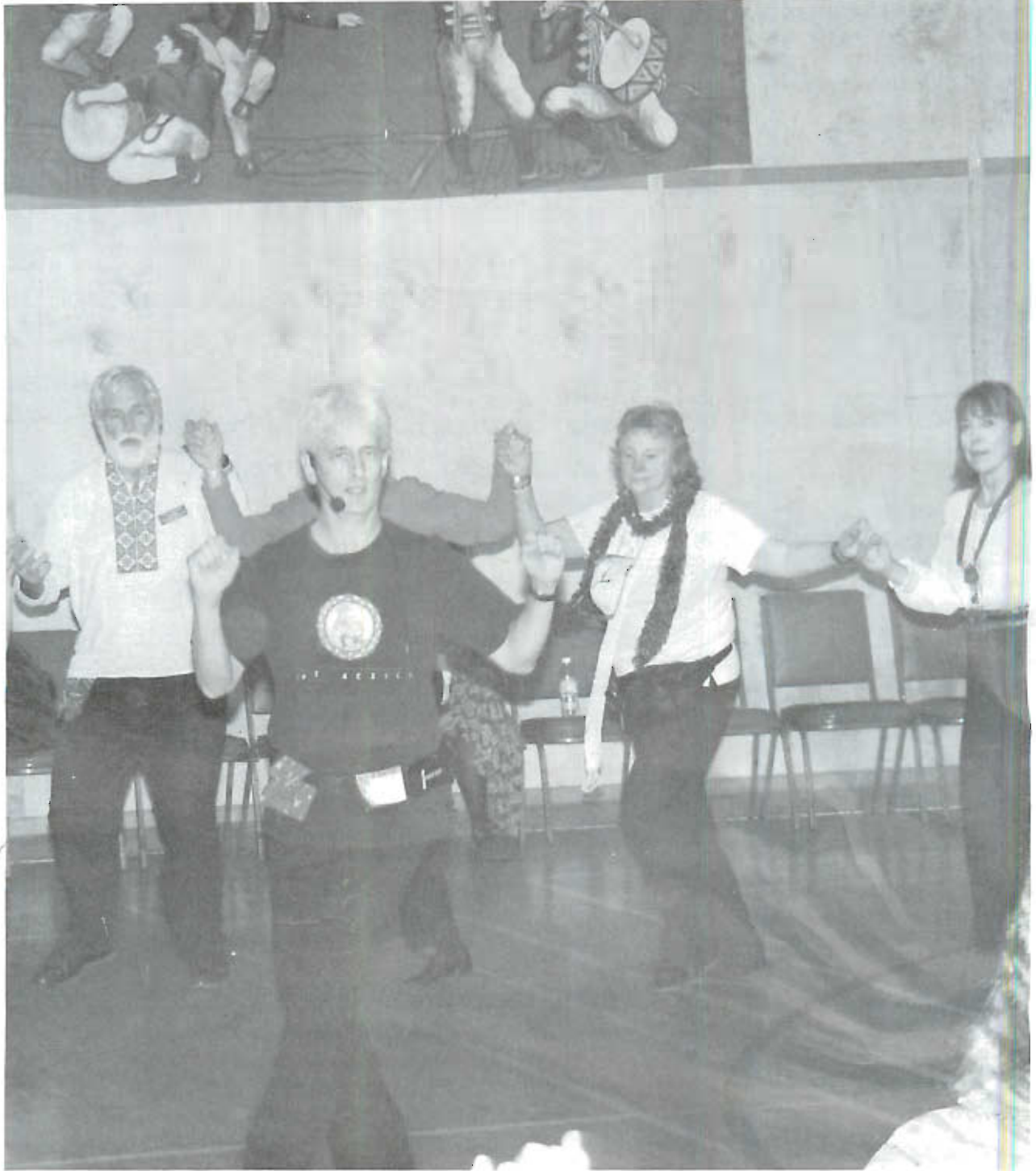


Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING November 2006



Kolo Festival 2005—Erik Bendix teaching, Vick Vickland, unidentified behind Erik, Peggy Chipin and Louise Kanter-Lipse in the line. —*Photo by Gary Anderson*

Let's Dance!

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

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Opinions expressed in Let's Dance! are not necessarily those of the Federation/North or of the Editor.

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Editor

Of Dinosaurs and Music Lovers

Ron Houston, editor, Society of Folk Dance Historians, gave us a very interesting and informative article for the October issue about preserving sound recording. I don't totally agree with his assessment of the durability of tape, but he has a lot of valuable information. (I have some old 8-track tapes—remember those—in my darkroom that sound just fine without any discernable loss in fidelity or level.)

Since one of the main attractions of folk dancing is the music, it should be presented as well as it can. We use tapes and they are recorded on a professional quality tape recorder, from, whenever possible, the original records played on a high quality record player. It costs a little money, but the music is worth it.

The music source is only a part of the sound—every bit as important is the sound system. Many of us don't have a choice—we use the system in the facility we have, but where we can provide our own, a little thought is worthwhile. We have a regular dance night where we can leave our sound system. It is not secured however, so we do not have anything expensive stored there. The high fidelity stereo receiver and the hi-fi bookshelf speakers came from Ebay. Since they are old no one is likely to steal them, but they still produce a great sound. We do use a new tape player, but since it doesn't play CDs we are not particularly worried about losing it either.

I think that my biggest complaint in putting existing music onto CDs or I-pods or computers comes in the methodology used. Some of the people who put their record and tape collections onto electronic media run it through clean-up programs to remove record scratches and tape hiss. Since it is time consuming to craft a clean-up program for each particular record, there is a tendency to use one combination program that will clean up everything, often, including the heart of the music. Some music I have heard has so little of the melody left that it is difficult to tell what is playing.

Whatever my feelings are, the CD and M-peg standards undoubtedly are, at least, the immediate future. Marcel Vinokur and Marion Earl use it (mini-discs), Walt and Chris Lang and Eileen Kopec use it (I-pod), Ashkenaz, Kopachkas, Mel Harte and Elsa Bacher use a computer. Berkeley Folk Dancers are experimenting with CDs. There are probably many more; these are just some groups that come to mind.

There are obvious reasons to use the new technology—primary among them is that it's very portable! Imagine thousands of musical selections on a device as small as a cell phone and weighing less than a pound! M-peg discs and CDs weigh but a fraction of the same amount of music on tapes and a portable computer weighs only 6 or 7 pounds.

The CD and M-peg recording standards are as poor as they are because, when the players first came out, memory storage and processing chips were very expensive and you could store more songs at a reduced standard than at a higher one. High quality standards were in existence then but it just cost ~~too much to~~ mass produce the playback equipment for a mass market. It has been my hope that as memory and chips become cheaper, a higher standard would come into being. But I don't think that will happen soon as there is too much product in the public use to change now—at least until the

market is saturated with I-pods and versions thereof. At that point, Apple might well introduce a higher musical recording standard just to sell more product.

I'm just an old dinosaur. In my opinion, the best sound we can get in a portable music source is from type II tape, recorded from clean records with quality equipment. But, clearly, we will never go back to records, and as teachers present new dances to us on CDs, records as a music source will continue to disappear. My primary concern in all of this is that we try to preserve the beauty of the music in our search for convenience.



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November, 2006 Calendar of Events

We reserve the right to edit all submissions and assume no responsibility for accuracy
Send future events information to Gary Anderson, Editor, Let's Dance!,
Box 548, Woodacre, CA 94973 e-mail: editor@letsdancemag.net
The deadline for listings is one month prior to the magazine date.

Upcoming Events—

- October 27-29** ****Camp Hess Kramer workshop weekend "Camps Review"**. Beverly Barr, Loui Tucker and Samy Makar. Malibu. For information call Irwin Barr 310-202-6166 or 310-478-6600.
- November 24 and 25** **55th Annual Kolo Festival. New location!** Featuring Yves Moreau, Bulgarian; John Morovich, Croatian and singing and Dennis Boxell, Serbian. The bands Chubritza and Vassil Bebelev Family and Friends will play for the parties. Croatian American Cultural Center, 60 Onondaga Avenue, San Francisco. More information about other bands to come. *Save money with Pre-registration*, download form from our website: balkantunes.org/kolofestival or contact Marion Earl, marionkearly@yahoo.com or 831-338-4484 eves and weekends and 650-793-1166 in the daytime. For other information contact: Sharen Nyberg at sharen10@yahoo.com or call 510-266-0560.
- December 2** **Anoush, Final Countdown** at Ashkenaz. Big party including mega reunion, favorite tunes, all night dancing with Brass Menazeri 1317 San Pablo Avenue, Berkeley, see website for details: www.ashkenaz.com
- December 8** **Winter Greek Dance**. Music by Turlu. St. Gregory of Nyssa Church, 500 DeHaro Street, Potrero Hill, San Francisco. Please come and enjoy Greek hospitality, music and dancing. Doors open at 7:00pm. \$12.00. Sponsored by Greek Feet, where you can Greek dance every Monday night at the Presidio Dance Academy. For more information, contact Mary Ann Karonis at makaronis@earthlink.net or 510.530.5140.
- December 31** **New Year's Eve Party. Menlo Park Folk Dancers**—Menlo Park Burgess Recreation Center, 700 Alma at Mielke in Menlo Park. 8:00 pm until after midnight. Lots of dancing in two halls. Free refreshments provided. Call for information, Marcel Vinokur at 650-327-0759.
- December 31** **New Year's Eve Party. Ashkenaz Live music**. 1317 San Pablo Avenue, Berkeley, see website for details: www.ashkenaz.com
- January 12 & 13, 2007** ***Heritage Festival**—Warm-up Party with Marcel Vinokur on Friday evening. Federation Institute on Saturday, followed by dancing with live music and exhibitions. Same location as last year, Community United Church, 1336 Arroyo Avenue between Elm and Walnut Streets, San Carlos. For information: Arden Pierce 650-494-1631 or ardenhram@aol.com
- February 9-11** **Laguna Festival**. Hosted by Laguna Folkdancers and Veselo Selo. Institutes with Lee Otterholt and George Fogg, concert, dancing. At Ensign School, 2000 Clift Drive, Newport Beach. Info: Ted (714) 893-8888, info@lagunafolkdancers.org
- March 9, 10 & 11** ***Camellia International Folk Dance Festival**. Featuring Lee Otterholt, Balkan, Hilde Otterholt, Hawaiian and Lee and Hilde, Norwegian. Chubritza will provide live music. Sunday dance concert. www.folkdance.com/sacramentocouncil
- May 25-28,** **Strawberry Statewide**. The South is hosting next year's event on Memorial Day weekend in Oxnard at the Oxnard Performing Arts and Convention Center. Oxnard is renowned for its delicious STRAWBERRIES, and the world famous Strawberry Festival is held there the weekend before Memorial Day each year. We hope we can be as successful as the North was this year. Details about registration, hotels, parties, teachers and other information will be published as soon as they become available.
- *denotes Federation events*
***Federation South*

THE CARE AND FEEDING OF BEGINNERS

By Loui Tucker

*(This article appeared originally in the December 1997 issue of *The Grapevine* and more recently in the October, 2004 issue of *Let's Dance!*)*

Being a beginner at anything -- whether you're learning tennis or bridge or French cooking or Russian -- is tough. A beginner's self-confidence and poise can really take a beating during the first months of contact with the new activity.

I have had several discussions over the past few months about beginning dancers - with teachers, with current dancers, and with beginners themselves. What are teachers doing to make it easier for beginners? What are current dancers doing to ease the way for their friends who are starting to dance? What do beginning dancers feel is needed to facilitate their learning and increase their comfort level?

Start At the Beginning. Most dancers and teachers agree that if you want to encourage a friend to start dancing, you should first try to find a class for beginners in the area. It is, however, an ideal that is not always possible to attain.

If there isn't a beginners' class, at least pick one of the smaller local classes where the energy level isn't putting stress fractures in the ceiling beams. Beginners have told me there is very little that is more discouraging than attending the most popular and crowded night of dancing and stumbling over your own two feet while watching the stars of the dance floor glide and twirl like Rogers and Astaire.

Beginners frequently have tender, if not downright fragile, egos. We've all seen them retreat to the refreshments table after a discouraging bout with pivot turns. After all, when they look around the room, they can't tell if another dancer has been dancing 20 years or 2 years. Everybody is a better dancer than they are, and the prospect of trying to attain the same skill level is daunting. Besides needing large doses of encouragement, beginners need a class that operates on lower level that will decrease the perceived distance to the goal, thus increasing the likelihood that the challenge will be accepted.

Multiple Exposures. Beginners should realize that dance classes are like new shoes. Sometimes you have to "try on" more than one class before you find a good fit. Each class provides a slightly different learning environment, social atmosphere, and physical ambience. Even the same teacher on a different night in a different dance hall can create a completely different mood. Beginners need special encouragement so they won't give up after the first try.

I also believe it's important to give beginners more than one reason to dance. This way, if the first evening doesn't provide instant gratification, they'll be more willing to consider going a second time. If they're going to meet people [new in town or newly divorced], mention the aerobic benefits of dance. If they're going to work off stress, remind them that friendships are great tension-relievers.

Which is Your "Inside" Foot? A first visit to a dance class is not unlike a visit to a foreign country. Wouldn't you at least like to know the words for "please", "thank you", "hello" and "goodbye", and a little about local customs?

Before your friend's first evening of dance, schedule a mutually convenient half-hour and introduce some of the basic vocabulary and etiquette of dancing. Demonstrate the grapevine step and the Yemenite step. Briefly practice step-hops and 3-step turns and pivoting. Mention that most dances move

counter-clockwise; show him/her how to join a line of dancers and how to hold hands. Talk about standing behind the line of dancers to copy the steps and avoid the shock of joining a line and having it take off for Hora Mamtera. Tell them about wearing layers of clothing and proper shoes. [I've seen so many women come to their first dance class wearing a dress and heels.]

Dancers Hold Hands with the Nicest People. A lot of well-meaning dancers hand a friend a flyer and say, "This is a great class. You really should go one night." Most beginners I spoke with agreed that it is far better if you can accompany your friend and act as a tour guide. Introduce the other people at the class. If possible, talk to the class members you know ahead of time and ask for their cooperation in dancing next to your friend in the line dances and with him/her for some of the easy couple dances.

If you know which dances a beginner can handle, request a few of them. Enlist the teacher as well; if you've taught your friend Tzadik Katamar and Mazurka, ask the teacher to play them early in the evening. Of all the many nights you dance for your own pleasure, dedicate this one evening to making your friend's night enjoyable.

A Time to Plant, a Time to Reap. Beginners are often hyper-sensitive. They are aware and are hurt when a good dancer, no matter how carefully and inconspicuously, slips out of a circle next to them and joins in again elsewhere. If they get up the courage to ask someone to dance a couple dance, rejection -- even a delicately worded one -- is doubly hard because they attribute the rejection to their beginner status. I believe there is nothing more damaging to the health of the dance community than an advanced dancer who habitually rejects a beginner and then accepts the invitation of another advanced dancer.

If you're an established dancer and you become aware of a beginning dancer in your midst, take the time to introduce yourself, and guide the beginner through a dance or two. I have heard so many dancers -- both men and women -- lament the lack of eligible dancer partners, while ignoring the potential that lies in every beginning dancer. I hear dancers say, "I don't like dancing with beginners because then I can't enjoy the dance and I go dancing to have a good time."

Just remember that beginning dancers don't stay beginners forever. In six short months a beginner can turn into popular, attractive, graceful partner, and if you were there in the beginning, encouraging and helping and guiding, he/she can be your popular, attractive, graceful partner. Take just ten minutes [time for three dances] out of your two hours of dancing. Those ten minutes of cultivation can pay off in the future.

[I often think we should provide beginners with buttons or T-shirts bearing Ashley Brilliant's line: "Appreciate me now and avoid the rush..."]

Fresh Water. I remind myself frequently that beginners are the fresh water that keeps our pool from becoming stagnant. Drought puts a strain on the ecosystem. In the case of a dancer-drought, we have the power within us to "make it rain."

Make it one of your New Year's Resolutions to bring at least one new person into the dance community this year. Make another resolution to dance at least one dance each evening with someone new, someone you've never danced with before -- whether by initiating or by accepting an invitation.

THE PREMIER WEST COAST BALKAN DANCE FESTIVAL

2006

The 55th Annual

KOLO FESTIVAL

November 24 & 25

FEATURING

Yves Moreau Bulgarian dances

John Morovich Croatian dances and singing

Dennis Boxell Serbian dances

PLUS

BALKAN JAM! Friday night at 7:00 p.m.

CONCERT! Saturday night at 7:00 p.m.

Dance to **GREAT LIVE MUSIC** at 8:00 p.m.

With Chubritza and Vassil Bebelevkov Family and Friends

PLUS

Great local bands in the **Kafana**

Friday, November 24

Registration begins at 9:15 am

Classes 9:45 am to 4:45 pm

Reviews with teachers until 5:30 pm

BALKAN JAM at 7:00 pm

Open dancing to live music till midnight

Saturday, November 25

Registration begins at 9:15 am

Classes 9:45 am to 4:45 pm

Reviews with teachers until 5:30pm

CONCERT at 7:00 pm

Open dancing to live music till midnight

THIS PROGRAM IS
SUBJECT TO CHANGE

NEW LOCATION! *Croatian American Cultural Center
60 Onondaga Avenue, San Francisco*

PRICES AT DOOR

Full Package

General Youth (11-18)

\$100 \$50

Half Day

25 15

Friday Evening (Band jam & Party)

20 10

Saturday Evening (Concert & Party)

20 10

NOTE: Children under 11 are free,
but must be supervised by an
accompanying adult.

**ADVANCE REGISTRATION IS STRONGLY RECOMMENDED TO
SAVE MONEY AND TIME AT THE DOOR—SPACE IS LIMITED!**

Download a pre-registration form at: <http://www.balkantunes.org/kolofestival/>

Contact Sharen Nyberg at: sharen10@yahoo.com or (510) 266-0560 before 8 p.m.

For band and Kafana info contact Bill Cope at: bill@thecopes.com

To volunteer contact Davida Munkres at: damunk@comcast.net or call (510) 222-7025

Kolo Festival is a 501(c)3 non-profit organization



Council and Club Clips

BERKELEY FOLK DANCERS. A "Gypsy Caravan" is rolling into Berkeley November 14 and stopping at Live Oak Park at Shattuck and Berryman. BFD will be joining in. We anticipate a joyful, rousing evening of dancing and feasting beginning at 7:45 pm and ending at 10:45 pm. Become part of the colorful crowd by joining us. Our hosts will be the advanced intermediate class led by Yaqi and Judy. Admission: \$5 for members and \$7 others.

The other Fridays are now our Requests Nights. We are happy to return to a familiar tradition. Please join us from 7:45 to 9:45 pm. Of course, you are more than welcome to join us on the other evenings. For our new weekly class schedule please go to the *Where to dance* section of this issue.

A quick reminder: BFD will NOT be dancing on Thanksgiving Day, Nov. 23, and the following Friday, Nov. 24. Many of us will be dancing at the Kolo Festival on Friday and Saturday, Nov. 25. Hope to see you there. Happy Thanksgiving!

—Naomi Lidicker

MENLO PARK FOLK DANCERS. The November 18 party will feature live music with **Zaedno**. Menlo Park Recreation Center, 700 Alma at Mielke in Menlo Park. Potluck 6:00 pm, call for location. 8:00 pm until midnight. Lots of dancing in two halls. Lots of free parking. Free refreshments provided. \$7.00. Call for information, Marcel Vinokur at 650-327-0759.

Sacramento International Folk Dance and Arts Council— We had a great showing at the California State Fair! Roy Butler did a super job organizing it, and he has posted videos and photos of the show on our website, folkdance.com/sacramentocouncil. Check it out! The "Wolterbeekers" of Stockton Folk Dance Camp fame, performed a Hopak, and council members from many different clubs danced a gigantic medley of their favorite dances. It was our best showing ever! Roy is planning to build on this year's success, and make next year even more exciting!

We are looking forward to a Loui Tucker workshop on November 19 starting at 2:00 pm at the YLI Hall, 27th and N Streets. Lots of clubs are having special workshops and Oktoberfests abound. And, of course, many of us will be going to the Kolo Festival in San Francisco, and the Ragtime Festival in Sacramento, where Bruce Mitchell and Richard Duree will be teaching all three days.

Our first annual Gypsy Camp North takes place Oct. 20-22. If you missed this year, make plans for next year. This is the brainchild of our President, Barry Moore, and it promises to be a wonderful time. Lots of teachers will be on hand to teach different kinds of dances, and the setting in the Clair Tappaan Lodge in the Sierras will make it truly special. The website has all the details.

Bruce Mitchell reports that the Camellia Festival Sunday Concert is shaping up to be especially good with lots of new and returning groups interested in participating. And then with the dynamite Otterholt combo of Lee teaching Balkan, Lee and Hilde teaching Norwegian couple dances, and Hilde teaching Hawaiian, your weekend will be rich and full. Not to mention our feature band, the legendary, the one, the only---Chubritza! Mark your calendar for the weekend of March 9-11, 2007 or be very, very sorry!

—Barbara Malakoff

Pre-registration can insure entry!

Kolo Festival's popularity and a Smaller facility may cause problems!

In what may be a nearly unheard of happening, the very attraction of the event may create a situation where we would be forced to turn people away at the door!

Therefore, it's strongly suggested that attendees pre-register, especially those who may be traveling a distance and would be inconvenienced by being denied entry at the door because of a full capacity. Pre-registered dancers will be counted first in determining total attendance.

With the attraction of dance teachers Yves Moreau, John Morovich and Dennis Boxell and the popular bands Chubritza and Vassil Bebelev Family and Friends playing for the parties it should be a great event. John Morovich will also teach a Croatian singing class. There will be a Kafana with local bands playing in the evenings to give dancers a relaxing break.

Food will be served, at a reasonable price, possibility for both lunch and dinner, with meal tickets available at the door.

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

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

Pre-register—To download a form for pre-registration go to the website at <http://www.balkantunes.org/kolofestival/> To receive a pre-registration form by mail, contact Marion Earl at marionkearl@yahoo.com or call evenings and weekends 831-338-4484 and days 650-793-1166. (Please note that time is limited—Pre-registration forms are due by November 10.)

For more information about Kolo contact Sharen Nyberg at sharen10@yahoo.com or 510-266-0560.

Don't wait—sign up now!

Stockton Folk Dance Camp Update

By Karen Wilson-Bell

The dates and faculty for 2007 were confirmed months ago. In case you missed it, First Week will be July 22 through July 28 and Second Week will be July 29 through August 4. Regular Faculty will consist of: Cristian Florescu & Sonia Dion (Romanian), Germain Hebert (French), Jerry Helt (Squares & contras), Jennifer Kelly (Scottish), Ahmet Luleci (Turkish), Yves Moreau (Bulgarian), and Richard Powers (Vintage)

In addition, there will be cameo appearances (single workshops) by: Nora Dinzelbacher, Jerry Duke, John Filcich, Marilyn Gentry, Kovac, Jaap Leegwater, Greg Lund, Kamrin MacKnight, France Moreau, Jeff O'Connor, Lee Otterholt, and Loui Tucker. We don't know yet which day or week each of these workshops will take place.

Registrations have been coming in at a rapid pace. First week is already full and has a waiting list. There are still spaces left second week. An application form is available on our website: www.folkdancecamp.org

FOLKDANCE IN DENMARK

By *Frits Lilbæk and Sune Lilbæk*

A short history: Danish folk dance is very old. In fact most dances are from around 1780-1880. That might not sound that old, but the fact is, that most other countries have folkdances that are much younger... (from 1840-1930, actually).

The Danish dances were danced by the farmers and the poor people (that's why it's called folkdance - dances for the mass). These people weren't allowed to dance the dances danced in higher circles - for example they were not allowed to dance minuets (French dance—very popular in noble circles in the 16-19th century) and dances like that. Instead they had their own dances which could be quite advanced. There were ring-dances, two, three and four pair dances, three-person dances (if there was a shortage of men each man had two female dancers), eight-pair dances, and row-dances. And, of course, single pair dances. The dominating types are four-pair dances and the ring-dances.

Today these dances are not danced that much. You can still meet some variants of these at some parties, but it's getting rare. But this doesn't mean that there isn't folkdance around anymore.

Around 1920 the old dances were almost forgotten or substituted with new variants. Some people realized the cultural loss this would be for our country and began to seek contact with old people who actually had danced these dances or played the music. They wrote down what they learned and their descriptions are used today by local dance groups, who like the old dances.

The music they danced to was folk music, and it could be written by the local musician or have been passed on from father to son, from generation to generation. Being a musician was hardly a job and you never became rich, but the full time fiddler enjoyed a special status. Almost always capable of earning himself a meal or a little money playing at the farms, at parties and so on. But not all musicians were professional. Often there was one "professional" and a few amateurs playing at the dance events—if there were any pros around. The local musician could of course also just be a farmer with music as a hobby.

It is not just old-people's dancing. In Denmark many young people are dancing too. But still the dances are most popular among the adults and the children.

The Clothes

When we perform we mostly wear copies of the old costumes—the Sunday clothes worn around year 1800. This is done to give a better look of what folkdance looked like in those times. The costumes are sewn by hand and the materials are often handmade, from the clothes to the silver on it.

Male	Female
	bonnet
Black shoes	Black shoes
Woolen socks, over knees	Woolen socks, over knees
Hosebands	Hosebands
Knee-pants	Pantalets
	Underskirt(s)
	Skirt
	Apron
Lin-shirt	Lin-shirt



Vest (male)

Silver* buttons and pocket watch
Scarf
Cap (multicolored***)
Cloak/Jacket**

Vest (female)

Woolen shirt**
Silver/gold* jewelry on Vest
Scarf and additional* neck jewelry
Bonnet
Cape**

*Optional

**Depending on weather and temperature

***Today often just red, but multicolored might be somewhat more true.

Of course the look of the costume depended on several things. Farmers (who own land) often had a special set of clothes for special occasions (church, parties, etc.), while day-laborer and servants sometimes only had one set of clothes and one or two shirts extra.

The woman's jewelry was a status-symbol. The nicer dressed she was, the more money the man had. Often most spare money went to buy silver chains for the locking of the female vest, a little (or big) brooch and silver/gold threads for the bonnet. The bonnets specially can be extremely decorated and weight several hundred grams. The bonnet often consisted of an "over the top" part and a "neck". This neck can be breathtaking beautiful. Under the bonnet were mostly worn a embroidered linen-piece to protect the bonnet, and to enhance the framing of the face, created by the bonnet. The back of the bonnet mostly contained a bow with the ends hanging down behind. The color of this bow could be used to determine weather the girl was married or not. In a few places the bonnet was substituted with some other kind of cap.

Embroidery was an important part of a costume. Everything from the socks to the head-clothing can be embroidered. Often in a stunning amount of detail—boring winter nights were an unknown word for the housewife. Shirts were often embroidered with its number when it was created and the monogram of the person who owned it.

There do exist thousands of different clothing pieces. Each area had it's own way of putting the things together, and looking at a correctly produced costume, you will be capable of identifying the area that costume comes from, down to a few square kilometers.

Yoghurt—

The Secret of Longevity!

Submitted by Stefan Kozuharov (NSW),

Our thanks to Footnotes, FDA for permission use this article.

Want to live 100 years? Then eat Bulgarian yoghurt. Lactobacillus bulgaricus sounds like a nasty infectious disease but the organism that curdles milk may be the reason Maria Shopova recently celebrated her 100th birthday.

Unaware that she may owe her longevity to the friendly bacterium, Maria grins, unveiling her two remaining teeth, and explains: "It's luck given by God". The lively centenarian, who kept a cow until she was 80, has lived on dairy products -- yoghurt in particular -- most of her life in the picturesque mountain village of Momchilovtsi in southern Bulgaria.

The Balkan country proudly claims to have invented yoghurt and given the world the secret to a long life but its own consumption has steadily declined since the collapse of communism. Yoghurt is slowly disappearing from the nation's table with annual consumption falling from 40 kg (88 lb) per capita, the world's highest in the 1980s, to 22 kg in 2001. The drop has paralleled a decline in agricultural production and incomes over the past 13 years as ex-communist Bulgaria charts a difficult path towards a market economy, industry officials said.

Perhaps not coincidentally, the number of centenarians has also fallen to 187 in 2001 out of Bulgaria's population of eight million, or less than a one in every thousand, statistics show. Around 100 years earlier, the figure was four in every thousand.

Now found at supermarkets around the world, it wasn't until the early 1900s that Russian scientist Ilya Mechnikov, a 1908 Nobel Prize winner, linked yoghurt with longevity. Mechnikov, who worked at the Paris-based Pasteur Institute, compiled statistics from 36 countries to discover more people lived to the age of 100 in Bulgaria than in any other. He attributed this to the country's most traditional food -- home-made yoghurt.

Later, numerous scientific studies in Europe, Japan and the United States proved the bacteria in yoghurt help maintain good health by protecting the human body from toxins, infections, allergies and some types of cancer.

Historians think yoghurt was part of the diet of Bulgaria's most ancient inhabitants, the Thracians, who were good sheep breeders. They say that in Thracian "yog" meant "thick" and "urt" meant "milk" and that's how the word yoghurt appeared.

Between the fourth and sixth century BCE, they used to put milk in lambskin bags, which they carried about on their waists. The warmth of the body and the bags' microflora fermented it.

Some scientists think that yoghurt's predecessor was a fermented milk drink called "kumis". It was made from mare's milk by the proto-Bulgarians, a nomadic tribe who moved from Asia to the Balkans in CE 681.

Legend says that the Mongol warlord Genghis Khan used yoghurt to feed his army because of its healthy properties. In Western Europe, it made its debut in the 16th century in the court of the French king Francis I, when a Turkish doctor cured the king's persistent stomach trouble by putting him on a Bulgarian yoghurt diet, writes professor Hristo Choma-

kov in his book "Bulgarian yoghurt -- health and longevity".

"The traditional Bulgarian yoghurt is a unique product because of our country's unique microclimate," said Tsona Stefanova, head of the research centre at LB Bulgaricum, a state-run company licensed to export yoghurt know-how.

"It has its own specific taste and properties. It is sour and thick so that when you turn the pot over, yoghurt sticks and does not fall," she added.

LB Bulgaricum has a unique collection of over 700 strains of bulgaricus, which allows it to produce various yoghurt starter cultures and achieve different flavours and density. Over the past 30 years the company has sold yoghurt know-how to more than 20 countries, including Japan, Germany, Switzerland, the Netherlands, France, the Philippines and Austria.

"Bulgaricum can grow only in Bulgaria, elsewhere it mutates," said Georgi Georgiev, manager of Lactina which deals with research and production of health food. Georgiev said his team had found strains of bulgaricus in soil, on some trees' bark, in blossoms and even in ant-hills in Bulgaria's most environmentally clean regions such as Momchilovtsi in the southern Rhodope mountains.

Experiments showed that a wooden stick left over an ant-hill for a while and then dipped into boiled and cooled milk would ferment it and turn it into yoghurt, as would antique silver coins, said Georgiev's assistant Nikolai Zhilkov.

A good source of vitamin B, calcium and protein, yoghurt's virtue as a health food has defied time.

Apart from having a reputation for being kind to the digestive system, it is also an excellent face cleansing mask, a soother for sunburn and douche for a thrush attack.

"Numerous researchers have shown that fermented milk has strong anti-tumour effect, which is due to its lactic acid bacteria," said Professor Akiyoshi Hosono at Japan's Shinsho University, who studies fermented milk's anti-mutagen impacts. (Momchilovtsi, Bulgaria - REUTERS).

Letters

Editor—I received Let's Dance yesterday and really liked your editorial. I totally agree, since I am one of those people who never learned many of the old dances (as were done at Ashkenaz Wed. night)... and I've been folk dancing for over 15 years.
—Eileen Kopeck

Editor—This is a short letter, to thank you for printing my Poem: "How shall I know you" in the October issue of your magazine. I do greatly appreciate it, and I hope others find the same meaning in it that I do. . . .
—Billy Mac

We appreciate receiving submissions from our readers. They are the best part of the magazine. We thank you.
—Gary

Welcome new members

Our membership chairman, Sidney Messer, reports that the following individuals and clubs who have joined us recently:

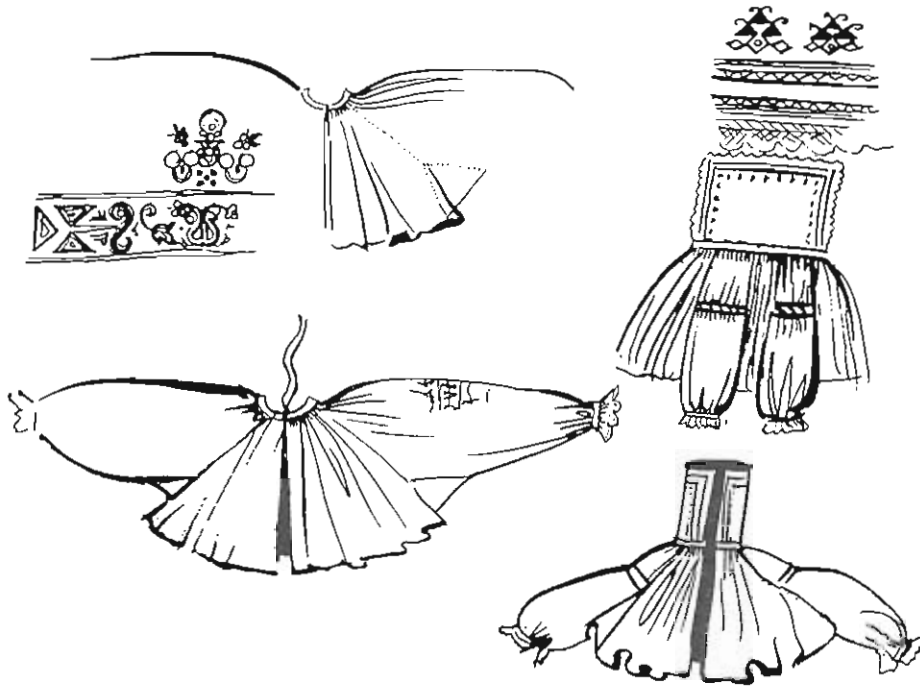
Seiko Huntington, Pleasant Hill, OR

Craig Kurumada, Arcata, CA

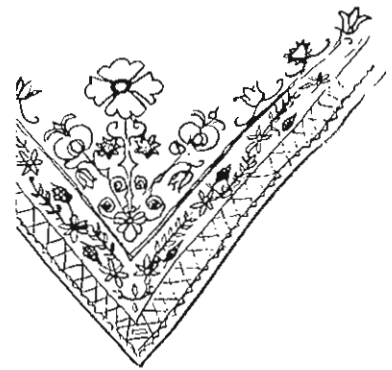
Redding Folk Dancers, Lila Tahti, Palo Cedro, CA

Social Dancers of the World, Rocklin, CA

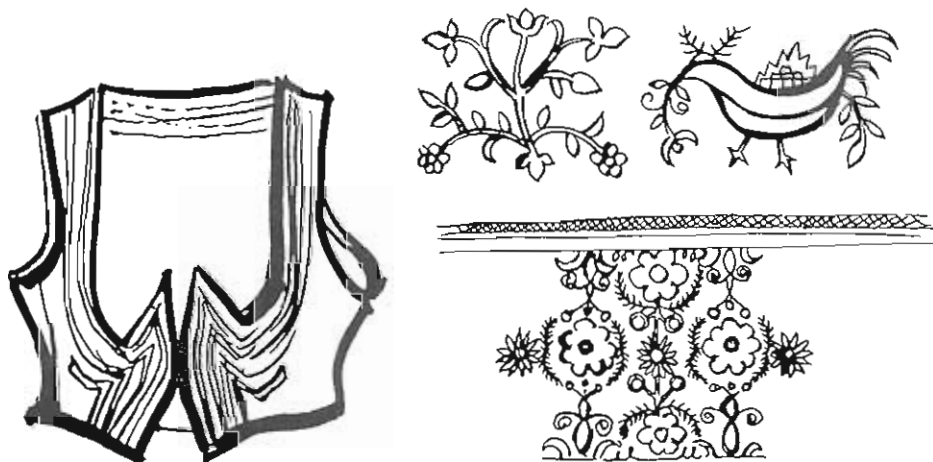
Hungarian Costumes...



FOR THE WOMAN—The Hungarian costume is the most elaborate in Europe. The women's costume from Northwest Hungary and Moravia, for instance, is a beautiful thing. In figure one (above) the Slovak woman's blouse from the district of Pressberg shows a pronounced Russian influence in its cut. Figure two (above) is a woman's blouse with an elaborate collar from Moravia. Both blouses are made of shirting material with a little silk embroidery. Figure three (below) shows a woman's stomacher that is strictly non-reversible. The outside is of braided cloth, while the lining is made of coarse sackcloth. The "nipped-in" look is obtained by means of hooks and eyes to close the opening. Fig. four (below) shows detail of some embroidery motifs.



Above: embroidery: below: Csardas dancer



(These two pages are from the November, 1955 *Let's Dance*)

DRESS FOR THE HUNGARIANS is a colorful affair. A typical woman's costume from the district of Bistritz, Transylvania, consists of a skirt gathered over the hips and usually of dark blue or black material, a long shirt of Slavic cut and a transparent embroidered apron or two. The skirt is often gathered in front to show off the embroidered petticoats which vary in color according to the age of the wearer. Girls wear a red embroidered border, young women have yellow, and the older ones have green and black. The apron also has an embroidered border.

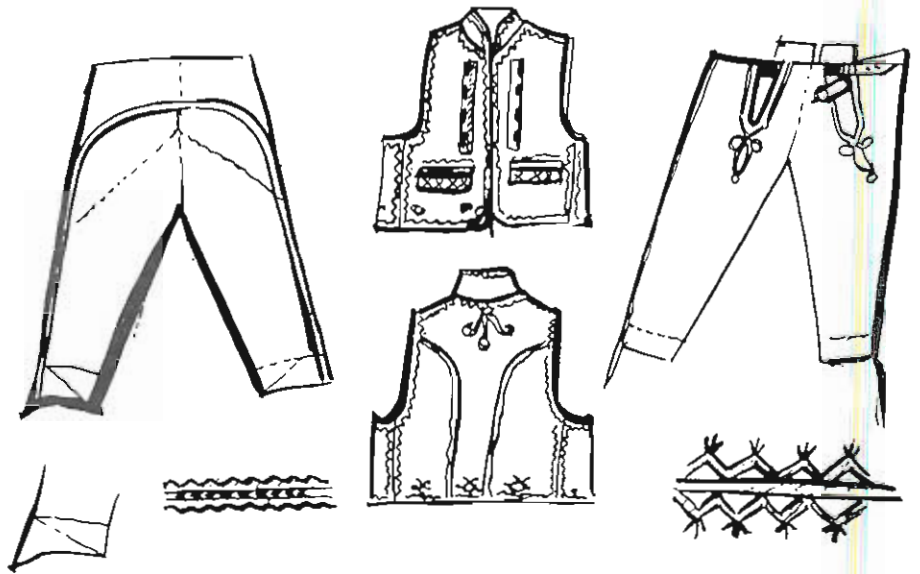
Over her blouse, our lady of fashion wears a soft leather tight-fitting bodice which buttons on the side and is trimmed to match her partner's waistcoat. Her pleated cloak has irregular, narrow folds. Headdress is a tall black velvet hat (burfeu) usually worn at church or on festive occasions. Boots are red and sometimes show the Persian influence in the turned-up toe.

One might have difficulty discerning an American woman's marital status by her hat, but in some parts of Hungary it is simple. In some districts the married woman wears a white muslin head cloth while the girls wear a high black velvet hat. On Sundays they wear a "crown" made of gold lace and decorated with flowing ribbons. Brides wear long beautiful embroidered veils and continued to wear them for several months after the marriage ceremony.

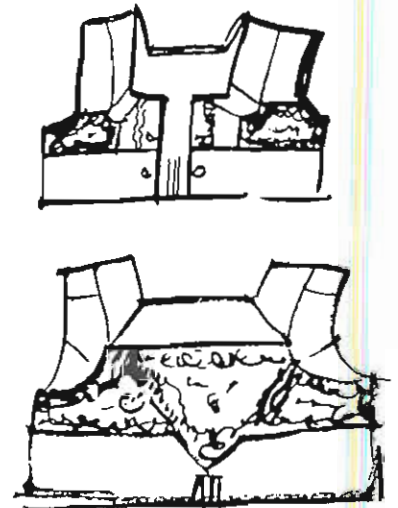
High style for the Bistritz male has the tight-fitting trousers tucked into boots and a wide-sleeved shirt with a collar and smooth shoulderpiece. The shirt hangs over the trousers and is held in by a leather girdle. A sheepskin waistcoat with colorful trimmings is worn over the shirt. A black broad-rimmed felt hat with a silk tassel cord and a silk kerchief belong to the suit. A long sheepskin szur or cloak with colored trimmings and elaborately embroidered full-length sleeves completes the outfit.

The Hungarian shepherd or horse-herder wears a short bur wide-sleeved blouse and wide trousers. He has a black or blue cloth waistcoat and a black felt hat. He also has a cloak that hangs loosely over his left shoulder, and his long-leashed whip is suspended from a leather chong. His high top boots are black.

—Hilda Sachs



FOR THE MAN—The man's waistcoat of Hungary, Bihar and Transylvania (above) is made of coarse, felt-like woolen fabric and is trimmed with braid and red and black woolen thread embroidered along seams and hems. The Slovak man's waistcoat (below, right) is red cashmere with white linen insertions and blue embroideries. The front has blue serrated braiding ornamented with white china buttons. At the edge are tin clasps and on the lower back, two folds which suggest the rudimentary pleated coat-tails. The Transylvanian man's trousers (above) are dark blue cloth with a fine red cloth strip inserted between the side-seams and over the seat.



A letter from an enthusiastic dancer from Hawaii!

By Mercedes Tappé, University of Hawaii Freshman

Folk Dance Camp is more than a once in a lifetime opportunity because you can go every year! This past year was my second at camp. I am only 18; and I am looking forward to attending every year for many more. Each new year is different from the last with a whole new set of dances to learn, teachers, and members of the folk dance family. In Hawaii we refer to this as an *ohana*.

I think the best analogy for dancing is riding a bike; it is difficult at first, anyone can learn how, and it is with you for the rest of your life. I literally learned more dances than I can remember but once the music starts playing they come right back to me. We learned dances from all over the world, Greece, Argentina, Israel, Russia, and many more countries. In addition to going to dance classes every night there were two more dance parties. I often would dance until one or two in the morning and still not feel like I had danced enough!

I am so excited about next year's dance camp that I have already sent in my registration form! I am always bragging about how much fun I had to all of my friends in the hope that I might convince them to go. I recommend it to anyone I have the chance to. I even have an "I love Folk Dancing" pin on my backpack and I am constantly being asked all about it. Every now and then at our local library there are special events where the community gets together and learns some dances. Just recently a couple came to teach Balkan dances and thirty people got up and danced together! It was incredible, children as young as three, and adults in their eighties, came together as a community to dance!

If it were not for the two scholarships that I received, attending camp this year would not have been possible. I am grateful to everyone who has contributed to the federation and the camp. Anyone reading this article and has not yet gone to Stockton's Folk Dance Camp needs to! If you do not absolutely love it then come talk to me, cause you probably are missing some marbles. Folk Dancing is fun, good exercise, and a great cultural learning experience that everyone loves. If you do want to go you had better send in a registration form early to get a spot because it is going to fill up quickly. The registration form is found online at www.folkdancecamp.org. This past folk dance camp was great and I cannot wait until the next one!

Let's Dance! advertising rates

Size	width and length	Fed. club	Others
Full page	7 1/4" x 9 3/4"	\$35.00	\$50.00
Half page	7 1/4" x 4 3/4"	20.00	35.00
Half page	3 1/2" x 9 3/4"	20.00	35.00
Quarter page	3 1/2" x 4 3/4"	10.00	15.00

email editor@letsdancemag.net or mail to:

Let's Dance!

Box 548,
Woodacre, CA 94973-0548

International Village Dances in San Rafael Followed by Second Saturday Contra

Dancers Without Borders will have live music for their party at the Masonic Lodge Hall in San Rafael, Saturday, November 11. The Beat Queens, from Washington state, will provide the music for the event. The time is 4:00 pm to 6:00 pm. The Masonic Lodge Hall is on Lootens Street between Fourth Street and Fifth Avenue. There is long term parking in the upper story of the parking garage at the corner of Lootens and Third Streets. The street meters work on Saturday. The cost to the general public is \$6.00. Members of the North Bay Country Dance Society, the sponsors of the event, pay \$5.00.

The Marin second Saturday contra dance will be in the same hall later in the evening, with the same group playing for the dancing. Joyce Miller will call the contras. Admission for the 8:00 to 11:00 pm dance will be \$12.00 for the general public and \$10.00 for members.

"There is nothing so necessary for men as dancing...

without dancing a man can do nothing...

All the disasters of mankind,

*all the fatal misfortunes that histories are so full of,
the blunders of politicians,*

the miscarriages of great commanders,

all this comes from want of skill in dancing."

Jean-Baptiste Poquelin-Moliere:

"Le Bourgeois Gentilhomme"—from Laila Messer

Folk Dance Scene

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

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Ballaristos (Greece)

Ballaristos (ball-ah-ree-STOH) is an island-style “sta tria” from the island of Mykonos. “Sta tria” means three parts noted as /A/B/B symmetric/. It is danced to the same melody as “Syrτος naxou” or “Vlaha naxou,” and the steps are, indeed, a variation of this dance. Presented by Lee Otterholt at the 2006 Stockton Folk Dance Camp.

CD: *Balkan and Beyond, Greek Dances, Band 1* 2/4 meter

Formation: Open circle, leader on R. Arms joined in T-pos. Leader holds R hand high.

Styling: Quite pronounced soft bounce on the slow figure; more energetic on the fast.

Measure	2/4 meter	PATTERN
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INTRODUCTION The leader may start anywhere in the music.

I. SLOW, SOFTLY BOUNCING “STA TRIA”

- 1 Facing diag R of ctr and moving to the R, step on R to R (ct 1); step on L in front of R (ct 2).
- 2 Turning to face slightly L of ctr, step on R to R (ct 1); keeping ball of L ft on floor, bend, then straighten R knee, that is “touch” ball of L ft on floor, diag L, ft quite far apart (ct 2).
- 3 Turning to face slightly R of ctr, repeat meas 2 with opp ftwk.

II. THROW L FT BEHIND R

- 1 Facing ctr and moving to R, leap onto R to R, throwing L ft behind R, knees quite close together (ct 1); hop on R, bringing L ft around twd front (ct 2); step on L across in front of R (ct &).
- 2 Stopping the momentum to the R and beginning to travel to the L, leap onto R to R, again throwing L ft behind R, knees quite close together (ct 1); step on L in place, behind R (ct 2); step on R to L, in front of L (ct &).
- 3 Stopping the momentum to the L, jump onto both ft, knees bent, R slightly fwd of L (ct 1); low leap onto L, lifting R knee in front (ct 2).

Leader repeats each fig as many times as he or she pleases, generally phrasing the transitions so that the more energetic 2nd figure coincides with the more energetic part of the music (the refrain), although the phrases do not coincide exactly. The leader calls the transitions with a hearty “opa!” at the end of the dance phrase.

Mavromata

(Greek-German)

Mavromata (mahv-roh-MAH-tah), meaning "dark-eyed girl," was learned by Dick von der Zwan from Greek-Thracian immigrants living in Germany. It was learned from him in the 1980s by Lee Ottorholt, who taught it during his February 1999 California Tour and at the 2006 Stockton Folk Dance Camp.

Music: CD: "Mavromata" *Balkan and Beyond*. Band 2.
Cassette: *Dances of European Ethnic Minorities*, Side A/2. 2/4 meter

Formation: Open circle, mixed, in Back-Basket (preferred) or Front-Basket hold, L over R.

Styling: Bounces are subtle.

Measure	2/4 meter	PATTERN
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6 or 12 meas INTRODUCTION. No action - mixed instruments - clear beat - leader's choice.

FIGURE

- 1 Facing slightly R of ctr and moving in LOD, step on R (ct 1); step on L (ct 2).
- 2 Turning to face slightly L of ctr, step on R and raise L ft beside R ankle (ct 1); bounce on R (ct 2); holding L ft position, bounce again on R (ct &).
- 3 Repeat meas 2 with opposite ftwk and direction..
- 4 Repeat meas 2, cts 1-2 (cts 1-2); step back on ball of L away from ctr (ct &).
- 5 Facing slightly R of ctr and moving in LOD, step R, L, R, L (cts 1, &, 2, &).

Repeat pattern to end of music.

Song Lyrics:

Aryia ke pou yia na vrethi / mavromata ke xanthi.
Ego ti vrika, vre pedia, / etho konta sti yitonia. (2X)
Ke'apo to parthiro mou / leme loyia trifera,
Perno ke k'ana filaki / kapou, kapou petachta. (2X)
Tis manoulas mou to ipa / tha ti paro dichos prika.
Ti ta thelo ta chorafia / pros sta dyo tis mavra matia? (2X)

Translation:

Although it took me awhile, / I found a blond-haired girl with black eyes.
I found her, my friends, / here next to my neighbor's house.
And from my window / we speak tender words to each other,
And I steal a kiss from her / quickly every now and then.
I've told my mother / that I will marry her without a dowry,
Why do I need growing fields / when I have her two beautiful black eyes?

Katerino Mome

(Pirin, Bulgaria)

Katerino Mome (kah-teh-REE-noh MOH-meh) is the name of the song, for which the words follow. Ventsi Sotirov learned this dance during the time he worked as a lead dancer for the Pirin Ensemble. The dance also sometimes goes by the name "Arap," meaning "Arab," which is a name shared by several Macedonian dances. Presented by Erik Bendix at the 2006 Stockton Folk Dance Camp.

Music: CD: *Stockton Folk Dance Camp 2006*, Band 10. 2/4 meter
Cassette: Pirin Ensemble, Balkanton BHMC 7299, Side 1/5.

Formation: Open line, facing ctr and moving to the R (LOD). Hands joined in W-pos.

Measure	2/4 meter	PATTERN
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11 meas INTRODUCTION. Dance begins with singing.

BASIC STEP

- 1 Facing diag R and moving in LOD, raise R knee (ct 1); reach step on R (ct &); raise L knee (ct 2); reach step on L (ct &).
- 2 Raise R knee (ct 1); step on R (ct &); raise whole L leg straight (about 45° angle) in LOD, dipping slightly on standing R leg (ct 2); hold L leg in place and dip a little deeper on R (ct &).
- 3 Facing a bit to the R, step back on L (ct 1); step back on R (ct &); close both ft together, turning to face ctr, flexing both legs (ct 2); raise and dip a second time on both legs, coming down this time with wt on L (ct &).
- 4 Step on R across in front of L, letting arms respond by slowly coming out and then down in a fwd arc (ct 1); step back on L in place, continuing arm motion (ct &); turning to face more in LOD, step on R to R side, letting arms begin to rise (ct 2); step fwd on L and finish bringing hands back to W-pos (ct &). Throughout meas 4, hands describe a "D."

VARIATION

- 1 Repeat Basic Step, meas 1.
- 2 Raise straight R leg in LOD, dipping slightly on standing L (ct 1); dip a little deeper, still holding R leg up (ct &); facing diag R, step back on R (ct 2); step back on L (ct &).
- 3 Facing ctr, step on R across in front of L (ct 1); step back on L in place (ct &); leap onto R in place, flicking L ft up across in front of R leg (ct 2); leap onto L in place, flicking R ft up across in front of L leg (ct &).

Katerino Mome—continued

SEQUENCE: The Variation is done after 5 repeats of the Basic Step. The first 4 times of the Basic Step happen during the singing, so the Variation comes in the second half of the instrumental section (which is only 3 meas long, rather than 4). At end of meas 3, pivot on L ft to face LOD and begin Basic Step.

Song Lyrics:

Katerino Mome

- Blagoevgrad, Pirin, Bulgaria -

Katerino, mome, Katerino
Katerino, mome, krotko jagne
zlašto si tolkoz, mome, ubava
zlašto si tolkoz, mome, gizdava?

Kakva si voda, mome, ti pila
kakva si treva, mome, gazila
kakva te majka, mome, raždala
kakva te majka, mome, gledala?

Ja sam si, milo libe, ubava
Ja sam si, milo libe, gizdava
Oti sam rasla, libe v'planina
Oti sam rasla, libe, v'Pirina.

Pirinska voda, libe, sam pila
Pirinska treva, libe, gazila
Bŭlgarska majka me e raždala
Bŭlgarska majka, libe, gledala

Translation:

Katerina, girl, tender lamb, why are you so beautiful and pretty?
What kind of water do you drink?
What kind of grass did you walk on?
What kind of mother bore you and raised you?

I am beautiful and pretty, my love, because I was born in the Pirin mountains,
because I drank the Pirin water,
I walked on Pirin grass,
and I was born and raised by a Bulgarian Pirin mother!

Where to dance

Federation clubs—

SAN FRANCISCO COUNCIL

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

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

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

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

MODESTO

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

NEW TIME! Every Friday night—Village Dancers of Modesto meet at Sylvan Elementary School auditorium, 2908 Coffee Road, Modesto. 7:00 to 9:30 pm. Cost \$5.00 per night per person (students \$1.00). Contacts Don and Judy Kropp (209) 847-4439 and Floyd Davis and Barbara Summers.

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

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

BERKELEY FOLK DANCERS. All classes are held at Live Oak Park Recreation Center, 1301 Shattuck Avenue, Berkeley, CA. 7:45 - 9:45 pm. Contact Naomi Lidicker at 510-524-2871.

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

Weekly class schedules:

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

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

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

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

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

OAKLAND

Scandiadans—Thursdays. 7-10 pm at the Nature Friends. 3115 Butters Drive, Oakland, Ca. From Highway 13 take the Joaquin Miller exit. Drive East (up the hill) on Joaquin Miller about a mile. Take the second Right onto Butters Drive. Follow Butters 0.4 mile. On the Right is a sign reading SCANDIADANS. Turn into the driveway and go down into a large parking area. The clubhouse is ahead on the Right. Contact: Frank and Jane Tripi 510 654-3636 or ftjtripi@juno.com

PENINSULA COUNCIL

December 16—Peninsula FD Council Party. 8 pm. \$6.00, free refreshments. Bring a little finger food to share. St. Bede's Church. Sand Hill Rd. at Monte Rosa. Menlo Park. Info: Al (408) 252-8106.

Mostly Balkan. Thursdays, teaching 7:45 to 8:45, request dancing 8:45 to 10:45. \$5.00. Menlo Park Recreation Center. Information: Sue 408-247-2420 or Derek 415-851-8498.

December 2—Palomanians FD Party at First Methodist Church, Broadway at Brevster, Redwood City. Starts at 8:00 pm. Free refreshments and only \$6.00. Info Al 408-252-8106, Bruce 650-368-7834.

Menlo Park Folk Dancers Party—Live music with Zaedno. November 18. Burgess Recreation Center, 700 Alma at Mielke in Menlo Park. Potluck 6:00 pm, call for location. 8:00 pm until midnight. Lots of dancing in two halls. Free refreshments provided. \$7.00. Call for information, Marcel Vinokur at 650-327-0759.

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

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

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

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

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

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

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

FRESNO FOLK DANCE COUNCIL

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

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

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

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

Fifth Saturday Party at Cynthia's Merrill Dance Studio, 4750 N. Blackstone near Gettysburg St., Fresno. Fran Ajoian 559-255-4508.

REDWOOD COUNCIL

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

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

Novato Folk Dancers Class - Telephone contact: 415-892-9405. Lynwood School, 1320 Lynwood Dr., Novato, 94947. Every Wednesday 8 - 10 p.m.

Petaluma International Folk Dancers Parties: Telephone contact: 707-546-8877. Hermann Sons Hall, 860 Western Ave., Petaluma, 94952. **Parties—2:00 - 6:00 p.m. November 4, December 2**

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

Santa Rosa Folk Dancers Class - Telephone contact: 707-546-8877. Willowside Hall, 5299 Hall Rd., Santa Rosa, 95401. Every Wednesday 1:15-3:15 p.m. except June - Aug.

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

Balkan Dancers of Marin—Every Thursday. 8:00 pm to 10:00 pm. One hour program dancing, one hour all request. Teaching every first Thursday with reviews following weeks. 4140 Redwood Highway, San Rafael. Info: call Irene Croft 415-456-0786 or Anne Arend 415-892-9405

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

SACRAMENTO

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

Where to dance in the Greater Sacramento Area

SACRAMENTO INTERNATIONAL FOLK DANCE & ARTS COUNCIL

Website: www.folkdance.com/sacramentocouncil/

*indicates "Beginner-friendly class"

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

* **CONTRA DANCE.** All levels. No partner needed. All dances taught & prompted. Always live music! Held in Sacramento, Auburn, Nevada City, Chico, Sonora, Guinda, and Cool. See schedule online at <http://www.fussell.org/sacramento/index.htm> or call 916-739-6014 or 916-395-3483

MONDAY

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

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

TUESDAY

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

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

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

WEDNESDAY

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

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

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

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

THURSDAY

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

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

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

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

FRIDAY

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

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

* **NEVADA COUNTY FOLK DANCERS.** Beg. & Int. International & Balkan. Selected Fridays. 8 pm. Methodist Church, 433 Broad St., Nevada City. Contact: 530-272-2149

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

SATURDAY

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

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

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

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

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

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

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

SUNDAY

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

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

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

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

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

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

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

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

VIENNESE WALTZ SOCIETY. Contact: 916-395-8791

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

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

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

Other groups and classes—

BAY AREA—

Albany Y Folk Dancers. Every Friday, all levels, instruction 8:00 to 9:00 pm, all request dancing until 11:00 pm. 921 Kains Street, just south of Solano, off San Pablo Ave., Albany. Contact Kay James, 925-376-0727.

Rina Israeli Dance. Everyone is welcome. Thursdays, Beginners 10:00 am, Intermediates 11:00 am to 12:30 pm. Osher Marin Jewish Community Center, 200 N. San Pedro Road, San Rafael. For information call 415-444-8000.

Stockton in Exile—First and third Sundays. 10:00 am to 12:00 pm. All requests, mostly Stockton dances. Saratoga School of Dance, 18776 Cox Ave., Saratoga. Call to confirm, Marion Earl 650-793-1166.

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

Folkdances of Hungary and Transylvania—Wednesdays 8:00 to 10:30 pm. Todd Wagner and Sarah Tull. \$7.00 drop-in. Menlo Park Rec. Center, 700 Alma Street, Menlo Park. Call for info: 650-941-0227 or email todd@wagnerhaz.com

International Folk Dance. Wednesdays, 7:00 pm at the Dance Palace, 5th and B Streets, Pt. Reyes Station. Contact Carol Friedman 415-663-9512 for information.

Saratoga International Folk Dance Class. Thursdays 8:00 to 10:00 pm. First class free, \$6.00. Beginners are welcome. 19655 Allendale Avenue, Saratoga. Contact Loui Tucker 408-287-9999, email: loui@loutucker.com

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

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

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

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

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

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

DANCE CRUISES:

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

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

Other dancing—

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

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

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

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

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

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

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