

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 🍷 October, 2009



Bora Gajicki's Memorial After Party, first week, Stockton Folk Dance Camp.
Yves Moreau leading one of Bora's dances.—*Photo by Suzanne Rocca-Butler*

Stockton Folk Dance Camp 2009 articles—

Dancing in Brigadoon/Katherine Abbott, page 11

Eye on Dance by Eileen/Eileen Kopec, pages 12 & 13

What we danced and who taught it/Gary Anderson, page 13

2010 Stockton Folk Dance Camp news/Karen Wilson-Bell, page 10

Let's Dance!

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Website:

You can now post your folkdance event flyers on the
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need assistance, contact Dick Rawson at
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The deadline for Let's Dance! is one month prior date of publication.

We welcome submissions, letters and comments from our readers.
Please send to: Gary Anderson, Editor
Box 548, Woodacre, CA 94973
email: wildwood_press@comcast.net

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

Join now: Membership rate is \$22.50 per year (plus \$10.00 for foreign)

Family rate is \$30.00 per year

Group/club rate is \$25.00 per year

Mail applications, renewals & checks to:
Folk Dance Federation of California, Inc.
M. Rose
2315 Ravine Court
San Jose, CA 95133-1226

Want More Dancers? – Let's Advertise

By Adony Beniares, Communications Chair

The ongoing question among folk dancers is how to attract new dancers and keep them coming back. As a fairly new dancer I was drawn to dance by my wife Rebecca and I kept coming back due to the friends I made and the fun I was having. Other 'lost' dancers aren't so lucky and need our help and encouragement.

Things various groups have done to attract new dancers include:

- A beginner festival and follow-up classes put on by the Sacramento Council.
- The participation of some of our members in San Francisco Community College's National Dance Week program.
- An updated www.folkdance.com website to aid new dancers in finding a place to dance.

Coming in the November issue of *Let's Dance!* is another promotional tool; a colorful poster for everyone to display in various public locations to attract new dancers to our groups. Included with the poster will be suggestions for how and where to display it for the greatest visibility. A downloadable copy of this and other posters will also be available on the www.folkdance.com website. Let's use the posters to help grow dancing and make it as fun and exciting as it was when new people were joining all the time.

Also, please make sure that your club's information is accurate on the website. Email any changes to the below addresses. The last thing we want is new dancers showing up too early or on the wrong day.

If you have other ideas or success stories, email them to loui@loutitucker.com or beni@pacbell.net.

Letter to the editor

Dear Gary Anderson

I was glad to see myself on the cover of *Let's Dance* but unfortunately I am not Randy Carrico. Randy plays thousands of instruments and runs five miles a day so I could see how you could mix us up, but other than both of us being in Chubritza I can't claim to be him.

I'm sorry that I was impersonating him and hopefully it will not happen again.

Sincerely Kroy Rubin (Not Randy)

My sincere apologies Kroy and thank you for the great letter. I must confess that you have a fallible editor!

—Gary Anderson, I get some of it right, some of the time, editor

Welcome new members

Membership Chairman, Marion Rose, reports the following new members:

Roo Lester

Woodridge, IL

Edith Cuthbert (returning)

Oakland, CA

Joyce and Robert Penell

San Mateo, CA

President's Message

By Loui Tucker

Is your dance club listing up-to-date and accurate? We have spent many hours the past month working to get the Folk Dance Federation website information for all Federation clubs and classes current – and reconcile any differences with *Let's Dance!* magazine. We are gearing up for an advertising campaign which will direct potential dancers to the Federation website (have you visited lately?). We want them to be able to quickly find a convenient dance class and start dancing!

So what's the problem? Emails listed on the website are bouncing. Phone numbers listed are disconnected or belong to someone else. Times listed on the website don't match what's in the club's *Let's Dance!* listing. Sigh! What's a website to do?

Have you looked at the listing for your club lately in *Let's Dance!* and/or the Federation website (www.folkdance.com)?

The Federation website has email contacts for many clubs, but not all. There are phone numbers listed in *Let's Dance!* that are not in the website, and vice versa. Sometimes there are two phone numbers and only one of them is accurate. If someone wants to verify the address and time, how are they going to get in touch with someone involved with the class?

The starting and ending times are not always accurate. Do you want visitors to arrive an hour early and wonder if there is dancing at all – or arrive late and miss the welcome committee and the teaching? Or arrive at 10:00 assuming there is another hour of dancing only to find out you're closing at 10:15 pm.

Has your club moved in the past few months? Did you close for the summer? Did you let *Let's Dance!* or the Federation know about it?

While you're checking out the website, do you want your club to participate in the "First Class Free" program or want to add a "Beginners Welcome" designation.

Check your listing in *Let's Dance!* and email Editor Gary Anderson at wildwood_press@comcast.net with any changes or additions. Check your listing on line at www.folkdance.com and email me loui@loutitucker.com.

I have been personally using the dance listings to visit dance venues near me – and it has been a LOT of fun! After dancing for over 30 years and attending Chang's 60th anniversary party, Sabine and I finally made it to one of Chang's regular Friday night sessions. Ditto for Suzanne Rocca-Butler's Wednesday class in Menlo Park and the Albany International Dancers! We also made it to the Balkan-Plus Annual Party this spring too.

I encourage each and every one of you to think outside the box – and in this case the "box" is your familiar dance club. I know you've been attending the same 2-3 classes for decades, as well as the same local dance parties. Go on line and check out the listing for *other* classes. Challenge yourself to visit just one new dance venue in the next few months. It might mean driving a bit farther, so take a friend and plan to have dinner on the way there. You'll meet new dancing friends, maybe learn a new dance or two, discover a new dance hall, and you'll like it enough to tell a friend. I promise you won't regret it!

October, 2009 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: wildwood_press@comcast.net
The deadline for listings is one month prior to the magazine date.

Upcoming Events—

September 25. BFD and Scandiadans co-host a dance in memory of Jane Myers, featuring dances that BFD and Scandiadans have in common, as well as other favorites. 7:30-9:30 pm at Live Oak Recreation Center, 1301 Shattuck Avenue, Berkeley. Contact: David Hillis, 510-549-0337.

Oct. 30, 31, Nov. 1 Celebrating 25 years—2009 Camp Hess Kramer Workshop Weekend. For more information see our ad and article in this issue. For additional information call Beverly or Irwin Barr (310) 202-6166 or (310) 478-4659.

Nov. 27 & 28 Kolo Festival 2009—The Thanksgiving classic will feature Yves Moreau teaching Bulgarian dances, John Filich teaching kolos and Jerry Duke teaching dances of Northern Greece, Macedonia and Thrace. Bill Cope, Kolo music director, will soon announce music teachers and bands. Croatian-American Hall, 60 Onondaga, at Alemany Blvd., three blocks from Balboa Park Bart station. For info e-mail Jerry Duke jcduke@sfsu.edu or phone 415-759-5136.

March 19-March 21 54th Annual Camellia International Folk Dance Festival will take place on Friday features a free student workshop at 6-7 pm, followed by an opening Party. Saturday workshops (1-5 pm) will be presented by Jaap Leegwater with dances of Bulgaria, followed by Andre and Yvonne Couvillion with international couple dances. The Saturday party will be from 7-11 pm. Sunday brings the much regaled Concert from 1-3:30 pm, followed by general, easy dancing. The venue is CSUS Ballroom, 6000 J St., Sacramento, California. For on-going updated information contact Toba Goddard at (916) 371-4441 or visit www.folkdancesag.org

April 9-11, 2010 The 2010 Arcata International Folk Dance Festival will take place on Friday, Saturday and Sunday, April 9-11, 2010. As usual, we will have a great lineup of dance, singing and instrumental music teachers with great parties and food! More details will follow in the next few months. Please go to www.humboldtfolk dancers.org as we approach festival time! Craig Kurumada, Humboldt Folk Dancers, 707-822-8045 ckurumada@aol.com

June 4, 5 & 6 Statewide 2010, “Dancing in the Valley of the Moon”—Great location and teachers. We are in historic Sonoma, birthplace of the California wine industry. This is a place with much to see and do—allow extra days to enjoy the region. We are fortunate to have Zeljko Jergan and Erik Bendix as teachers, Chubritza to play for the party and to have a superb facility for our dances. The Sonoma Veteran's Memorial Hall, 126 First Street West, Sonoma. More information will be forthcoming as we get closer to the date. garychair@statewide.com Phone days: 415-488-9197

**denotes Federation events*

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



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PRESENTS

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Dick Julian, Suzanne Rocca-Butler, Lu Sham, Loui Tucker*

THE WEEKEND INCLUDES: 2 nights lodging, 6 meals, snacks, teaching sessions, review sessions, evening dance parties, happy hour, ice cream social, and if you can find the time, hiking, beach strolling and other outdoor activities.

Camp Hess Kramer is located at 11495 E. Pacific Coast Highway, in a verdant canyon in Malibu, one mile north of the Ventura County Line.

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dancingbarrs@yahoo.com

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Registration on a first come first serve basis

Please make your check payable to CAMP HESS KRAMER COMMITTEE

Name _____	\$160 Per person\$ _____ Dorm: 2 to 5 persons - Bring bedding & towels
Address _____	*\$190 Per person\$ _____ Room in Redwood Bldg., Semi-private bath, Sleeps 2 or 3, bring bedding & towels
City _____ State _____ Zip _____	*\$220 Per person\$ _____ Room under dining hall, semi-private bath sleeps 2, with bedding, towels & maid service
Home # _____ Work # _____	*\$265 Per person\$ _____ Deluxe room in the Conference Center, private bath with bedding, towels, maid service
E Mail _____	
Roommate _____	
Smoker _____ Non Smoker _____ Vegetarian _____	*Single Supplement \$40.00\$ _____
Emergency Contact _____ Phone # _____	Syllabus: \$5 each \$ _____ Total \$ _____

Kolo Festival Returns to Croatian-American Hall Thanksgiving Weekend

From Jerry Duke

For a very exciting weekend of Balkan and Greek dance, music, culture and food, come to the 58th annual Kolo Festival, Nov. 27 & 28. It will be held at the Croatian-American Hall, 60 Onondaga Ave., San Francisco, with dance and music classes, review sessions, live music, culture corners, and specialty food. Dance classes will begin at 9:45 Friday (doors open at 9:15), singing classes begin at 11. Please see the pre-registration form in this publication and on the web site, <http://balkantunes.org/kolofestival>. Teaching dance will be Yves Moreau, popular Bulgarian dance specialist, John Filcich, (Kolo Festival founder), kolos, and Jerry Duke, Greek Macedonia and Thrace, Bob Gardner, Greece, and Sani Rafiti, Romani dances of Kosovo.

Michele Simon and Dragi Spasovski will be the singing teachers. Please see the web for specific schedules. For general volunteer and/or work exchange, contact Jan Rains, sherpajmr@yahoo.com, (925) 682-3727. For additional informa-

tion, contact Jerry Duke, Festival Chair, jcduke@sfsu.edu, or 415-759-5136. Contact Bill Cope, bill@thecopes.com, music director, for band and kafana information. Marion Earl, marionearl@yahoo.com is pre-registration director.

Croatian-American hall is at 60 Onondaga Ave., San Francisco, 94112, the corner of Alemany and Onondaga, three blocks from the Balboa Park BART station in San Francisco.

New Scandi dance class in Petaluma

The Sonoma County Scandia Dancers have started a new dance class in Petaluma. Beginners welcome. Come learn the dances of Norway and Sweden on Tuesdays from 7:15 to 9:15 pm. At Hermann Sons Hall, 860 Western Ave. Petaluma. No partner needed. Bring leather or smooth soled shoes. The first night is free, thereafter \$4 per class. For questions call Vince at 996-8300 or Emma at 823-4145.

Kolo Festival, Nov. 27/28, 2009 Advance Registration Form

Please use one per person. Make copies as needed, or go to <http://balkantunes.org/kolofestival>.

Name _____ Address _____
 City _____ State _____ ZIP _____
 e-mail _____

****Is any of the above information new since 2008 (yes no)**

For confirmation of registration, please include e-mail or stamped, self-addressed envelope.

Advance registration prices: (\$100 at the door)	General	Student (Full-time)	Youth (11-18)
Full Package (all events, Syllabus <u>not</u> incl.)	___\$80	___\$70	___\$40
Friday classes	___\$35	___\$25	___\$20
Friday evening	___\$20	___\$15	___\$10
Saturday classes	___\$35	___\$25	___\$20
Saturday evening	___\$20	___\$15	___\$10
Syllabus (not included in full package)	___\$5	___\$5	___\$5
		Subtotal:	\$ _____
		Tax-deductible donation invited:	\$ _____
TOTAL AMOUNT ENCLOSED (Please make checks payable to Kolo Festival)			\$ _____

Festival Chair: Jerry Duke, jcduke@sfsu.edu, 415-759-5136

For general volunteer and/or work exchange, contact Jan Rains (925) 682-3727 sherpajmr@yahoo.com

Food: Delicious, reasonably priced meals will be available on site. They may be pre-ordered, but not pre-paid. For menu choices, prices and reservations, please contact Jan Rains at (925) 682-3727 or sherpajmr@yahoo.com by 11/16. A list of nearby places to eat will also be provided at the door.

Please return this form with your check no later than November 15 to:

Kolo Festival, c/o Marion Earl, 28720 Big Basin Way, Boulder Creek, CA 95006

We will hold your registration material at a special place at the front desk to facilitate entry. For additional information, check

Council & Club Clips

Sacramento International Folk Dance and Arts Council—

After a fairly uneventful summer, we celebrated the return of fall with a BBQ at the beautiful Wolterbeek estate in Shingle Springs. Many thanks to them for hosting us every year, for this wonderful party! Lots of the younger people, whom the Wolterbeeks have taught and nurtured over the years, were there, amazing the older folks with their dance ability and enthusiasm!

Many classes are going, including our new beginner class, and plans are being laid for future events. January 31 will be our Scholarship Ball, which is a really nice dinner and dance. All are invited. It is a fundraiser for our camp scholarship program. And, March 19-21, will be our annual Camellia Festival. We hope to have very exciting news about the Camellia Festival soon, so check out our website: folkdance.com/sacramentocouncil for the latest news on upcoming events.

One of the big changes going on for us right now is a new way of presenting the information that used to be in our monthly newsletter, Latest Steps. Now, instead of Club articles sent out through the mail every month, we have a "blog page". This is always there and is updated by the clubs to announce their news and pictures. We are still getting used to this change, but excited about the potential.

One example is Camtia, the German performing group, who is getting ready to celebrate their 50th year of continuous dancing under the leadership of the one, the only, Bruce Mitchell on October 17! Check out their blog for some great pictures and a history of their group. It can be found at <http://folkdancesacramento.blogspot.com/>

We still have a paper version of Latest Steps, but now it just consists of the Calendar of coming events, and the Minutes of our Council meetings. It is called LSL (Latest Steps Lite), and Ashley Havicon is the editor. She is a Wolterbeeker, and we are very happy to welcome her!

—Barbara Malakoff

BERKELEY FOLK DANCERS.

The new **Beginners Class** started on September 10 but it is not too late to join. Please tell your friends and family what fun and great exercise international dancing is. If anyone can liven up folk dancing it is Claire George! It is \$30 for the entire month of October. Do come **Thursdays** at 7:30 PM to Live Oak Park Social Hall, Shattuck Ave. and Berryman in Berkeley. For further information call Claire and Al George 510-841-1205 or alexjgeorge@yahoo.com.

In last month's issue I forgot to mention that BFD was participating in Solano Stroll, the longest block party ever. I hope you readers did join us. The party stretches along Solano Avenue in both Berkeley and Albany. Thousands enjoy the music, dancing, juggling, etc., all for free. Put it on your calendar for the first Sunday after Labor Day just in case I forget next year.

—Naomi Lidicker



Let's do more REAL folkdances

By Todd Wagner

The summer folkdance camp season is over and I'm depressed. I'm depressed about the onslaught of NEW folkdances (isn't that an oxymoron?) that have never been done in the countries they represent. Somewhere along the line we have morphed from doing authentic village dances to learning the product of various choreographer's fertile imaginations.

I have enormous respect for people like Yves Moreau and the late Dick Crum who only used choreography to make an otherwise authentic dance fit the available recorded music, but if a Jazzercise instructor makes up a routine using Israeli music is it a folkdance? Why are Dutch people making up new Bulgarian and Armenian dances?

What's the problem here? It can't be that there is a shortage of real folkdances. I've been studying Hungarian dances for 30 years and have barely scratched the surface. Some people have told me that authentic dances are too hard. Actually, most village dances are very simple and can be done by anyone who can walk upstairs while chewing gum. Others have said that real dances are too easy or boring. Don't worry, we also have some hard ones.

Another argument is that real folkdances are too long. If a village has a repertoire of only half a dozen dances then they will play each of them for a really long time to make an evening of it. In the village it's not about the footwork. It's about talking to your neighbors, listening to the music, and singing the songs while doing fairly simple steps. Here the average "folkdance" is about 2 minutes 49 seconds long (563 dances in Marcel's music collection total 1584 minutes). That doesn't mean WE have to do full length versions of authentic folkdances.

When teaching a long involved choreography (yes, I'm also guilty) I have this vision of an elderly man leading a dance in a Bulgarian village. At the end his wife comes up to him and says "Janos, what are you doing? We ALWAYS do figure 4 three times. It says so right here in the syllabus..." Probably doesn't happen over there!

I originally took up folkdancing because I was interested in foreign cultures and traditions (and, of course, to meet women). Isn't this why people are attracted to folkdancing in the first place. We advertise camps, workshops, and parties with words like "International folkdancing" and/or "World dance".

So now that camp is over try sitting back with your syllabus and reading the list of dances you learned. Ask yourself the following question: "If I were in <pick a country> on a Saturday night, would they do <pick a dance>?" If the answer is NO, and that doesn't bother you, perhaps you should try Jazzercise.

The author: Todd teaches Folkdances of Hungary and Transylvania every Wednesday night at the Menlo Park Recreation Center.





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BUDAPEST! . . . March 26-April 5. Led by Adam Molnar. Spring Festival Tour!

Gypsy music, csardas, and folk dance in the fiery Land of the Magyars.

NORWAY ! . . . June 12-22. Led by Lee Otterholt.

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HUNGARY ! . . . July 30-August 9. Led by Adam Molnar. Magyar adventures in Budapest, Eger, Hortobagy Plain, Jaszbereny Folk Festival, and Csango Folk Festival!

BULGARIA ! . . . August 2-15. Koprivshitsa Festival Tour! Led by Jim Gold.

The one you've been waiting for! Sofia, Bansko, Plovdiv, Veliko Turnovo, Koprivshitsa. Colorful, unforgettable, mountain-top Folk Festival held every five years! Register early.

POLAND ! . . . September 3-17. Warsaw, Krakow, Zakopane, Wroclaw, Torun, Malbork, Gdansk.

GREECE, Crete, and the GREEK ISLANDS! . . . October 9-24.

Led by Jim Gold and Lee Otterholt.

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So you think you know Marcel Vinokur?

By Loui Tucker

Saying that Marcel Vinokur teaches international folk dance classes is like saying Beethoven wrote music. It's like saying Rosa Parks rode buses. If the San Francisco Bay Area international folk dance community were a loaf of bread, Marcel would be a substantial portion of the yeast that has made it grow.

If all goes well, there will be an in-depth interview of Marcel in next month's *Let Dance!* magazine. This is more of a teaser article to tell you some details about Marcel that you might not know and explain why he is considered by those who have known him to be something of a folk dance giant.

For starters, Marcel has been teaching in the Palo Alto-Menlo Park area for over 50 years. Even that statement minimizes his accomplishments. In terms of sheer longevity, there are few others who have taught for as many years, but for most of those 50 years Marcel taught three classes a week. For one period of time he taught five nights a week! He was not part of a dance collective or cooperative. He didn't share teaching duties with another teacher or teachers. He taught all those dance classes himself.

On top of that, Marcel has been running a monthly folk dance party. That's 12 times a year, without fail, for over 40 years! And it's not just any old dance party – it's dancing in two adjacent rooms, with Marcel running two turntables or cassette decks or mini-disc players simultaneously to provide beginning-intermediate dances in one room and advanced dances in the other. [Dancers can frequently be seen scurrying from one room where a dance has finished to catch the last 30 seconds of the dance being played in the other room.]

But wait - that's not all. His annual New Year's Eve Dance Party gives several generations of dancers the opportunity to renew acquaintances, reconnect, and dance together. It has been compared to a family reunion, a class reunion, a pilgrimage, and a clan gathering. It's the same two rooms of dancing as the monthly parties, but add into the mix that some dancers have made this their New Year's Eve tradition every year for 30+ years.

To really do justice to the scope of Marcel's involvement, you'd have to also mention the annual Yosemite trip that he still organizes that combines folk dancing with camping, and the many years he hosted a several-times-a-year weekend dance workshop in the hills above Saratoga.

At his recent 80th birthday celebration (a folk dance party, of course) it was mentioned that many of our local dance teachers are products of Marcel's dance classes. John Nicoara, Alan Rothchild, Todd Wagner, Martin Frost, and I (to name just a few) all attended Marcel's classes and dance parties in the 1970s and 1980s and we all became teachers. Many dance teachers produce dancers. Marcel's reach extended into another generation by fostering the teachers who have produced still more dancers.

John Nicoara commented that when Kathy Kerr, another teacher, was approached about teaching a dance class through the YWCA on Stanford campus, she declined but said, "Ask John. He mentioned that someday he'd like to teach a class

like Marcel." Eleven months after first attending Marcel's class, John bought a new record player and a dozen records and began teaching - and continued to teach for 17 years. John also credits Marcel with bringing him his wife, Jan. They met at a Saturday night party in July of 1973.

Alan Rothchild remembers "seeing Marcel at workshops learning dances and then, off on the side, he would be meticulously taking notes on the dance. Perhaps that is the way he kept all the dances in his head. It is like a steel trap. I was always amazed at the way he would remember everything." Marcel's pre-Saturday party potlucks were another way Marcel brought dancers together. Alan Rothchild said that "Getting people together at the potlucks before a Saturday night dance party was special too. I didn't attend that many, but when I did, I got a chance to meet people as opposed to just dancing with them in the same room."

When interviewed for this article, Todd Wagner made the observation that "while a lot of teachers simply demonstrate the dances and ask you to imitate them, Marcel is THE master at breaking down the steps ('This dance is counted slow-quick-quick, it has five figures, the first figure starts with a hop on the right foot,' etc). While our goal is to eventually do a dance freely (without moving our lips when we count), some of us really need this level of detail while learning. Marcel also teaches every dance at least three weeks in a row and makes sure it gets done frequently in later weeks and at parties."

Todd went on to note that "The main thing I learned from Marcel is to do your homework. If someone asks about the transition from one figure to another or what to do on the second measure of figure three, you should know the answer. I always break down the steps the way Marcel does and make sure every dance gets taught multiple times and done frequently."

When I started teaching dance classes in the early 1980s, I modeled my classes and teaching style after Marcel's. He used a quarter system with a party at the end of each quarter, and that's what I did. I taught dances three weeks in a row because that was what Marcel did. He taught Balkan-Israeli - me too. I chose a night of the week that would not conflict with Marcel's classes and told my students that when they wanted to add another night of dancing to their schedule, they should go to his classes. I attended Marcel's monthly parties and encouraged my students to attend them. I made notes of what dances Marcel was teaching and playing so I could put them on my list of dances to teach.

Marcel's memory and knowledge of folk dances is legendary. There was a joke going around that if you woke Marcel at 2:00 AM out of a sound sleep and asked him something like, "At Kolo Festival in 1990, there was a Bulgarian dance taught on Friday afternoon by Jaap Leegwater. It was a *răce-nica* and I can't remember the name. Do you remember the name?" – Marcel would remember the name, and he would remember the dance. His personal collection of dance notations, syllabi, and music is extraordinary.



25TH ANNIVERSARY CELEBRATION

CAMP HESS KRAMER WORKSHOP WEEKEND 2009

It's almost here. The celebration of 25 years, with 10 of the teachers that have taught during those 25 years. This celebration of the 25th Anniversary of the Camp Hess Kramer Workshop Weekend will take place on the weekend of Oct. 30, 31, Nov. 1, 2009.

This year will be a "Camp's Review and more". We are very excited about our teaching staff for the 25th Anniversary. At this 2009 celebration weekend, we will have 10 of the teachers that taught at this weekend between 1985 and 2008. As of this date, the teaching staff includes BEVERLY BARR, BILLY BURKE, JOYCE CLYDE, GARY & JANE DIGGS, RICHARD DUREE, DICK JULIAN, DENISE HEENAN, SUZANNE ROCCA-BUTLER, LU SHAM, & LOUI TUCKER.

This camp prides itself with excellent teaching, great parties, exceptional food, and most of all, the very loyal attendees that embrace this weekend and keep it a high priority. If you have never attended, give yourself a treat and join us this year. You will be amazed at the special feel, great food, new friendships that will become part of your life, and of course the new dances you learn.

This popular International Folk Dance Workshop Weekend is held every year in the fall at Camp Hess Kramer in Malibu. Plan ahead and be there for another memorable camp experience. You don't want to miss it. We are happy to hear from many of the folk dancers that this is their first choice of weekend camps.

We strongly suggest that you get your reservation form mailed in right away. The registrations started earlier than usual this year and are continuing to come in daily. By the time you read this, you will have just a few weeks left before the big weekend.

See the ad and registration form in this issue of Let's Dance Magazine. Prices include accommodations, dance workshops, 6 outstanding meals, snacks, happy hour, parties, a silent auction (we always come home with a treasure), and dancing, dancing, dancing.

To request flyers for yourself or your groups and for other information, please call Irwin or Beverly at 310-202-6166 or 310-478-4659 or dancingbarrs@yahoo.com.

Live music for Kopachka party

Kopachka International Folkdancers will host a party on Friday, October 16, 8-11 PM, at Scout Hall, 177 E. Blithedale, Mill Valley. (Take the E. Blithedale exit from 101, and Scout Hall is approximately 1 1/2 miles from the freeway, on the north side of E. Blithedale.)

Music will be provided by Da! Mozhem, and there will be dances suitable for all levels. The hall has a wood floor, and there is plenty of street parking. The admission of \$10 will include light refreshments. For further information, contact Nadav Nur, (415) 497-4890, or Susie Shoaf, susieshoaf@aol.com.

2010:

Stockton Folk Dance Camp News

By Karen Wilson-Bell

There's a lot of excitement about the upcoming wedding of Cristian Florescu and Sonia Dion at Stockton Folk Dance camp next summer. There's already a waiting list of people who want to attend camp the first week. However, there are a lot more things happening at camp (both weeks).

We have an outstanding faculty for 2010. In addition to Romanian dances with Sonia and Cristian, we will have classes in Balkan dances with Steve Kotansky, Turkish dances with Ahmet Lüleci, Chinese and aboriginal Taiwanese dances with Fang-Chich Chen, American squares and contras with Jerry Helt, Russian dances with Radboud Koop, and Hungarian dances with Zoltán Farkas and his wife, Ildikó Tóth.

In addition, Hilde Otterholt will be teaching a workshop on dances from Hawaii. There will also be some cameo appearances of former camp faculty members who will be in town for the wedding. You'll be hearing more about them in the coming months.

If you'd like to sign up for camp second week and come early for the wedding, there are a couple of options for you. You can sign up for Package 1, which includes the wedding, banquet, parties, and Saturday night in a dorm room (probably not the one you'll have second week). Or you can sign up for Package 2, which includes the wedding, banquet, and parties and you'll have to find your own motel room. You can find details on our web site: www.folkdancecamp.org

Sonoma County Scandia Dancers



Come learn the
dances of
Norway and Sweden

Beginners Welcome!

Tuesdays 7:15 to 9:15
At Hermann Sons Hall
860 Western Ave. Petaluma

No partner needed

Bring leather or
smooth soled shoes

First night free, thereafter \$4

For questions call Vince at 996-
8300 or Emma at 823-4145

Dancing in Brigadoon

By Katherine Abbott, (Katherine@abbottcom.com)

The word was going around at Stockton Folk Dance Camp this summer (July 26 - August 9, 2009) that the camp is like Brigadoon. The story of Brigadoon is about this little town in Scotland called Brigadoon that vanishes into the Highland mist except for every hundred years when it reappears for one day. This way the people will not be in any century long enough to be touched by any evils that might come to Brigadoon from the outside world.

For those of you who have experienced Stockton Folk Dance Camp know why this comparison works. Like the people of Brigadoon we reappear every summer. And like Brigadoon we are insulated from the outside world and touched by the wonderful experience that happens inside the camp.

At first glance the camp is about learning new dances and dancing them. This summer the outstanding faculty included Roberto Bagnoli (Italian), France Bourque-Moreau (French Canadian), Bruce Hamilton (English), Zeljko Jergen (Croatia), Roo Lester (Scandinavian), Yves Moreau (Bulgarian), Lee Otterholt (Balkan), Jerry Helt (Squares) and the Chubritza Band.

Attending the camp is not just about learning new dances and dancing them. It is a heavenly experience that is difficult to explain. You bond with people through dance, song and conversation from morning to night and into the early morning of the next day. You live and breathe the beautiful sounds of the music; you live and breathe the variety of dances from so many cultures; you share intimate conversations with fellow dancers at the meals; you bond with certain people just because you share a dance with them. The experience is the feeling that happens when you dance, sing, talk and laugh together. It is the experience you had at camp as a kid only ten times better.

For me this camp was about **kindness**. I made the mistake of dancing full out on the first day and ended up injuring my left knee. What touched me was that everyone cared about how my knee was doing. Every day someone checked in with me; Joyce Holcomb gave me her water bottle so I could use it as an ice pack; Eileen Kopec loaned me her knee brace and Chet Wright gave me a special ointment that relieved the pain. I don't have room to mention all of the kindnesses. Two I must mention are my roommate Judy Yamahiro made espresso coffee for me every morning. (Don't even think of asking to room with her next summer). And much to Zeljko's unhappiness, he couldn't get a cup of coffee at the cafeteria one morning so four different dancers who knew his predicament brought coffee to class for him.

For me this camp was about **laughter**. You may have had to be there for any of these things to be funny. In Brigadoon, when people are sleep deprived for days, funny things happen. Cynthia Lambert and I giggled uncontrollably throughout a couple dance where we both got confused whether we were doing the man or woman's part. Zeljko's dance V Goricani is done holding middle figures. It wasn't so much the middle finger hold as it was how hard it was to re-join middle fingers after we turned. Needless to say we were laughing throughout the dance. The creative songs and dances we made up for our different countries had us all rolling on the

floor at the Saturday party. Both Saturday parties elicited much silliness and laughter.

For me the camp was about being **moved to tears**. Noemi Bassani, Roberto's assistant was moved to tears after the Wednesday night ceremony for first time campers. Yes, she was a teacher but it was her first time at camp. When we first danced Aj lipo ti je, Zeljko's dance from Slavonia, Croatia, the woman's sharp harmonies of the singing juxtaposed to the silence with the footsteps of the dancers, moved me to tears. It happened again when we sang Idam Ne Idam inside the circle of dancers at the evening party. Dance and music reach so deep into our emotional core that words cannot describe the feeling.

For those of you who have never been to camp, you need to experience it at least once. This is what Sibylle Helmer was encouraged to do by her friends Tineke van Geel and Radboud Koop. Sybille came all the way from the Netherlands to have this experience. I had the awesome opportunity of dancing next to Sibylle (a very beautiful dancer) several times. The most memorable was when we danced next to each other dancing my favorite dance of the camp, Lee's dance Valle e Qemalit. Sibylle and I could not stop hugging each other after the dance was over and looked for each other the next time we were going to dance it. For me this camp was about **bonding** with very lovely people.

Come join us next summer (July 25¹ - August 7, 2010) for another outstanding line up of teachers and Sonia and Cristian's wedding. Yes, they are getting married the first Saturday of the camp. And remember this camp is so much more than learning new dances and dancing them. It is about dancing, singing, making music, kindness, laughter, bonding, talking, sharing, giggling, being moved to tears, connecting and just being present with other human beings who care. We thought this summer was like Brigadoon. Wait until next summer and it truly will be.



There are people at Stockton who add much to our pleasure, many of whom we never see or notice. Here is one we do see at every morning coffee/snack break. Chet Wright is noted for a steady hand and creative constructions with the coffee cups while waiting for the break to begin. Along with Oscar Faoro, Chet puts out the trays of snacks and drinks that refresh us for the rest of the morning's classes.

—Photo by Gary Anderson

Stockton 2009

By Eileen Kopec, Publicity Chairperson

(If you have an idea about publicity, contact Eileen at: eisiedancer@gmail.com)

Stockton Folk Dance Camp 2009 was as amazing as ever. Although structurally similar each year, the teachers, logistics and atmosphere are different. Even the two identical weeks can have a different feeling depending on various groups attending. In my paltry nine years of attending, I have always gone the second week, but this year for the first time I also went to the Saturday night party of the first week. Arriving on Saturday afternoon, I felt like an alien. Everyone was wearing their name tags and had been dancing together all week, with many bonding moments. They were family. I was a very distant cousin.

Soon I began to recognize a few familiar faces and got some hugs. A few more aliens showed up and we huddled together for comfort during the afternoon events. I had gotten some info regarding the Italian Party that evening so I was prepared with a mask and semi-Venetian outfit, but still felt like an invader. Then after a delicious Italian meal, I was singing *Volare* with my new tablemates. Soon the dancing started. I and my fellow aliens started meeting and dancing with people and by the end of the evening had made many friends. We belonged. I was now sad that my new friends would be leaving the next day. We hugged our good-byes like long lost relatives. That is the beauty of camp!

Sunday night "my" week started. The teachers this year were very varied and there were dances that appealed to many tastes, especially if you liked sets. There were dances from England by Bruce Hamilton, Italy by Roberto Bagnoli, Scandinavia by Roo Lester, Bulgaria by Yves Moreau, French Canada by France Bourque-Moreau, Croatia by Zeljko Jergen, as well as Balkan and way Beyond by Lee Otterholt (nicely recovered if you read my article last month), and Squares by Jerry Helt.

People tackle camp in different ways. I am not a morning person and like the type of dancing that occurs at the after-parties, so I tended to stay up late and never went to the early classes. The after-parties appeal to my spontaneous nature. You never know what will happen. Like when Zeljko's shoe became untied one night, and he kicked it off and continued dancing on one shoe and one sock. Depending on who was there and what dances were requested, each night became an adventure. Some recent past dances like Gulli, Goralski-de-Stocktonu, Hai Zelenenky, Narino and Shoror were still very popular. Somehow the Israeli dance Salamati became a big hit after Roberto taught it at 2:00 am one night – er, morning. The after parties also went Bollywood with bhangra versions done almost every night. Go Roberto! And Lee's odd versions of songs had us laughing and dancing at the same time. And isn't that what dancing is all about? Fun! Sometimes I think we get a little too serious.

Yves is always entertaining in class, as well as a wealth of information. He mentioned that in the "old" days, there were separate men's and women's lines in Bulgarian dances. These days when men and women are usually dressed alike in

jeans the custom has largely been dropped and now men and women can dance together. He said that dancers are also musicians and your body is your instrument. (I love that) His dances also come with a one year money-back warranty!

Zeljko's passion for his dances and music were inspiring – you could see some old memories in his eyes. He also had many amusing stories. One was about Croatian dances starting to the left. He remembered stirring cake batter when he was a boy. He began by stirring clockwise, but when he changed and stirred counter-clockwise, his mother whacked him on the back of the head. Counter-clockwise was thought to be bad luck. Another lesson from his mother for women – do not raise your knees too high in the dances. If a Croatian woman broke the line of her skirt with her knee, she was unfit for marriage – too provocative! How can we as generalists keep these things straight? In the Bulgarian teacup position, Yves said we should hook our arms through the person in front of us and let our hand hang loosely, resting the other hand on the waist. In Croatian dances Zeljko said we should lightly grasp the next person's arm. No dead fish hands! And keep your other hand cupped in front of you so not to sweat on the costume. Oy.

Chubritza was the Camp band this year, and they get better every year. The band members are Craig Kurumada, Deborah Dukes, Kroy Rubin, Janet Finney-Krull, Linnea Mandell, and Randy Carrico. It was great having them at many after parties too. Craig also taught us an interesting dance at one of the lawn parties. And Linnea Mandell taught the singing class. They sang a beautiful rendition of *Kak Za Lugom* (taught last year by Radboud Koop) at the Saturday talent show. Kudos.

For the uninitiated let me mention some of the other things that went on at camp. After lunch some of the teachers gave a culture corner talk. Lee gave an interesting talk on rhythms, Yves played some very funny versions of traditional Bulgarian tunes, and Zeljko talked about the different regions and customs in Croatia. There were also special workshops in the afternoon. Thank you to Roo for the Hambo workshop and to Roberto for some really fun dances at the Children of all Ages workshop. Thank you to the organizers of Leona's tea party, already becoming a treasured annual event. And we must also thank UOP for the long invigorating walks to the old dining hall. I'm sure we all needed the extra exercise. Or not. At least the weather cooperated this year.

So sorry that Mr. Spock turned up for the Balkan party Saturday by mistake – that's Balkan, not Vulcan (live long and prosper Lee). The concept for the Balkan party was incredibly inspired. Groups of three tables became members of new countries in the Balkans. You didn't know there were recent treaties and alliances formed, did you? The Balkans have now become Cromanian, Serbanian, Albargarian, Crocedonian, Romadonian, Macemanian and of course the wonderful Bulgreecian. We had to make up a flag and a dance and a song about our new country. It was amazing how talented (and ethnocentric!) everyone was. Thanks to Susan Gregory (who creates the fabulous camp t-shirts every year) for the wonderful flags and signs for Bulgreecian! E-I-O!

Big thanks to all the staff and volunteers who make folk dance camp possible. Jan Wright and her office staff of tireless workers are the most visible glue that hold camp together, but many more people are responsible for keeping camp going—way too many to mention. But when you dance on those won-



A popular feature of the second week auction is the "Square dance in a dorm room", called by Jerry Helt. How many people can dance in a dorm room at one time? —Photos by Suzanne Rocca-Butler



Greg Lund enjoying the Balkan entertainment! The Saturday night banquets are a big part of the Camp experience. The first weekers had to dance and sing for their suppers, the second we had to write a song and make up a dance.

derful floors, think of the volunteers who bring them to camp and take them down, think of the people who run the Hole-in-the-Wall, the auctions, the dance notes, the videos, the Website, the rummage sales, the catering, the scheduling, Footnotes, etc. I would also like to thank the committee for alternating a lesnoto with the waltz this year as the final dance of the evening at Once Over Lightly. I heard many appreciative comments from women who no longer felt left out from the last dance.

Get your calendars out now for next year! It was announced that on the first Saturday of camp in 2010 Christian and Sonia will be getting married. Not a mock wedding – but the real thing! Spots in camp are filling up fast, so send your deposits in now. Packages for second week campers to attend the wedding will be available. Watch the website – www.folkdancecamp.org.

What we danced at Stockton 2009 and who taught it

By Gary Anderson

Except for missing my wife, Irene Croft, who is rapidly recovering from a fractured hip, this was one of the most interesting and enjoyable Stockton Folk Dance Camps I can remember. It started with the presence of two of my favorite teachers, Yves Moreau and Zeljko Jergan and continued as I discovered the treats of the other great teachers. Some of Roberto Bagnoli's and France Bourque-Moreau dances were absolutely delightful!

Jerry Helt's Experienced Square Dance class is a yearly favorite and making it even more pleasurable is my partner, the graceful, stylish Suzanne Rocca-Butler. A great partner really adds to the pleasure of dancing. Bruce Hamilton taught English Country dances. Bruce's soft spoken, gentle, competent teaching style was great to see. The dances and music were pleasant to do and see.

There is an excellent reason Roo Lester is so popular—she is an excellent teacher. With the assistance of her partner, Harry Khamis, she brought many newcomers into the ranks of Hambo dancers. Lee Otterholt taught a variety of dances, from Norway to Greece.

What we danced

Roberto Bagnoli (Italy) taught: Bassanello, Contradanza, Do Pasi, Goloppa (wild, wonderful dance), Giga, Mazurca Di Sant' Andieu, Moneco, Spagnoletto, Su Balitto and Tresso.

France Bourque-Moreau (French Canadian) taught: Deux lignes du Carré Dominion, La noce des oiseaux, Les mains blanches, Petite chaîne de Montmagny, Quadrille de Saint-Basile (6 parts! But great fun.), Valse de l'Amitié and Valse Lancier.

Bruce Hamilton (England) taught: Clopton Bridge, Lilli Burlero, Morpeth Rant, Prince William, Smithy Hill, The Bonny Cuckoo, Up With Aily and Yellow Stockings.

Jerry Helt (American square and contra) taught: experienced squares, recreational squares and contras and he called the popular squares every evening.

Zeljko Jergan (Croatian) taught: Aj lipo ti je, Al je lepo, Čizme Moje, Cupanica, Derite (Se Čizme Moje), Drmeš iz Marijanaca, Hopa dina, Jabuke-Marice, Na dvi strane, Šokačko kolo and V Goričani.

Roo Lester (Norway, Sweden) taught: Hambo, Margots valsen, Mazurkavariant från Sandviken, Polka och Baknes från Kall, Slängpolska från Färnebo, Slunga, Swedis/Norwegian Waltz and Tyska Polskan-Schottis Från Viksta.

Yves Moreau (Bulgaria) taught: Drianovska Râčenica II, Elinpelinsko Četvorno, Harmanlijska Râčenica, Kardamska Zbovenska, Liljano Mome, Mali Izvorski Opas, Pravo Čepelarsko Horo, Staro Bansko Horo and Žensko za raka.

Lee Otterholt (Balkan and more) taught: Ani More Nuse (same title but not the dance taught for years by Erik Bendix and others), Bitolsko Svadbena Oro, Čučersko Oro, Kialiotiko, Lunden Reinlender, Mori Shej, Rugen, Valle e Qemalit and Zonaradikos.



HOW FAR IS HALF-WAY?

By Bob Merkley

Reprinted from *American Squares*, Vol. VIII, No. 8, April 1953
(Change the references to "square dance" to "folk dance" and the message is the same.)

Square dancing is one small part dancing and all the rest is sociability. If this is not true, why do not we square-dancers go instead to a ballroom where we can dance our very best with no interference from anyone? The fox trot, waltz, rhumba, samba, tango—all are to be found at any ballroom. There you can, with a few lessons, become an expert dancer, and no poor, clumsy couple can mess up your dance. There you can really dance. And there you can be the most lonesome person in the world.

Our best callers and square-dance boosters have long been aware that new dances alone do not keep the dancers in the fold. When your caller tells you to promenade to another set, he is not thinking of that little part which is dancing, but rather of all the rest which is sociability.

So often people say, "Why I'll go half way to be friendly with anybody." And the person who utters those words is crying out loud that he has never been half way. We cannot measure, we cannot know, how far is half way until we have gone all the way. And once we are there, it matters not where we passed the half-way sign.

The best part of it is that going all the way can be so much fun. If you do not believe it, try this experiment. Pick out the person who, for no apparent reason, has always held himself (or herself) aloof from you. Say something to him. Do it casually, but do it sincerely.

If he does not respond, do it again at the first opportunity; he just might have been too surprised to answer.

If he still persists in being obstinate, you are now in the driver's seat. You are not only accepting an interesting challenge, you are also giving yourself some darn good disciplinary treatment. I am not guessing at this; I have been there. In one case, back in the early days of my square dancing, I clung to my theory for more than a year while my quarry stayed on his high horse and apparently could not see me for his own dust. At last he came down, and today I count him among my friends. He is interesting, he is smart; but he does not have the ability to make friends easily. That is his misfortune and it has cost him dearly. But it has also cost those who are willing to go only half way, for he is a pretty decent guy when you finally get to know him. Surely I could have lived without his grudgingly-given friendship; but the long chase was most interesting, and it may have helped to shorten many another.

Sometimes, of course, there appears a full-blown goon who has no business among friendly people; but such a problem usually answers itself in short order. The real problem is getting across to all square dancers the fact that working up a lather over a new allemande and waiting for sociability to come by accident is pure folly. Going half way to be friendly is like going half way to the barber shop and waiting there for the barber to come and cut your hair.



Camtia Celebrates Fifty Fantastic Years

(of Fun and Frolic, Folk dancing, and Festivals;
Featuring Frankfurters, Frauleins,
and Flasks of Foaming Fermentations)

By Barbara Malakoff

The Camtia Dance Ensemble is getting ready to celebrate FIFTY (yes 50!) years of continuous dancing and fun under the uninterrupted directorship of Bruce Mitchell. This is an amazing accomplishment and we mean to give it an amazing celebration. Invitations have gone out to over 200 former Camtia-ites (yes, it **is** a word!). There has been a grand search to find the missing ones, who have changed their names, addresses, etc. We understand that, but still want to find them. So, if you are one or know one, please come forward!

The early history of Camtia is still told by the old-timers over a foaming stein. It all started when Morie Gelman was at Stockton Folk Dance Camp and introduced two Schubplattler dances. In those two weeks many of the men literally beat themselves black and blue. But seeds were planted.

In the fall of 1959 fate stepped in, and Bruce was asked to get a group together to dance at the Scheidel's Oktoberfest at Governor's Hall at the Old State Fair Grounds in Sacramento. For this performance, he combined the Kountry Kousins of Stockton and the Twilight Twirlers of Sacramento to do Hofbrauhaus Ländler and Zillertaler. The costumes were Bermuda shorts with makeshift suspenders and white knee socks.

Shortly afterwards the Camtia Dance Ensemble was formed in 1961. The name, "Camtia" is a composite of Camellia and Artia. Sacramento is the Camellia City and Artia was the record label on some of our favorite music. The dance repertoire was changed over the years to include Romanian, Ukrainian, and Czech with some interesting departures. But the group always continued to dance at most Oktoberfests in the greater Sacramento region. Bylaws were drawn up for the fledgling group, but the only part that still lives in club memory is the last paragraph, which states very clearly "The officers shall have two votes each. The Instructor shall be entitled to seven votes on any issue." Some have speculated that this clause is the reason for the longevity and success of the club.

But seriously, (and I mean that!), the reason Camtia is still alive and well today is that Bruce and Camtia have taken the "fun" part seriously, and have always made that their top priority. Some years it hasn't been easy. Things happen. Life happens. But everyone needs some fun! And that is mostly what we are celebrating! Fifty fantastic years of fun!

Mori Shej Hungary (Rom)

Mori Shej (MOH-ree SHAY), my daughter, is a lullaby for a little Rom girl, Sabina. The song *Mori Shej, Sabina* is by Jozsef Balogh, a member of Kalyi Jag, a Hungarian Rom group. These steps were learned from Jimmy Drury by Lee Otterholt, who presented the dance at the 2009 Stockton Folk Dance Camp. Other instrumental performances of this popular song are accessible via Google video.

Music: CD: Lee Otterholt, *Balkan and Beyond, Stockton 2009*, Band 2 4/4 meter
Video: Stockton Folk Dance Camp 2009

Formation: Line of dancers faces slightly R of ctr, hands joined in high W-pos.

Steps & Styling: Pronounced movement of body and hands: 'up' on each ct, 'down' on &.

Measure	4/4 meter	PATTERN
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INTRODUCTION. Dance begins with musical phrase chosen by leader on R.

PATTERN

- 1 Facing slightly R of ctr and moving LOD, step R, then L in front of R (cts 1,2); turning to face ctr, step R to R (ct 3); touch L beside R and slightly fwd (ct 4).
- 2 Continuing to face ctr, step L to L (ct 1); touch R beside L and slightly fwd (ct 2); step on R to R (ct 3); touch L beside R and slightly fwd (ct 4).
- 3 Rpt meas 1, opp ftwk and direction. In meas 1-3 knees straighten on cts, bend on &s.
- 4 Leap slightly R onto R, raising straight L leg in front (ct 1); rpt with opp ftwk and direction (ct 2); step R across L (ct 3) step L in place (ct &); step R to R (ct 4); facing slightly R of ctr, step L in front of R (ct &).

Sequence: PATTERN during vocal (see below) repeats for a total of 26 times.

Lyrics

Mori Shej, Sabina

Translation

Instrumental Introduction (4+24 meas)

Buter káj egy berseszki szán, mori drágo piko shej	You are only just one-year-old, little tiny daughter
Vorbisz mánge káki-koki, mori drágo piko shej	You are chattering to me Little, tiny dear daughter
Áj mori shej, mori drágo pikonyéj + Álálálá (4 meas)	Ay daughter, my dear tiny baby + Alalala (4 meas)
Áj mori shej, móri drágo pikonyéj + Álálálá (4 meas)	Ay daughter, my dear tiny baby + Alalala (4 meas)
Kináu tuke szomnákáj, mori drágo piko shej	I'll buy some gold jewels for you, dear tiny daughter
Lá lumáko szomnákáj, mori drágo piko shej	All the gold jewels in the world, dear tiny daughter
Áj mori shej, mori drágo pikonyéj + Álálálá (4 meas)	Ay daughter, my dear tiny baby + Alalala (4 meas)
Áj mori shej, mori drágo pikonyéj + Álálálá (4 meas)	Ay daughter, my dear tiny baby + Alalala (4 meas)

Álálálá verse - 24 meas total, same as for each verse above. The final verse below has 32 meas.

Áldin dévlá murá sá, mori drágo pikonya	God bless my daughter, my tiny baby
Móri drágo pikonya, murá sukár Szábiná	My tiny baby, my beautiful Sabina
Áj mori shej, mori drágo pikonyéj + Álálálá (4 meas)	Ay daughter, my dear tiny baby + Alalala (4 meas)
Áj mori shej, mori drágo pikonyéj + Álálálá (4 meas)	Ay daughter, my dear tiny baby + Alalala (4 meas)
Áj mori shej, mori drágo pikonyéj + Álálálá (4 meas)	Ay daughter, my dear tiny baby + Alalala (4 meas)

FALL FOLK DANCE CLASS

Classes with instructor Carol Friedman at Herman Sons Hall, 860 Western Avenue, Petaluma. Mondays 7-9:15 p.m., September 14-December 14. \$60 for the 14-week session.

At the Dance Palace, 503 B Street, Point Reyes: Wednesdays 7-8:15 p.m., September 9-October 14. \$50 for the 6-week session.

Folk dances from all over the world, including Serbia, Turkey, Rumania, Armenia, Bulgaria, Greece and Israel. Beginners and newcomers are always welcome; no partner is necessary. The dances are fun, great exercise, and danced to a wonderful assortment of world music. Carol Friedman loves to dance, loves teaching people to dance, and has been teaching folk dancing since 2000.

Info: Carol Friedman, 415-663-9512, cjay@horizoncable.com <http://carolfriedmanfolkdance.blogspot.com>

OCID concludes public summer dances, begins new classes

The Oregon Coast International Dancers have concluded their summer session on Mariner's Plaza in Old Town, Florence, Oregon. It was a short but very fun summer season for the dancers.

Visitors from Florence, other Oregon communities, from all over the US and the world stopped to watch, visit, dance and take photos with us. Dancing on the Plaza is always an enjoyable experience for everyone and OCID very much appreciates the opportunity that the Siuslaw Port Authority affords us to conduct this summer season activity.

On Saturday, September 26, 2009, OCID will be participating in the 'Cultural Festival' at the Siuslaw Valley Christian Center. There will be an opportunity to learn a few easy dances in a fun atmosphere. Please come join in the fun!

International Dance is an easy, heart-healthy form of exercise, along with being a great deal of fun. New classes will be starting on Wednesday, September 2, 2009. Please come join in the fun and exercise with us. For full information about classes, please call Ellen @ 541-997-9505.

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
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Email: editor@letsdancemag.net or mail to:

Let's Dance!

Box 548,
Woodacre, CA 94973-0548

Got a great idea for promoting folk dancing? Want some financial help?

The Folk Dance Federation of California, Inc has a promotion fund for the purpose of promoting and encouraging folk dancing. Grants for as much \$2000.00 can be awarded.

The committee welcomes written applications at any time. Applications must be from members of the Federation or from member clubs or organizations.

Applications must include: Name of the sponsoring individual, club or committee; time frame of the proposed project; description of the proposed project, including objectives and planned methodology; discussion of how the project is intended to promote International folk dance; and a budget, including contributions of funds from other individuals or institutions if any are anticipated.

More information can be obtained by contacting any of the following:

Ann Brown, chair, aewbrown@comcast.net

Gary Anderson, editor@letsdancemag.net

Marion Earl, marionearl@yahoo.com

Bruce Mitchell, dancebruce@aol.com

Loui Tucker, loui@loutitucker.com



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.

If you would like to try a subscription, we offer you a *money-back guarantee*. Look at the first two issues, if for any reason you don't want to continue, we will refund your entire year's cost.

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Gerda Ben-Zeev
19 Village Park Way
Santa Monica, CA 90405

Încâlcita

Romania (Bessarabia, Moldova)

Încâlcita (eun-keul-TCHEE-tah) means confusing or unclear. In popular music it refers to tricks by the musicians (lautari) to surprise or mislead both listeners and dancers. Here the musical introduction of percussive instrumentation has nothing to do with the rhythms of the dance. This Moldavian dance, taught at Stockton Folk Dance Camp 2008 by Sonia Dion and Cristian Florescu, requires skill and agility. The small, fast, precise steps are enhanced with many crossing movements forward and back, danced in syncopated rhythm on the heel or ball of the foot. The dance performed by others is accessible also via Google and YouTube.

Music: CD: Sonia Dion and Cristian Florescu, Special Edition, Band 5.
Video: Stockton Folk Dance Camp, 2008. 4/4 meter
Dance rhythm(s): 1,&2,&3,&4& (q,s,s,q,s) in Figs. I & II;
1,&2,&3,&4& (q,q,q,q,q,s) and 1,&2,&3&4& (q,q,q,q,s,s) in Fig. III.

Formation: Mixed circle, facing ctr with hands joined down in V-pos.

Steps: Knees are very loose in Fig I. Stamps are with weight unless otherwise noted.

Measures	4/4 meter	PATTERN
6x3/4		INTRODUCTION. (No action) Instr. cts 1-7; hold 8-9; instr. 10-16; hold 17-18.
I.		CROSSING FORWARD, LEFT AND RIGHT (rhythm = q,s,s,q,s)
1		Lift on L, raising R leg slightly fwd and hands to W-pos (ct 1); turning slightly CW, step R to R (cts &2); step L across R, foot pointed toward ctr (cts &3)); step R to R (ct &); turning to face ctr, touch ball of L in front of R (cts 4&).
2-4		Repeat meas 1 with opp ftwk and direction; then repeat meas 1-2.
II.		STAMPING IN LOD (rhythm = q,s,s,q,s)
1		Turning ¼ CW to face LOD, lift on L, raising R fwd and swinging arms down to V-pos (ct 1); moving fwd in LOD, stamp R (cts &2), stamp L (cts &3); stamp R (ct &); stamp L (cts 4&).
2-3		Repeat meas 1 twice (total of three).
4		Stamp R, no weight (ct 1); stamp R and turn to face ctr (cts &2); step L across behind R (cts &3); step R to R (ct &); cross L slightly in front of R (cts 4&).
III.		"PAS DE BAS" AND TRAVEL (rhythms = q,q,q,q,q,s and q,q,q,q,s,s)
1		Facing ctr with hands joined in V-pos, step on R in place (ct 1); step L across R (ct &); step R in place (ct 2); step L slightly to L (ct &); step R across L (ct 3); step L in place (ct &); turning slightly to R, small leap onto R (cts 4&).
2		L leg extended fwd, step on L heel across R with wt (ct 1); fall smoothly on R to R (ct &); rpt cts 1,& (cts 2,&); step L in front (cts 3&); step R in place (cts 4&).
3-8		Repeat meas 1-2 with opp ftwk and direction; then repeat meas 1-4.

Sequence: Repeat dance as written for a total of six times.

The 7th repeat ends with Fig II; on meas 4, ct 4&, close L to R.

SPAIN

by Richard Duree

Spain is one of the most interesting countries of Europe for the dance ethnologist and folklorist. Few countries are so linked to our world in a historical thread beginning with Columbus and, through him, to Ferdinand and Isabella and the Moors before them.

Spanish dance is a vivid enactment of the personality of Spanish people—intense, impulsive, quick to anger or love, seemingly hiding nothing of their lust for life. It has been said that in a country of sharp contrasts in light and climate, as Spain is, sharp contrasts in temperament are to be expected. And so it is.

Of course, *Flamenco* is the most well-known of all Spanish dances. Alas, it is not Spanish at all, rather the tradition of Spain's disenfranchised gypsy people of the South, believed by many to be descendant of the Moors. Accompanied by the *jaleo*, a combination of guitar, soul-searing song and hypnotizing *palmadas*, the gypsy dancer acts out the anguish of poverty and the intense urges of anger, pain, lust and domination. The famous *zapateado* can be traced to the Moors who Ferdinand and Isabella removed from Spain the year of Columbus' voyage. *Flamenco* is a great tourist attraction in Andalucia, southern Spain, and many have sought in vain for the real *flamenco*, to no avail.

It is said that in Andalucia, half the population contemplates the *zapateado*, while the other half creates it. Little wonder that the dance of Andalucia in southern Spain, the sophisticated and highly developed *sevillanas*, is the most important social dance, raised to a form of high art. This is the dance one envisions when Spain is mentioned. Here is the ultimate development of the castanet, its complex rhythms adding fire to this happy, spirited dance and Andalucian women compete as equal partners in the dance, giving and demanding on equal terms with her partner. The carriage is proud, even arrogant, the upper body the major focus, accented by sweeping gestures of the legs and intermittent sharp *zapateados*. The figures end with a spiraling pass by the partner, ending in a graceful pose, one arm high over head, back arched, gazing triumphantly, defiantly at the partner. There is no more vivid portrayal of Spanish life.

In the interior, *Castile's* warm, dry climate creates a milder, less animated dance. Women dance with sophisticated restraint and poise, as would appear proper in the political center of the country. The *bolero* and *fandango* are most well-known, characterized by a quiet, erect upper carriage and rapid, intricate footwork by both partners.

In Estramadura to the west, bordering Portugal, Moorish influence is still evident in dance and song. It is from this poor region that many of the Conquistadores came, seeking their fortune in the New World. It is certain that many of the Spanish families of Spanish California originally came from Estramadura, performing their dances in



California's haciendas. The *jota* is danced here in an earthy style, arms extended upward as the horns of the bull and the upper body still in deference to the elaborate footwork.

The *Levantine*, which includes Valencia and Murcia, reveals in its dance influences from ancient Greece and Rome, even the Moors. Dances are dignified and elegant, many revealing their Renaissance origins. The men's costume even has features of Greece and the Balkans. The *jota* is the major dance, aristocratic in character, not as lively as in the cooler north, but more so than in the warmer south.

Northern Spain's cooler climate produces more energetic dance forms, claimed by locals to be the oldest in Spain. Where dance is a solo demonstration in the south, it is a collective activity in the north, involving couples in circles and sets. Women continue to dance with downcast modesty in strong contrast to their aggressive southern counterparts.

To the east in *Navarre* and *Aragon*, the *jota* reaches its peak of perfection. These people are above all, independent, proud, stubborn, forceful and energetic and they dance the *jota* as if there were no gravity. Such is the character of vigorous mountain folk throughout Europe.

Finally to *Catalonia*, wedged in the easternmost corner of Spain; the *sardana* is the most well-known dance, a circle dance probably of Greek origin. It is danced in a series of long and short figures, each dancer expected to move exactly the same as the others. The music is usually played on instruments from the Renaissance. The *sardana* became a symbol of resistance to the Francan government, which had attempted to replace the Catalan language with Spanish. It is still danced in sincere expression of Catalan independence.



Ying Bin Wu

(Taiwan)

Ying Bin Wu is a dance of welcome. At the moon festival, the A-Mei tribe people get together to celebrate the good harvest, dance and sing all day and night. Guests join the dancing. Steps of this dance are easy and the song is the most popular aboriginal folk song in Taiwan. There are many "Ying Bin Wu" in Taiwan. This dance was presented by Ching-Shan Chang at Stockton Folk Dance Camp 1980. Note: At the time this dance was first introduced in this country, we phoneticized the title "Ying Pin Wu." Although the conventions have changed, you may have the same music recorded with the older title.

Record: C.C.S - 1980. Side A/band 7 2/4 meter

Formation: Mixed circle or line of dancers in front basket hold (L over R).

Measure	2/4 meter	PATTERN
11		<u>INTRODUCTION.</u> Stamp R (no wt) in place (ct 1). Hold (ct 2). Repeat 10 more times. Hands have slight up-down movement. Dance starts with vocal.
		<u>PART I (Threshing)</u>
1		Step R across L while L lifts bkwd, arms swing down (ct 1). Step L in place, hands swing up to about waist level (ct 2).
2		Face LOD and step R (ct 1). Step L (ct 2)
3-22		Repeat meas 1-2 ten more times. Release hands at the last measure.
		<u>PART II (Sweeping)</u>
1		Facing diag L, bending fwd from hips and moving to R, step sdwd R while sweeping hands twd R(ct 1), step L beside R while sweeping hands twd L(ct 2).
2		Step sdwd R while sweeping hands twd R (ct 1), hold (ct 2)
3		Step sdwd L while sweeping hands twd L (ct 1). Step R beside L while sweeping hands twd R (ct 2).
4		Step sdwd L while sweeping hands twd L (ct 1). hold (ct 2).
5-6		Repeat Meas 1 & 2 (facing diag L). On last step make half turn CW.
7-8		Repeat action of Meas 3-4 twd ctr (facing diag R).
9-10		Repeat action of Meas 1-2, moving away from ctr. On last step make half turn CW.
11-12		Repeat action of Meas3-4 away from ctr (facing diag L) to original place.
		<u>PART III (Clapping)</u>
1		Facing slightly R of ctr, step R on R (ct 1). Touch L toe beside R while clapping hands overhead fwd and to R side (ct 2).
2		Facing slightly L of ctr, step L on L (ct 1). Touch R toe beside L while clapping hands overhead fwd and to L side (ct 2).
3-14		Repeat Meas 1 & 2 six more times.
		<u>PART IV (Pushing)</u>
1		Step R to R (ct 1) while sweeping hands to R side at chest level. Touch ball of L ft next to R (ct 2) while wrists break in a downward movement (push)..
2		Repeat action of Meas 1 with opp direction and ftwk.

3-8 Repeat meas 1 & 2 three more times.

8 INTERLUDE. Leader stamps R (no wt) in place (ct 1). Hold (ct 2). Repeat 7 more times. Other dancers in the line move sdwd R to reform basket hold. To move sdwd, stamp R with wt (ct 1), step on L beside R (ct 2). When dancers are in position, they stamp with no wt in place in the same manner as the leader.

Repeat Parts I through IV

Song words for Ying Bin Wu:

(Note: these words are in one of the aboriginal dialects and we have no translation available. The Pinyin Romanization that follows will aid you in singing along with the music.)

Naluwan

Naluwan to i na nayo o hayang.
Naluwan to i ya naya o hayang.
Ho naluwan to i ya naya ho.

Fula fula yang to falangaw haya tayini
Romidaw to haya naluwan

Naluwan to i ya nayo ho i yang hey.
Naluwan to i ya naya o hayang.

Ho naluwan to i ya naya ho.

The first three lines accompany Part I
The next two lines accompany Part II
The next two lines accompany Part III
The last line accompanies Part IV



Where to dance

Federation clubs

CENTRAL STATE

Bay Osos International Folk Dancers. Tuesday afternoons, 1-3 pm. South Bay Community Center, 2180 Palisades Avenue, Los Osos. First hour is beginner-intermediate instruction, 2nd hour is all request. For Information call Anne Tiber, 805-534-1501 or email: anetiber@charter.net

NORTH STATE

Humboldt Folk Dancers meet Fridays from 8:00 p.m. to 11 p.m. at the First Presbyterian Church, 11th and G Streets in Arcata. All level of dancers are welcome and you don't need a partner. Instruction from 8 - 9:30 followed by request dancing. Every First Friday of the month (except January and July) live music with 2-3 bands. For more information, go to www.humboldtfolkdancers.org.

Redding Folk Dancers meet every Friday (except during July and August) from 7:00 to 9:45 p.m. at the Redding Ballet Academie, 1726 Market St., Redding. All levels of dancers welcome. Easy warm-up dances start at 7:00, instruction is from 7:30 to 8:30, and request dances follow. For more information, call Julie at (530) 547-4071 or e-mail Jan at jmwright32@frontiernet.net

SOUTH STATE

West L.A. Folk Dancers meet Mondays and Fridays, 7:45-10:30 pm. Brockton School, 1309 Armacost Ave. in West Los Angeles. Info: Beverly Barr 310-202-6166, email: dancingbarrs@yahoo.com

SAN FRANCISCO COUNCIL

Changs 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. New Location! San Francisco Dance Circle meets every Wednesday 10-11:30 at the newly renovated Harvey Milk Recreation Center, 50 Scott Street @ Duboce. Lines, sets, partners, trios-we do it all! Beginners welcome to start anytime. Gorgeous dance studio. Good public transportation. Contact: Ann Colichidas at 415-902-7690.

SAN FRANCISCO HALL RENTAL

Polish Club of San Francisco—Event venue available. Weddings, meetings, dance workshops, seminars, parties, receptions, etc. Full kitchen, dance floor, 2 large meeting rooms, tables, chairs, stage. Limited free parking. Info & reservations 415-285-4336 or 415-821-2574, email staff@polishclub.org

MODESTO

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)

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.

ALBANY

Albany Y Balkan 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.

BERKELEY

Advanced Balkan Dance class. Every third Sunday, 2-4:00 pm in the Rear Dance Studio at Ashkenaz. A few year's dancing experience is needed. Experienced instructors, friendly people. Entry via the left hand door at Ashkenaz, 1317 San Pablo Avenue, Berkeley. Information: Gary Anderson, 415-488-9197 days or email: editor@lets-dancemag.net

Cape Breton Step Dance at Ashkenaz—2nd Sundays, beginners, 1:00 pm, experienced dancers, 2-4 pm. Ashkenaz Music and Dance, back studio, 1317 San Pablo Ave., Berkeley. For info call Bob Schuldhaisz 209-745-9063, bobschul@softcom.net

BERKELEY FOLK DANCERS. All classes are held at Live Oak Park Recreation Center, 1301 Shattuck Ave., Berkeley, 7:45-9:35 pm Contact: Naomi Lidicker at 510-524-2871 or <http://berkeleyfolkdancers.org>.

September 8. BFD reconvenes after its annual break. New schedule for 2009-10:

Mondays, starting Sept. 14: **Advanced Intermediate Class**, Lone Coleman 510-526-5886 and Tom Sha 510-614-5522

Tuesdays, starting Sept. 8: **Intermediate Class**, Bill Lidicker 510-528-9168 and Marija Hillis 510-549-0337

Wednesdays, starting Sept. 9: **Advanced Class**, Judy Stonefield 510-655-3074 and Yaqi Zhang 510-525-1865

Thursdays, starting Sept. 10: **Beginners Class**, Claire and Al George 510-841-1205

Fridays: Requests. Contact Peter and Lynne D'Angelo 510-654-3136

If you're joining the Beginners' Class, come at 7:30 on Sept. 10, to leave time to sign in. Still only \$30 for an eight-week session! Contact: Claire and Al George, 510-841-1205.

September 25. BFD and Scandiadans co-host a dance in memory of Jane Myers, featuring dances that BFD and Scandiadans have in common, as well as other favorites. 7:30-9:30 pm at Live Oak Recreation Center. Contact: David Hillis, 510-549-0337.

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

Scandia Saturday. Four times a year. March and May 2009. Location: Nature Friends, 3115 Butters Drive, Oakland. Donation is \$7, or

\$10 in December. Scandinavian couple turning dances. Everyone is welcome. Info: Jane Tripi 510-654-3636 or fitripi@juno.com.

PENINSULA COUNCIL

Dec. 25 Peninsula FD Council Party. 7:30 pm. \$7.00, free refreshments. Bring a little finger food to share. St. Bede's Church, Sand Hill Rd. at Monte Rosa, enter from Monte Rosa. Menlo Park. Info: 408-252-8106..

Mostly Balkan. Thursdays, teaching 7:45 to 8:45, request dancing 8:45 to 10:15. \$6.00. Menlo Park Recreation Center. Information: Sue 408-247-2420 or Derek 650-851-8498.

Menlo Park Folk Dancers Parties—Sept. 19, Oct. 17, Nov. 21, Dec. 12, Dec. 31. Burgess Recreation Center, 700 Alma at Mielke in Menlo Park. Preceded by a potluck starting at 6:00 pm, call for location. 8:00 pm until midnight. Lots of dancing in two halls. Free refreshments provided. \$7.00. 700 Alta St. near Ravenswood Ave, Menlo Park. Call Marcel Vinokur at 650-327-0759 for details.

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 parties—Oct. 3, Dec. 5. First Methodist Church, Broadway at Brewster, Redwood City. Starts at 8:00 pm. Free refreshments and only \$7.00. Info at 408-252-8106 or 650-592-3673.

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 Potluck and dance—8:00 pm at First United Methodist Church, 2915 Broadway (corner of Brewster) in Redwood City. Call 650-368-7834 for info.

Docey Doe FD—Note new location—class on Wednesdays, 8:00 pm at First United Methodist Church, 2915 Broadway (corner of Brewster) in Redwood City. Bruce Wyckoff, instructor 650-368-7834.

Santa Clara Valley Folk Dancers Parties—Nov. 14. St Bede's Episcopal Church, 2650 Sand Hill Rd. at Monte Rosa, Menlo Park. Parking entrance from Monte Rosa. Starts at 7:30 pm. Free refreshments, only \$7.00. Info at 408.739-0500.

Saratoga International Folklore Family. Thursdays 7:00-8:00 beginners lesson; 8:00-10:00 intermediate-advanced. \$8 general public, \$6 seniors. St. Archangel Michael Serbian Orthodox Church, 18870 Allendale Avenue, Saratoga. Contact Loui Tucker 408-287-9999, email: loui@loutucker.com

FRESNO FOLK DANCES

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

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, Third & Fifth Saturdays—International Dancers. 8:00 to 10:00 pm at California Arts Academy, 4750 N. Blackstone near Gettysburg Street, Fresno. Info: Marty 559-227-7051, Gary 559-439-1416

REDWOOD COUNCIL

Sonoma County Scandia Dancers—Scandinavian dance class in Petaluma. Beginners welcome. Come learn the dances of Norway and Sweden on Tuesdays from 7:15 to 9:15 pm. at Hermann Sons Hall, 860 Western Ave. Petaluma. No partner needed. Bring leather or smooth soled shoes. The first night is free, thereafter \$4 per class. For questions call Vince at 996-8300 or Emma at 823-4145.

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 Snap-Y Dancers Folk Dance Class, Mondays 7-9:15 p.m., at Herman Sons Hall, 860 Western Ave, Petaluma. Telephone contact: Carol Friedman 415-663-9512, cjav@horizoncable.com <http://carolfriedmanfolkdance.blogspot.com/>

Note day change: Santa Rosa Folk Dancers Class - Telephone contact: 707-546-8877. Willowside Hall, 5299 Hall Road, Santa Rosa. Every Thursday 1:15-3:15 p.m. except June - Aug.

Snap-Y Dancers (Sonoma). Beginners welcome! Seven Flags Clubhouse, 1400 W. Watnaugh Rd., Sonoma, 95476. Thursdays 7:00-9:00 pm. **through April.** Contact Paul Smith 707-996-1467 for summer schedule.

Petaluma International Folk Dancers party dates: Sept. 5, Oct. 3, Nov. 14 and Sunday-Dec. 13. 2:00 to 6:00 pm at Herman Sons Hall, Petaluma. For more info: 707-546-8877.

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 International Folkdancers will resume their regular Friday dancing on Friday, September 11. There will be a special beginners class (drop-in) from 7:30 to 8:00 pm, followed by programmed dancing and some teaching, until 10:30. They meet at Scout Hall, 177 E. Blithedale, Mill Valley. Cost \$5 (\$4 for members), first time is free. For more information, contact Nadav Nur (415)497-4890 or Susie Shoaf, susieshoaf@aol.com.

RENO

RENO INTERNATIONAL FOLK DANCE CO-OP. Beg. & Int. International. 7:15-8:30 pm. 1st Congregational Church, 627 Sunnyside Dr., Reno. Party First Saturday, 7-9:30 pm, at the Nevada Dance Academy, 1790 4th St., off Keystone, Reno. Contact: 775-677-2306 or wigand@gbis.com

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.

IRISH AMERICAN CEILI DANCERS. Irish folk dancing. 2nd and 4th Wednesdays at the Ethel M. Harte Senior Center, 915 27th Street, Sacramento. Contact Helen Healy 916-444-3181
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.scds.ca> or call 916-739-6014 or 916-371-0739.

MONDAY

*El Dorado International Dance. Scandinavian class. All levels, couple. Beginners 7-9:30 pm. Hamilton St. Park, 4855 Hamilton St., Sacramento. Contact: 530-672-2926. website: www.folkdance.com/scandi

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

TUESDAY

*EL DORADO INTERNATIONAL DANCE. Beg. & Int. International, line & couple. 7:00-10:00 pm. IOOF Hall, 467 Main St., Placerville. Contact: 530-622-7301 or 530-644-1198.

*TUESDAY DANCERS. 1:00-3:00 pm. Hamilton St. Park, 4855 Hamilton St, Sacramento. Contact 530-888-6586 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, Intermediate, non-partner. 7:30-10:00 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-739-6014.

SACRAMENTO VALLEY CAPE BRETON STEP DANCERS. All levels. 5:30-7:00 pm. Sierra 2 Community Center, Studio 1, 2791 24th St., Sac. Contact: 209-745-9063, website: www.softcom.net/users/bobschul/index.html

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: 916-446-6290 or 530-888-6586

THURSDAY

*EL DORADO INTERNATIONAL DANCE. Teens Plus class. All levels Couple and line. 7-8:30 pm. 3100 Ponderosa Road, Shingle Springs. Contact 530-677-1134.

*PAIRS & SPARES. Beg. & Int. International, Rounds, Squares, & Contrasts. 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

FRIDAY

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

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

*EL DORADO INTERNATIONAL DANCE. Parent's class. Beg. Couple and line, International. 7:30-8:30 pm. 3100 Ponderosa Road, 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. 7:30 pm. YLI Hall, 1400 27th St. at N, Sacramento. Contact 916-716-3696.

*SACRAMENTO COUNTRY DANCE SOCIETY. All levels. 1st Fridays. 7:30-11:00 pm. Clunie Clubhouse, 601 Alhambra Bl., Sacramento. Contact 916-739-6014. Website: www.scds.ca

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. 8:00-11:00 pm. YLI Hall, 27th & N, Sacramento. Contact: 916-739-6014

PAIRS & SPARES. Party, International. 2nd Sat. monthly except June, July & Aug. 7:00-10:00 pm. Golden Palms Mobilehome Estates Activity Room, 8181 Folsom Bl., Sacramento. This is a gated community. Planned late arrivals should contact for the gate code number to open the gate which is closed at 7:00 pm. Contact: 916-428-6992 or 916-682-2638.

*ROYAL SCOTTISH COUNTRY DANCE SOCIETY. 7:30 pm. YLI Hall, 1400 27th St. at N, Sacramento. Contact 916-716-3696.

*SACRAMENTO COUNTRY DANCE SOCIETY. All levels. 2nd & 4th Sat. 7:30-11:00 pm. Coloma Community Ctr., 4623 T St., Sacramento. Contact 916-739-6014. Website: www.scds.ca

*SACRAMENTO VALLEY CAPE BRETON STEP DANCERS. 3rd Sat. monthly. All levels. 1-5 pm Galt. Call for location. Contact 209-745-9063. Website: www.softcom.net/users/bobschul/index.html

SUNDAY

*DAVIS INTERNATIONAL FOLKDANCERS. All levels. Mostly non-partner Balkan & International. 7:00-10:00 pm, Davis Art Center, 1919 F st., Davis. Contact: 530-756-4100 or 530-758-0863. Website: www.davisfolkdance.org

*ENGLISH COUNTRY DANCE. All levels. 1st Sun. monthly. 2-5 pm. Masonic Temple, 235 Vernon St., Roseville. Contact: 916-739-6014. Website: www.scds.ca

*ISRAELI plus SOCIAL DANCES OF THE WORLD. Beg. & Int. International line & couple. 3rd & 4th Sun. monthly except July & Aug. 4-6 Israeli 2:00-3:30 pm. International 3:30-5:00 pm. YLI Hall, 1400-27th St. at N, Sacramento. Contact: 916-371-4441 or 916-632-8807.

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

ALPENTANZER SCHUHPLATTLER, Austrian exhibition group. Contact 916-988-6266 Website: www.alpentanzer.org

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

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

CAPER DUCK. Cape Breton Step Dance (Scottish Hard Shoe). Contact: 209-745-9063. Website www.softcom.net/users/bobschul/index.html

EL DORADO SCANDINAVIAN DANCERS. Contact 530-672-2926.

STEPPING OUT WITH THE CAPER KIDS. Scottish. Contact 916-786-8448. Website: www.steppingout.org

TANCE EL DORADO. International. Teens plus. Contact 530-677-1134.

VIENNESE WALTZ SOCIETY. Contact: 916-395-8791 Website: waltz@strauss.net

VINTAGE DANCERS OF SACRAMENTO. Late 1800s to early 1900s. Couple. Contact 530-888-6586.

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

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

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Mel Mann, folk dancer & organizer c/o BERKELEY TRAVEL
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