduce folk dancing to non-dancers and to get them on the floor. The fact that they were all beginners helped to overcome reluctance to get up and dance, since they were all equally new to folk dance. In addition to being entertaining to the people attending, it helped to promote interest in dancing. Many of the people dancing today had their interest aroused this way.

To help us recreate these fun events, Bruce Wyckoff,

Continued from previous page

for women, dress shoes for men. Talk about appropriate jewelry, clothing, and footwear.

Beginning dancers can be fragile and the more we can do to ease their way into our community, the better off our community will be.

P.S. If any experienced dancers saw some of their own behaviors described in this article, and modify their behavior accordingly, our dance community will receive an additional benefit.

with the sponsorship of the Folk Dance Federation, has designed a course in how to present a one-time event to introduce folk dancing or to provide entertainment to a group.

There will be a teacher training opportunity presented along with the Heritage Festival in San Carlos in January, 2005. It will not be a course in how to teach folk dancing or how to start a folk dance group. Rather, it will cover one-time folk dance events. It concerns the ability to get a group of people who are not folk dancers up and dancing, having fun and hopefully interested in folk dancing.

This course will be of interest to present dance teachers, prospective dance teachers, school teachers and anyone else who would like to develop this skill.

The cost is \$25.00, which includes a syllabus, dance descriptions and music for the dances. It will be Sunday, January 23, from 1:00 to 5:00 pm at the Community Church, 1336 Arroyo Avenue, in San Carlos (There is some question about the availability of this location, call to be sure.). For more information contact Bruce Wyckoff at (650) 368-7834.

Razzmatazz Christmas party in Santa Rosa

Razzmatazz will have a Christmas party on December 10th from 8:00 to 11:00 pm. The location is the Veteran's Memorial Building in Santa Rosa, across from the Sonoma County Fairgrounds. Admission is \$5 and people are asked to bring snacks. Gradina, our local balkan singing group, will perform at the party. Call Marilyn Smith for more information: 707-526-7552.



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American Social Dance—*The Dance is Us*

By Richard Duree

Richard Duree is a dance ethnologist and historian who has researched and taught dance for over thirty-five years. He is a retired Associate Professor of Dance and a free-lance writer and has taught authentic Old West dance in several Old West events in California—Ed.

Why do we dance the way we do? How do we tell the difference between the flamenco of the Spanish gypsies and the Lindy? Or the Ukrainian “hopak?” Why, indeed, do those people dance the way they do?

Why, indeed. Why do we dance at all? And what is dance anyway? Hmm? It’s a bit like asking about the meaning of life, isn’t it? If we give it some thought, dance, and how we perform it, tells us a lot about ourselves. And not just ourselves—we can see into the intimate values of anyone who dances. And *that* includes almost everyone. Serious studies are made on lesser questions.

Dance ethnology is that unique science that relates dance to the personality and aesthetics of the ethnic group to which it belongs and identifies the social, geographical and historical factors which effect the dance’s form and character. It seeks to understand not only how, but why one culture’s dance differs from another and what the dance tells us.

The theory is that dance will survive as long as it satisfies a contemporary social need and aesthetic; if it does not, it will not survive and will pass into history or, at best, be preserved only artificially. But its movements and relationships will tell us much, if we only observe.

For centuries, dance served as the social center of polite society and the artistic release for the peasantry. Dance historians and ethnologists have an almost limitless supply of dance history upon which to ponder.

America’s own two-hundred year-old folk/social dance traditions are entirely worthy of such ethnological examination as both the product of a rapidly changing society and a clear record of the evolution of contemporary social values and attitudes.

Our social dance tradition goes back well into the 18th Century with the importation of country dances from England, Ireland, Scotland and France, Germany and Scandinavia. Even the fandangos of Early California are important, but we will attend to the East Coast here.

George Washington loved to dance. His favorite, “Sir Roger de Coverly”, is now known as “Virginia Reel.” It was the time of the minuet, dancers standing apart from partners, gentlemen supporting heavily-gowned ladies through the latest complex figures created by touring dance masters.

The formal polka and waltz from Europe became the popular ballroom dances of the 19th Century, delayed at first by the reluctance of 18th Century minds to accept the dangerous new closed dance position. They swept European society by storm, although the peasants had been dancing it for a couple of generations before. In America, the waltz and polka were a strong tie to the Old Country and were cherished as a reminder of a heritage left in the bitter-sweet emigration to America and on to the frontier. America still looked to Europe for cultural inspiration. There is even record of the polka being

danced in the California gold camps seventeen years after it was first recorded in Bohemia in 1834!

West Point cadets were expected to be proficient in dance as part of being an officer and a gentleman. Many an elegant waltz in the finest Viennese style was seen at military balls throughout the Civil War and subsequent Indian Wars on the frontier right up to the time it disappeared.

Not all American ballroom dance was of the waltz/polka variety. New Englanders danced barely-changed English country dances, performed in long-ways sets, called “contras”, or in square formations, “quadrilles”, clearly descended from the previous century’s minuet. Each dance had a set sequence of well-known figures and the dances were well and eagerly attended in the many small villages. A person’s reputation and standing in the community was frequently enhanced or diminished on attendance and skill at the dance.

From Tennessee to Georgia, Irish and English settlers brought their dances to their isolated Appalachian Mountains an interesting merge of styles. The Irish “jig” took on a different flavor, influenced not only by the wearing of heavy work boots, but by the freely expressive dance movements of African slaves—we know it now as the clog and it is a truly American folk dance, registering perfectly the origins and aesthetics of the Appalachian people.

To this mix of Appalachian aesthetics, add the country dances of the English. The evolution of the Big Circle Dance is an adaptation of one or more English dances, with the added element of called figures and clogging, danced in isolated hamlets in wooded hills and valleys for generations.

Following the Civil War, New England farmers began to abandon their rocky farms and Southerners left destroyed plantations to seek new land out west. Expansion into the Indian lands of the Great Plains from Montana to Texas began in earnest in a period of American history familiar to us all—the Old West. And the dance went with it. Like the people who went West, the dance took on new forms and new roles in the new society about to be born.

Imagine the scene: widely scattered small towns and ranches, populated with a mix of people from not only the North and South, but by newly-arrived immigrants from Europe—Czechs, Poles, Irish, Germans, even French. In this vast land with few amenities, dances were eagerly anticipated and well attended by people from vastly different backgrounds who barely knew each other. The New England contras and quadrilles would not work here—no one knew the sequence of the figures. High-topped riding boots and lack of a wood floor made clogging impractical. Necessity created the quadrille with called figures and our national *square dance* was born, its complex figures requiring attentive teamwork from everyone, perfectly reflecting the social climate and aesthetics of American culture which are still with us—we hope.

To Americans of the emerging 20th Century things needed to change—and things were indeed changing. The frontier was gone, the Industrial Age was upon us, a new middle class was emerging and great social and technological innovations were on the horizon. The 19th Century—and

Europe—were in the past, old fashioned and out of step with the modern new times. The waltz and polka and even the square dance must step aside for something different and new, just as the minuet had a century earlier.

To social historians, the most significant socio-economic event of the new century was the "trust-busting" campaign of Teddy Roosevelt and William Howard Taft, relieving the huge business conglomerates of their strangle hold on the American society and economy. An "aristocracy" had risen through corrupt, self-serving and ruthless business practices unfettered by government restraints and had claimed control of the nation's economy to its own benefit in fine European feudal style. Child labor was common, as were ten and twelve-hour work days, six-day work weeks, sweat shops and subsistence wages. A merchant class was almost nonexistent and an enormous void separated the upper and lower classes—a void soon to be filled.

The nation's industrial base had become well established. Everyone was fascinated with the new mechanical gadgets—everything from washing machines to apple peelers were being produced and consumed in a frenzy of mechanical technology. The automobile came into its own as a popular form of transportation, thanks to Henry Ford's excellent vision, and America's most enduring new industry was born. Cottage industries were disappearing in the shadow of factories and mass produced goods. Consumerism was a new part of social life and the economy as more and more new products came on the market.

Labor unions became an emotional part of American society and the working class suddenly began to realize its economic power. Labor riots raised emotions to new highs on both sides of the issue, but wages began to rise and working hours began to lessen. People began to realize not only expendable income, but exciting new products and leisure time to obtain and enjoy them.

It was also the time of the powerful and emotional cause of women's suffrage. With the vote, women moved ever closer to legal and social equality with men and a major shift in the social order was underway.

This volatile mixture of changes in power, the increase in competition, the growing purchasing power of the people, and rapidly evolving social and economic values led to the single most important social development in modern American history—the emergence of the American middle class. It happened in less than a generation.

This new social phenomenon suddenly thrust America into an unfamiliar but eagerly grasped role as one of the world's powerful nations, emerging amid the crumbling and *unstable empires of the Old World*. Teddy Roosevelt built and sailed the Great White Fleet around the world to prove it.

This newly affluent middle class exhilarated in its sudden wealth and, free of the feudal business practices of the "Gay '90s", sought desperately to distance themselves from the lower classes of which they had so recently been a part. In searching for their new identity, elegance and newness became highly prized symbols of success—new fashions, new music, new machines—new anything.

And they began to look for new means of expression of their new status—something fresh and new and—*American!*

Ragtime music was fresh and new; its syncopated sounds quickly became popular in spite of its disreputable origins as

entertainment in the finer "sporting houses." The combination of African rhythms and syncopations produced a sound very different from the 19th Century ballroom music of Strauss and others.

One of those African-American brothel pianists, namely Scott Joplin, was discovered by music producer, John Stark, who, fascinated with the new music and able to see its possibilities, contracted Joplin to write new songs in his Ragtime style. *Maple Leaf Rag* was published in 1898 and the rest is wonderful Ragtime history. For two decades, Ragtime was almost the only new music composed in America.

The "nouveau riche" at first disdained the "vulgar" new music as more suitable for the lower classes, but its lively, infectious new sound eventually won out and Ragtime music was "in."

But those awful dances!

To "high society", the black community's dance was vulgar and unsophisticated—the "Grizzly Bear" and the "Bunny Hug" and the "Cake Walk" and "Turkey Trot." These weren't dances! They were the strutting and carryings on of the trashy lower class. Nobody would be caught dead dancing them, especially when one was striving to identify with "polite" society. Remember, this was generations before modern "political correctness"; references abound to the desire for grace and sophistication in all things and the exclusion of vulgar or crude behavior. So the middle class waited . . . and waited . . . for something new and elegant, more suited to their new status in life.

It came in the form of Vernon and Irene Castle, a young couple who, while seeking their place in the Paris spotlight, had created and performed a new form of ballroom dance—elegant, smooth and sophisticated. An instant hit in Europe, they were just what the folks at home wanted: fashionable, handsome, young, fresh, suave, wholesome—and married! Their new style of dance was perfect for Ragtime music and a perfect match with the expectations of the new America. The Castles launched a dance craze which has not been equaled in this country before or since.

The "One-Step", "Castle Walk", "Tango", "Maxixe", even the Polka seem quaint and archaic to us now, simplistic in their approach to the dance, but they are symbolic of the American personality of the first twenty years of the 20th Century. They were danceable, fun and elegant and everyone could dance them. It was democracy in dance and America wanted all it could get. The Castles became fabulously wealthy, giving performances across the country and giving dance lessons to the wealthy at prices that are unheard of even today.

Alas, it could not last. World War I changed the world, abruptly tearing America from its innocent past and Europe from its feudal one. Vernon Castle's death in 1918 was painful for his millions of fans, dampening the Ragtime fever, and

continued on next page



American Social Dance—*The Dance is us*

continued from previous page

America was left seeking something to fill the sudden void. After only twenty years, the 20th Century needed to be reborn.

Suddenly America realized something! We were a world power! We had conquered a mighty foe and brought American thought and values to the rest of the world! We were young and powerful and we could do anything we wanted. We had natural resources beyond imagining and we could build anything. The energy of it all was ready to explode into the "Roaring '20s".

Suddenly Jazz appeared and became the new craze of American society. Jazz had experienced a parallel development to Ragtime, primarily in New Orleans, out of the mainstream of East Coast and Mid-Western society. Like Ragtime, jazz pianists had entertained customers in the brothels of Storeyville, New Orleans' 28-block long red light district. Storeyville was shut down in 1917; the brothels were closed, the gambling halls were locked up and all those wonderful musicians were suddenly out of work. Their exodus from New Orleans must have been a difficult one as they migrated to the big Eastern cities of New York and Chicago and Philadelphia and elsewhere.

Jazz took up where Ragtime left off and the Roaring '20s were underway! The economy soared, Prohibition added its contribution to the mix and Americans began the great experiment of redefining America.

Many of us still living recall dancing the "naughty" Charleston in defiance of our parents' disapproval. The Charleston actually began with the African-American community over a decade earlier. It became popular with the general population in the mid-1920s as an ideal expression of the exuberance in America's new power and wealth. For the first time, women took an equal and energetic part in the dance, celebrating suffrage as the law of the land. Mothers were aghast at their young daughters' short skirts and shameless antics, unthinkable under the 19th Century standards of the great, dour Queen Victoria.

Interestingly, the Fox Trot was the most popular dance of the 1920s, in spite of the Charleston's notoriety. The Fox Trot evolved from the One-Step—smooth, graceful and sophisticated. Etiquette books of the day plainly state that this is the dance for those who would appear elegant. It is still the dance of sophisticated society and has been with us longer than the waltz and polka had been at the turn of the century.

The Great Depression of the 1930's needs no description. All of us know what it did to our country and to the world, as the thoughtless excesses of the 1920's resulted in the bleakest period in American economic history. We know about the dance marathons, where dance emulated the grim, dogged struggle to survive. The carefree, sassy Charleston became the heavy, deliberate Shag, again adopted from the black community's prolific repertoire, because it satisfied the incessant urge to express the human condition in movement. Jazz and the blues became the voice of American music and we cherish it still as a major part of our traditional repertoire.

World War II, for all its horror and sacrifice, revitalized America. Thrust abruptly into a conflict of monumental proportions, Americans found new pride and energy in their ability to respond to the greatest threat ever to our values and way

of life. Factories sprang to life, everyone worked for a common goal and the nation focused on one thing—victory.

And there, in the midst of it all, Benny Goodman's bubbling, energetic, optimistic Swing appeared, perfectly defining America's mood. The dance which accompanied it, an evolution from the Shag, still rates as one of America's greatest folk/social dances, strongly effecting American popular dance to this day. Women were free to express sexuality and strength and femininity, an equal partner in the dance as they had been in the war effort. The Swing would have been sorely out of place in the Ragtime years.

Many of us remember the music of the 1950s and what Rock and Roll did to it. This new music style revolutionized not only our music, but spread around the world as the symbol of America and what this country represents. The evolution of Rock and Roll—and the countless dances created for it—has been a mirror of rapidly changing social values and economic conditions, varying from gentle to frantic and beyond. Dancers abandoned the embrace and support of a partner, preferring to display their art from a viewable distance. Music and dance alike appear, flare brightly and disappear, to be replaced by something else. Disco appeared in the mid-1970s, emulating the 1960s fascination with newfound sexuality and gender competition, just as the Charleston did fifty years earlier.

Love it or hate it, Rock and Roll now has a 40-plus year history which must be recognized.

An interesting phenomenon awaits us in the not-too-distant future. Looking back over several hundred years of Western history, the beginning of every century has been marked by great social evolutions. The Baroque Period emerged in the early 18th Century and gave us the stately, proper minuet. The waltz and polka, with the embarrassing embrace, pushed their way inevitably into a reluctant 19th Century. We have just witnessed Ragtime's role in our current century.

A new century has arrived. A new millennium! Think of it! What forces, what needs, what new aesthetic will emerge to shake off the hoary old 20th Century and create new ideas and behavior standards. Dance will invariably be a visual expression of that change.

What kind of dance and music do you suppose the people born in the early and mid 1990's, will adopt as their expression of their new world and new century? Might they discard their parents' sixty year-old Rock and Roll and start something yet unimagined? What can they do to shock and scandalize a generation raised on rap music and MTV?

Wouldn't it be interesting to be around to see it!



Kosjatants

(Estonia)

Kosjatants (KOHS- yah-tahnts) is a progressive dance choreographed for stage performance in 1948 by Ullo Toomi from Tallinn. He put together elements of folk dances called Vana voortants, Mustjala kõrge, Viru valts, and Jämaja labajalg. Juha-Matti ("Jussi") Aronen, who taught this dance at the 2003 Stockton Folk Dance Camp, thinks that the Voorvalss step (see Steps below) dates back in Estonia to about 1830. "Kosja" means a man who is going to propose marriage to a girl. Frequent partner changes in this dance give him plenty of options. The dance is also connected to weddings because the original dances on which it is based are often done at weddings.

CD: Estonian Dances, Stockton Folk Dance Camp 2003, band 10. 3/4 meter

Formation: Circle of cpls facing LOD, R hand in R, L hand in L held in front.

Steps: Waltz*, Front-Basket position*

Voorvalss Step: Waltz steps done in Front-Basket pos, M starting with L ft, W with R. The upper body bends in the direction of leading ft (i.e, foot used on ct 1). This means that cpls bend away from each other on odd measures, and toward each other on even measures.

Styling: In turning waltzes, the leading hands move slightly downward on first measure and up on second, and the body tilts slightly away and together as above.

**Described in the "General Glossary" of Steps & Styling (rev. 1996), published by the Folk Dance Federation of CA, Inc.*

Meas	3/4 meter	Pattern
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4 meas INTRODUCTION No action, except on meas 4, rise on to balls of ft and down.

I. TURN UNDER; CHANGE PARTNERS

- 1-6 In Front-Basket pos dance 6 Voorvalss Steps in LOD beginning with outside ft.
- 7-8 With 2 Voorvalss Steps W turn once CW under M's R arm; M continue waltzing fwd.
- 9-12 Dance 2 turning waltz steps turning CW (meas 9,10); then with 2 waltz steps W turn CW under M's L arm, M dance in place.
- 13-16 Repeat meas 9-12, but on meas 15-16 M turn out (to L) under own L arm. End with ptrs facing (M facing out), release hand hold.
- 17-18 Passing R shldr, dance 2 Voorvalss Steps fwd (M twd outside, W twd ctr); on second meas each turn to own L to face ptr again.
- 19-20 Dance 1 Voorvalss Step diagonally fwd to next ptr on R (meas 19); take R hands with new ptr and with 1 Voorvalss Step turn half way around to end with M on inside facing out, W facing in.
- 21-32 Repeat meas 17-20 three more times (total of 4). On meas 32 W turn under M's R arm to end side by side facing LOD and assume Front-Basket pos.

II. CHANGE PLACES, TAPS

- 1-4 Dance 3 Voorvalss Steps fwd; on 4th meas, W dance with 1 waltz step across in front of M without releasing hands to face fwd on M's L side.
- 5-8 Repeat meas 1-3; on meas 8, W dance across in front of M to end with ptrs facing (drop hand holds), M on inside.
- 9-10 With 2 Voorvalss Steps, ptrs pass R shldr and continue straight fwd, M going out of circle and W straight in.
- 11-12 M take small step to L, still facing out, W step to R facing in (ct 1), tap ball of free ft (M's R, W's L) 2 times (cts 2,3); with 1 waltz step turn to face opp direction, M to L, W to R.
- 13-16 Repeat meas 9-12 moving in opp direction (M twd ctr, W twd outside).
- 17-24 Repeat meas 9-16 once more, except end in one circle hands joined with M facing in and W facing out.

III. CIRCLING, BACK TO BACK, FACE TO FACE

- 1-4 Dance 4 Voorvalss Steps CW (to M's L, W's R) in circle.
- 5-8 Drop hand holds and with one smooth motion, M turn slightly L, W slightly R, while gracefully lifting arms up and down to reconnect, but with M now facing out and W facing in, while continuing in RLOD (CW) with 4 Voorvalss Steps.
- 9-16 Drop hands and turn 1/2 to face in opp direction; M turn to R to face in, W turn to R to face out. Again bring arms up and down to reconnect hands, while continuing with 4 Voorvalss Steps in LOD (CCW) (meas 9-12). Then turn slightly (M to R, W to L) to face opp. direction (raising arms up and down) while reconnecting hands to dance 4 more Voorvalss Steps in LOD (M are facing out and W in). At end of meas 16, cpls hold inside hands while facing LOD side by side.
- 17-18 Dance 1 waltz step back to back and one face to face as joined hands swing fwd and back.
- 19-20 Swinging arms fwd again, W move on to M ahead with 2 Voorvalss Steps, making one complete turn to the R; M dance in place.
- 21-32 Repeat meas 17-20 three more time (4 in all). End with cpls facing LOD in Front-Basket pos.

IV. MAN CASTS, ELBOW TURNS

- 1-4 Repeat Fig. II, meas 1-4.
- 5-6 M cast off to R and with 2 Voorvalss Steps dance back to W behind moving behind her to end facing LOD; W dance in place but turn to face RLOD.
- 7-8 With 2 waltz steps, M turn W CW under R arm as both move in LOD.
- 9-16 Repeat meas 1-8, but end in single circle with all facing in.
- 17-20 Dance 4 waltz steps moving CW (RLOD).
- 21-24 Hook R elbow with ptr and turn CW with 4 Voorvalss steps; end facing out of circle with hands joined.
- 25-28 Dance 4 Voorvalss Steps as circle moves CCW (LOD).
- 29-32 Hook L elbow with ptr and turn CCW with 4 Voorvalss steps; end facing ptr (M's R hand joined with W's L) and acknowledge.

Council & Club Clips

SACRAMENTO INTERNATIONAL FOLK DANCE AND ARTS COUNCIL (SIFDAC)

September was a very fun month for us because Lee Otterholt (featured on the cover of Let's Dance last month) came and did a workshop for us. Lee's dances are very popular here because many of us have been to Stockton Folk Dance Camp and have enjoyed learning from him in the past. We had a party afterwards (our regular monthly BBKM party for Kolo Maniacs) and Lee was able to join us for a grand old Otterholt-fest. Great fun!

Speaking of Fests, we are already working hard on next year's Camellia Festival (March 12-13). At the Saturday workshops we will be having Ventzi Sotirov teaching Pirin Bulgarian line dances and Bruce Hamilton teaching English Country Dance. We hope you will mark your calendars and plan to stay for the Sunday concert. It is quite a show!

Oktoberfests are in full swing and some of us are performing, others are indulging.

In September we had an incredible freak rainstorm which dumped almost two inches of rain in less than an hour. Unheard of for us. But Toba Goddard (our council President and Israeli Dance Teacher) managed to drive through the storm for her Israeli Dance class, park in knee deep water, bail out her car, and wade to the dance hall. Hooray! The Dance must go on! She is still trying to resuscitate her car, however.

In our eternal search for new blood, we are sponsoring an "Introduction to International Folk Dance" workshop on October 24. We had a similar workshop in August. All of our events are listed on the folkdance.com website. You just have to find the Sacramento page. Come visit us!

Barbara Malakoff barbikoff@mac.com

BALKAN DANCERS OF MARIN

We will not dance Thanksgiving, see you at Kolo Festival! Irene Croft taught Šopsko in October and is planning to teach Geamparalele, one of Christian Florescu's dances from Stockton, in November. Teaching the first half hour the first Thursday of the month with reviews the next few weeks.

BERKELEY FOLK DANCERS

October wasn't as quiet for BFD as I said last month. I forgot to announce a workshop of Romanian Dances taught by the charming instructors, Cristan Florescu and Sonia Dion, on October 25. The workshop was a special experience that was enjoyed by everyone. Two of their dances, Dana and Opinca, were voted to be tried for the coming year.

This month BFD is holding another workshop. We are happy to host Tineke Van Geel who is returning with more of her popular Armenian dances on November 22 from 7:45 – 9:45 PM at Live Oak Park Recreation Center, Shattuck at Berryman, Berkeley. Members \$5.00; non-members \$10.00. Please join us. Tineke is a beautiful dancer and clear instructor. She is one of the favorite master instructors of BFD.

BFD will not be dancing at the El Cerrito Veterans' Hall as it is not available to us this month.

But on November 19, BFD will have a Fun Night. As usual it will be at the Live Oak Park Recreation Center in Berkeley from 7:30 – 10:30 PM. "Bears Ball" will celebrate

our link to the University (Cal, of course) and to our hometown. There will be food (thank goodness, bears are omnivorous), fun and dancing (hopefully, no bears). Everyone is invited. Just don't wear red. Members \$5.00; non-members \$7.00. **Go Bears!**

As usual we will not be dancing on Thanksgiving Day or the Friday after. See you at the Kolo Festival.

—Naomi Lidicker

MENLO PARK FOLK DANCERS

The November party will be on the 20th. Plans are underway for the December party, which will be December 11, and the yearly New Years' Eve Party on December 31. All the dances will be at the Menlo Park Recreation Center starting at 8:00 pm and going until 12:00 pm. Dancing in two halls simultaneously, one for intermediate-advanced dancers and one for beginning-intermediate dancers.

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Wes Takara

Welcomes

Tineke van Geel

November 20

And the

Kolo Festival

November

26 & 27

Costumes of Portugal

By Audrey Fifield

(This article and art are reprinted from the August/September 1971 issue of *Let's Dance*)

Many and varied are the costumes of Portugal with differences seen in each town as well as region. Two costumes are especially noteworthy. One, the Minho district in northern Portugal, and the other, the fisher folk of Nazaré, with their carefree approach to the non-matching of plaids and prints.

Plate #1 shows such a couple. Any shirt will do for a man as long as it is plaid. A pull-over with decorative shoulder bands and no pockets is most typical of the area. Some have a bias yoke in back or bias sleeves, possibly of a different plaid or the whole shirt is on the bias except for the trim. It's up to the creativity of the local housewives. The sash is black and most likely his bag-cap, which serves as a carry-all, is also black. It may be lined in a colored knit or left plain, depending upon the weight of the woolen material used. This is the same Phoenician cap found throughout the Mediterranean.

The trousers are truly spectacular with multi-colored plaids and checks, sometimes as large as a foot square. Bone buttons frankly close the fly and the ankle cuff-plackets are long enough that the legs may be rolled up to the hips when wading.

Over these are worn black woolen trousers for warmth when needed. They have straight legs, about the same width as the underpants, enabling both pairs to be rolled up together.

Men's plaids tend to be darker and larger than women's; also the women usually make some attempt at harmonizing their colors. The woman shown is wearing a bright rose blouse piped with white and with white flowers printed on it. Most prints are small. Her head scarf is green and the skirt is of two different plaids of the same colors -- green, brown, tan and black on a white ground. The striped apron, with its bias ruffle, has most of these colors in it, plus the rose. A skirt or apron is often set on a bias or straight yoke, and may be pleated or plain and matching or contrasting.

Blouses are mostly cut with front fullness under a yoke and sleeves are of varying length from wrist to elbow. Necklines are the wearer's choice, with or without collar. Shawls often cover the neck and shoulders, with the long ends crossed in front and secured by the apron or tied in back. The little mules she is wearing have wooden soles.

The women also wear plain colored woolen skirts with fine pleating tied down to the hipline. The lower half of the skirt can be faced and the ruffle omitted. They are about four yards wide, and between the heavy hem and confined hipline, stand out in a squared-off box

shape when the wearer is spinning in a happy Portuguese dance. Petticoats are very much a part of the scene and come in many colors. It is said one is worn for each boy friend, and pity the girl with three or less!

The couple in Plate #2 is from Minho and is in festival costume. The man's black suit is tailored with a cut-away open front jacket with large silver buttons on the sleeves emphasizing the curve of the jacket front. The trousers are roomy in cut but not extreme. His sash is of red silk and his shirt is trimmed with red embroidery on the bosom, collar and the cuffs. He is wearing a black "pork-pie" hat.

The woman's costume is of wool and velvet; the wool woven in stripes and both embroidered with lots of white. The color of this costume is predominately henna, with narrow blue, yellow, pink and dark green stripes woven into the skirt and the colors used in the Teneriffe embroidery on the apron. The unstriped band of the skirt may be plain, but this one is decorated with pink and green applique embroidered down in white and yellow. The same motifs are used on the bodice of henna wool, with a black velvet bottom half.

Her blouse is embroidered in light blue or yellow geometric designs, and she wears lacy-knit white knee hose and embroidered mules with a little heel. Her scarf is henna and her silk shawl, which she has laid aside, is of bright apple green.

Most women wear large gold earrings, and many gold chains draped across their fronts. One necklace pinned to the right, the next to the left, the medallions on them not matching. Long chains, short chains, lavalieres and crosses, as many as she owns, she wears.

It is hard to say if modern styles are changing in Minho, aside from the more up-to-date skirt length shown, as changed from the ankle length of former years, but the examples of color and embroidery look quite different from those of the early 1920s. Perhaps it is the new dyes and easier communications that have made a difference here as in so many other countries.

Red skirts with black and white pin-stripes, with wide black velvet bands on the bottoms, and black velvet aprons so heavily embroidered with red, yellow and white that they become red aprons, are popular. Also green and white skirts with the black apron embroidered in naturalistic flowers and leaves of rose, purple, blue, green, yellow and white are favored. These aprons do not have the heavy decorated tuck across the front as in the woolen aprons and also the embroidered down pleated yoke is omitted. The embroidery is of solid cross-stitch or other tapestry stitches and converts the black velvet into a brightly colored arras. The embroidery of the white blouses is different in feeling also, being of heavy floral swags and sprays of dark blue.

The length of the aprons has not changed over the years, only the skirt length has risen to meet it.

COSTUMES OF PORTUGAL
Sketched by Audrey F. Field



Plate #1

COSTUMES OF PORTUGAL
Sketched by Audrey F. Field



Plate #2

(Mho)

