

Let's Dance!

THE MAGAZINE OF INTERNATIONAL FOLK DANCING 🍷 FEBRUARY 2017



A lively crowd filled the hall at the Moveable Feet Club's New Year's Eve Party. *Photo by L. Tucker*



A wonderful photo of Sunni Bloland and Dick Crum from the mid-1980s. Don't you wonder what they are laughing about? *Photo by E. Khuner*

More from our Photo Archives on p. 9

Let's Dance!

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

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

Donations: The Folk Dance Federation of California is a 501(c)3 non-profit organization, and donations are tax deductible! Gifts and donations are also welcome. Send to:

The Folk Dance Federation Treasurer

226 Alameda de las Pulgas

Redwood City, CA 94062

Join now: Membership rates:

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Folk Dance Federation of California, Inc.

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To post dance event flyers on the Federation's website, email: webmaster@folkdance.com

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The deadline for *Let's Dance!* is the first day of the month prior to the date of publication. We welcome submissions, letters and comments from our readers.

Please send to: Loui Tucker, Editor (editor@folkdance.com)

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

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NOTE: Ads in color are *double* the rate above.

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President's Message

by Kevin Greek

Dancing is the loftiest, the most moving, the most beautiful of the arts, because it is not mere translation or abstraction from life; it is life itself. – Havelock Ellis, English physician, author, progressive, 1859-1939.



I've been called crazy. I manage to fill my week with classes and social events, and I practice, perform, promote, volunteer, and study four different styles of dance. Aside from my job as president of the Folk Dance Federation, I find time to volunteer with a folk dance club, direct a local dance workshop meetup of 680 members and growing, as well as proudly help manage a dance class and amateur performing group. I love dance. Sometimes I travel great distances to attend two classes or events in one evening. I also work a full time job each week too. Although I'm not sure I am successful in managing all these dance classes and events at once, people still tell me they love what I do. The people who call me crazy also are generous enough to share new dance events and contacts with me. They readily suggest new dances they would like to see me do for them.

Recently I came across an 18 point self-survey entitled "Are You a Dance-aholic?" It's just the exam most people would recommend I take but haven't had the courage yet to tell me. Written now nearly 20 years ago by Loui Tucker, a score rates you as either (1) a certified dance-aholic requiring a 12 "step-hop" intervention program, (2) a borderline dance-aholic who, with some effort, might take back control of their life without outside help, (3) one of "those social dancers," or, for the lowest scorers (4) someone who took the exam thinking it was a joke. Since its publish date in 1997 some supplemental exam questions have been added by popular demand.

Addicts often deny they have any unhealthy affliction. I am confident and happy that dance has improved my health and social life. But am I safe from being rated a dance-aholic by Loui's test? Dare I take it?

Havelock Ellis is also quoted as saying "The place where optimism most flourishes is the lunatic asylum."

In previous issues of *Let's Dance!* I have shared how dance improves strength in body and in purpose, improves cognitive function, fosters empathy and social awareness, and reduces stress. Dance offers a creative outlet for people to express their personalities in a safe environment. Dance is a fun way to open up new possibilities, keep healthy, and enjoy yourself. It changes lives. It brings back the joy in life, heals, and dissolves aggression. The more it is shared, the more a community benefits.

That said, what can one do to help introduce more people to folk dance? The Folk Dance Federation is always looking for ways to introduce folk dance to new people to carry on the fun and

tradition. If you have a promising project to bring new people to the folk dance floor and need financial help, the Federation has a promotion fund offering up to a \$2,000 grant for such a project.

In addition, each and every one of us can and should be an advocate for dance among our friends, family, and neighbors by helping to bring them to the dance floor and encouraging them to dance next to us. If you welcome someone close to you, they will love to dance.

Reach me at president@folkdance.com if you have a personal story to share how you have helped others find dance. If you want to take Loui's dance-aholic test yourself, find it at <http://www.louitucker.com/dance/FolkDanceAddictionQuiz.htm> or type "Loui Tucker Folk Dance Addiction Quiz" into a search engine. Share how you score on the quiz with others!

From the Editor

WHY WAS THE JANUARY ISSUE SO LATE?

In case you didn't hear about it through another source, here's the story:

Because Gary Anderson stopped printing *Let's Dance!* for us, we are trying a few different printing companies. The one that printed the January issue for us was instructed to ship 400 copies to the mailing house in Sacramento. They shipped it to the wrong address! After UPS tried to deliver it three times to the wrong (empty) building, it was returned to the printer — on January 4!

The copies were delivered to the mailing house at the correct address the next day, and their personnel processed the magazines in one day. Then the post office takes a while to deliver third-class mail. We are hoping you received it BEFORE you got this February issue!

Needless to say, we will NOT be using that printer again.



FEBRUARY 2017 Calendar of Events

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

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

Additional dance events can be found at www.folkdance.com (Upcoming Events tab).

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

Upcoming Events

- February 3-4** **TWO DANCE WORKSHOPS WITH NINA KAVARDJIKOVA.** Nina will present different Bulgarian dances at these two workshops: (1) Friday, 8-11 pm and (2) Saturday 5:30-10:30 pm. Sponsored by the Stanford Folk Dancers and the Moveable Feet Club. Both workshops are at First Baptist Church, 305 N. California Ave., Palo Alto. Contact Melissa at medonosna@gmail.com or Lucy at LucySChang@gmail.com.
- February 7** **BULGARIAN DANCE WORKSHOP WITH NINA KAVARDJIKOVA** sponsored by Razzmatazz Folk Dance Club. 7- 9 pm at Monroe Hall, 1400 W. College Ave., Santa Rosa. Admission is \$10. Contact Marilyn Smith marilynsmith@sbcglobal.net
- February 11** **VALENTINE'S DAY DANCE PARTY** presented by the Peninsula Council at St. Bede's Church Hall, 2650 Sand Hill Road in Menlo Park. 7:15-8:00 pm. Pre-party teaching by Katherine Abbott of Pirinskata (presented by Ventzi Sotorov) and Yuta, aka Juta (presented by Iliana Bozhanova). It's a Valentine's Party so *wear red!*
- February 12** **FESTIVAL OF THE OAKS.** Doors open at 9:00 am. Dance workshop with Sanna Longden 9:30-noon. Hot lunch noon-1:00 pm, dancing 1:00-5:00 pm. Costume sale 1:00-4:00 pm. Live Oak Park Recreation Room, 1301 Shattuck Ave., Berkeley.
- February 19** **SAN FRANCISCO TAMBURITZA FESTIVAL** at the Croatian American Cultural Center in San Francisco. Noon to 8 pm. The Festival features the Hall-of-Fame Tamburitza band Sarena, along with Sidro Tamburitza Orchestra from San Jose, St. Anthony's Tamburica Orchestra from Los Angeles, and the Slavonian Traveling Band. Ezcterlanc Hungarian dancers will perform. Ethnic food and drink. \$15; children free. www.CroatianAmericanWeb.org
- March 3** **LIVE FRENCH MUSIC DANCE PARTY** at the First Baptist Church, 305 N. California Avenue, Palo Alto from 8-11 pm, \$12. Gary Breitbard and Jena Rauti will help lead French dances to the live music of Fête Musette. Sponsored by Stanford International Dancers. Contact: Owen at stanfordfd@gmail.com or stanfordfolkdance.com/event/live-french-dance-party.
- March 4** **A CELEBRATION OF LIFE FOR ANGEL TAM** at the First Baptist Church, 305 N. California Ave., Palo Alto. 6-10 pm. Sponsored by the Changs International Folk Dancers and the Moveable Feet Club. Contact Craig Blackstone at crb2crb@comcast.net or Lucy Chang at LucySChang@gmail.com.
- March 3-5** **LAGUNA FOLK DANCE FESTIVAL** (47th annual). Cristian Florescu and Sonia Dion and Ahmet Lüleci are the teachers this year, along with Balkan music workshops led by Miamon Miller, singing classes and sing-alongs with Michael Lawson, and live music provided by The Garlic Band and others. 24112 Moulton Parkway, Clubhouse 2, Laguna Woods (enter at Gate 12).
- March 17-18** **CAMELLIA FESTIVAL** (61st annual). Teachers this year are Jaap Leegwater (Bulgarian) and Richard Powers (American and European Partner Dances). Polish-American Hall, 327 Main St., Roseville. Cost: \$40 for all Friday and Saturday events (per-event pricing available). Info: Barbara at dancesong20@att.net or 916-923-1555 or www.folkdancesac.org. See advertisement p. 7.
- March 25** **BALKAN PLUS PARTY.** Lots of great dances from the past. 7:30-10:30 pm at the Unitarian Universalist Congregation of Marin, 240 Channing Way, San Rafael. Info: Gary at wildwood_press@comcast.net.
- April 15** **ENGLISH AND SCOTTISH COUNTRY DANCE WORKSHOP.** Potluck dinner and dance party 3-8 pm. Teaching by Royal Scottish Country Dance Society teachers Bruce Hamilton and Lin Pettengill. First Baptist Church, 305 N. California Ave., Palo Alto.
- April 22** **ANNUAL PETALUMA SPRING FOLK DANCE PARTY.** Live music by Staro Vino 7:30-10:30 pm. First hour will be dancing to old and new recorded favorites, followed by wonderful live Balkan music with musicians Mark and Greg Jenkins. Hermann Sons Hall, 860 Western Ave., Petaluma. Info: Carol Friedman, cjay@horizoncble.com.

San Francisco Tam Fest

A Celebration of Tamburitza Music • Feb 19, 2017 • \$15, \$10 Adv, Children Free

Listen, Dance and Sing to the Hall of Fame Tamburitza Band “Šarena”

The upcoming 18th annual TamFest at the “Croatian American Cultural Center” features **Šarena Tamburitza Orchestra** from Cleveland, Ohio. All members of the orchestra have been inducted into the Tamburitza Hall of Fame. They are the first and only all female orchestra to receive this honor.

Also playing will be the **Slavonian Traveling Band with Lilla Serlegi**, and **Sidro Tamburitza Orchestra**.

12PM-8PM

Concert, Dancing, Sing-a-long

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MEET *LET'S DANCE!* NEW ASSISTANT EDITOR

by Editor Loui Tucker

I would like to introduce you to Karen Bennett, the new Assistant Editor of *Let's Dance!* magazine. She has taken over for me since I began as editor. Karen Bennett is from Toronto. You may be wondering why someone so far outside of California would be a good person for this job.

I sometimes think of Karen as being evidence that I have a Guardian Angel. Back in 2009, I was looking for a proofreader for the Stockton Folk Dance Camp syllabus, and my Guardian Angel took on the job of finding me one. One evening, I spotted a woman sitting alone off to one side of the dance hall. My Guardian Angel told me to sit down next to her and find out more about her. Miraculously, despite my bubbling, babbling attack on her privacy, she did not run to her room, looking back over her shoulder like she'd been assailed by a vampire. I have since learned she's hardly one to run from a challenge.

In the course of my interroga ... er... conversation, I asked Karen what she did for a living. She replied, "I'm a proofreader." Thus began our journey. I have used Karen off and on for several years, and not just as a proofreader for the Stockton syllabus. She has edited and made thoughtful suggestions about several articles I've written for *Let's Dance!* magazine. She has proofread the staff biographies on the Stockton website, and she has completely re-worked the Stockton index of dances.

Here's Karen, in her own words:

I started folk dancing in September of 1975, when I moved to Toronto from about two hours north. I began learning international folk dance at the beginner class at the University Settlement House once a week. A few months later, I began to attend the intermediate and advanced class as well, dancing two evenings a week. There were other groups around town that did dances I burned to learn, such as Floricica Oltenescă. I also started writing articles for the Ontario Folk Dance Association newsletter, and in a few years was drafted as assistant editor. I served as editor twice—March 1995 to June 1997, and June 2012 to June 2014—a job that also involved a boat-load of writing in order to ensure there was enough content.

In the late 70s, I discovered I had a knack for proofreading, so I proofread for a medical journal. I soon decided that my rightful calling was as an editor. When I discovered I needed a journalism degree, I acquired one, at Ryerson University, Toronto. I eventually landed at the Ontario Legislature working on the substantially verbatim transcripts of House and committee proceedings, published daily. I'm still there, as a senior editor.



Karen Bennett. Photo by E. Khuner.

I sometimes think of Karen as being evidence that I have a Guardian Angel.

In 1976, I attended my first folk dance workshop (Balkan, taught by Dick Crum) in January, my second (Romanian, with Sunni Bloland) in 1976, and my first dance camp (Dick Oakes and Ivy Baxter) in May. In the summer of 1978, I came to California for the first of many visits, to attend the week-long Santa Barbara Folk Dance Symposium, run by Tom Bozigian. At around this time I began to collect folk costumes; the first were Serbian and Polish.

In early 1978, a Toronto teacher spotted me leading a Romanian shoulder-hold dance that Mihai David had taught in November 1977, and to my astonishment she asked me to her group to teach it. I'd known I was a



Karen in one of her many costumes. Photo by E. Khuner

good dancer, but teaching was a whole different ball of wax. Soon I was burnishing my skills by guest-teaching, and by 1979 I was regularly teaching at the International Folk Dance Club, University of Toronto.

All this time, I was also the sole non-Croatian member of an amateur Croatian ensemble called Folklor Ensemble Hrvatska (I was in the group for 11 years; eventually there were two non-Croatian members) and had joined an unrelated amateur choir singing primarily Balkan songs, as well as an amateur international performing group. In order to join the Croatian group I didn't need to speak Croatian, but I did need to buy my own costumes. My "leisure" activities mushroomed to include serving on the executives of various dance groups and organizing workshops and theme parties.

I teach international dances, with side orders of French, Armenian, Albanian and Welsh as specialties. I've done numerous gigs teaching all-French material in southern Ontario, most often using live music. As there are Breton dances that require singing, I do that too.

I love choreography, including contras, mixers and line dances. I'm currently preparing to teach a workshop I proposed to the Ontario Folk Dance Association called "Mixers You've Never Heard of." Such activities use my curiosity and creativity and serve to maintain my interest in folk dancing after almost 42 years of involvement.

I have loved coming Out West to dance, my alien Canadian-ness not discernible unless I say "out and about." I continued attending the Santa Barbara Symposium as often as I could. I attended Kolo Festival in 1991 and my first Stockton Folk Dance Camp in 1993. I have attended Stockton six times since then and begun to contribute in various ways to Camp.

In 2010, Cricket Raybern asked me (perhaps following a word in her ear by Loui Tucker) to join the Dance Research Committee of the Folk Dance Federation of California in order to contribute dance descriptions to *Let's Dance!*, but there was a quid pro quo: I had to join the Federation. So I did. And now I'm happy to contribute in a new way to the Federation.

Welcome aboard, Karen!

Welcome to the 61st ANNUAL
 **CAMELLIA** 
INTERNATIONAL DANCE FESTIVAL

Roseville, California
Polish-American Hall, 327 Main St., Roseville, CA 95678

MARCH 17 & 18, 2017

Workshops with guest teachers:

 **RICHARD POWERS** 

American & European Partner Dances

 **JAAP LEEGWATER** 

Bulgarian Non-partner Dances



SCHEDULE

Friday, March 17: 7:00-11:00 PM Opening Party - \$10.00

Saturday, March 18: 1:00-2:50 PM - Bulgarian workshop - \$15.00

3:10-5:00 PM - American/European workshop - \$15.00

5:00-7:00 PM - Dinner break (many nearby restaurants)

7:00-11:00 PM - Party - \$10.00

EXTRA: Special Performances by Skalinada, Veselka, & Sonechko!

SPECIAL PRICE - \$40 FOR ALL FRIDAY AND SATURDAY EVENTS

Sponsored by the Sacramento International Folk Dance & Arts Council

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Information: www.folkdancesac.org or dancesong20@att.net or 916-923-1555

REMEMBERING ANGEL TAM

By Luiselle Yakas

The Bay Area folk dance community lost one of our dearest dancers when we lost Angel Tam. When planning on writing this prologue to the article below, written by Angel for the Changs' Bulletin last year, I asked for treasured memories of her. One dance friend remarked, "She was like a little lamb frolicking in the sun." Another commented that she "danced like a gazelle and always included new people to dance in the circle." Another said, "Her friendly warmth, big shining smile, and regard for everyone, and her signature, long black braid gently swinging as she danced left lasting impressions."

Angel touched many lives, especially in introducing folk dancing and making it less daunting. "Watching Angel dance inspired me to dance and enjoy the learning and doing. I think of her often and fondly." Her dance support and guidance was not only with adult dancers, but with the children as well, helping them to enjoy dance and grow from it. She was always there with a ready hand to help in any way. Whether planning and organizing events or providing her time and materials, her generosity usually went beyond what you asked for. She made quilts for the auctions at Stockton Camp and rallied the kids at Changs to make decorations and a banner for the Blossom Festival. Among the many memories given was of her gentleness, her endless energy, being "lively, engaged and so much fun!" and her warm welcomes to all who came to dance with us at Changs. Our folk dance community was like a family to her, her supportive, loving family. And like losing a family member, our hearts ache from the loss. She will always be dancing with us in spirit. Someone mentioned that they bet that now she has all the other angels in line teaching them her favorite dances.



Angel at Stockton Folk Dance Camp 2013. Photo by L. Tucker

HOW HAS FOLK DANCE INFLUENCED MY LIFE?

By Angel Tam

I have been asked this question many times, but I have yet to come up with a definitive answer. To really see my transformation, I'll have to start from the beginning.

When I was growing up in Hong Kong, I was just an insignificant part of my family. Due to the limited space in this tiny British colony, my grandmother, my parents, my two sisters, my two brothers, my nephew, and I lived in a small apartment in a housing project. I was an introvert and would never imagine going out by myself, let alone dancing with strangers.

After I immigrated to the US, I struggled to learn a whole new language. Getting laughed at and singled out made me want to fit in even more. However, changing myself so I would no longer be the "Fresh-Off-the-Boat" girl created another problem. Now I was labeled the "Banana" – yellow on the outside and white on the inside. Looking back, I think I was drawn to international folk dance because it doesn't focus on borders or color.

I went to the City College of San Francisco for an aerobics class because I had back problems. In those days, tuition was practically free and serving the community was apparent in the school's mission. Since I was so shy and had (sometimes still have) two left feet, I decided to take

a ballroom dance class. The experience was interesting, to say the least. Some women would push and shove for the good leaders, and we wall flowers just had learn by ourselves. I thought all dance classes were the same until I met a very wise lady named Jean Streckfuss. She taught folk dance before our ballroom dance class and suggested some of us try folk dance.

That was probably the turning point for me. We had a myriad of ages, races, and dance experience in our class, but Mrs. Streckfuss didn't let that get the better of her. Another student dared me to take a more advanced class with Gail Barton, who was also the director of the Folk Dance Production Team at the time. By that time, I was more outgoing and would not back down on a challenge. So, Folk Dance Production, here I come!

Here I met my circle of friends who are now more dependable than my own family. As I got more comfortable with dancing, my friends introduced me to various festivals and clubs that had the same passion – folk dance. And the people there were welcoming no matter who you are. What a concept! The people in these clubs don't seem to age. There are many who are in their 80s and 90s and still dance for hours and remember all the steps. Have they found the Fountain of Youth in folk dancing?

I have tried different dance clubs – Greek Feet, Palomanians, San Francisco Dance Circle, Carriage House Dancers, Mandala and, of course, Changs, the longest-running folk dance club in the United States. The only obstacle I have is work. I think when I retire, I'll dance every day/night, which is entirely possible in the Bay Area.

In summary, folk dance brought me out of my shell, taught me to socialize, gave me something to look forward to every day, and, best of all, gave me a whole new and still-expanding family.



Angel, front row, third from left, with members of Changs at Stockton Folk Dance Camp 2007. Photo by G. Milton

COME TO A CELEBRATION OF LIFE FOR ANGEL TAM, Saturday, March 4, at the First Baptist Church, 305 N. California Avenue, Palo Alto. 6-10 pm. Sponsored by the Changs International Folk Dancers and the Moveable Feet Club. Contact Craig Blackstone at crb2crb@comcast.net or Lucy Chang at LucySChang@gmail.com.

PHOTO ARCHIVES

(Courtesy of Stockton Folk Dance Camp Archives 1960-1975)



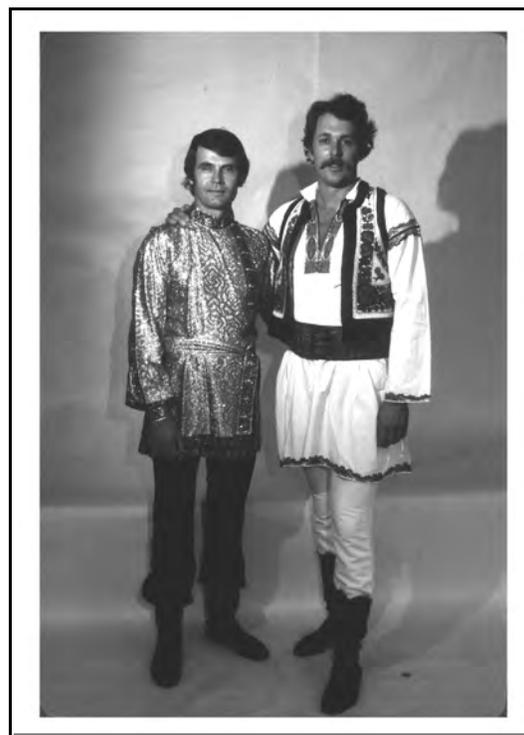
From left, Johnny Pappas, Bob Harris, Yves Moreau, Bora Gajicki



From top, Mihai David, Tom Bozigian, and Shlomo Bachar



From left, Susan Cashion and Denise Heenan



From left, Alexandru David and Steve Kotansky



Dennis Boxell with unknown young dancer

NEWS FROM AROUND THE BAY...

SACRAMENTO COUNCIL – *Barbara Malakoff*

Sacramento's big spring event is always **The Camellia International Folk Dance Festival**. This year it's March 17-18, at the Polish American Hall, 327 Main Street, Roseville (see p. 7). Our featured teachers this year are Richard Powers teaching American and European Partner Dances, and Jaap Leegwater teaching Bulgarian non-partner dances. Contact: dancesong20@att.net or 916-923-1555. We had a fabulous festival last year and we're expecting this one to be its equal. There will be performances, as yet undisclosed.

Check out "Camellia Festival" under SIFDAC EVENTS on the main SIFDAC web page: folkdancesac.org. While you are there, check out the main menu bar SIFDAC EVENTS. Under that you will see CAMELLIA FESTIVAL. Double-click on that to find pictures and videos of the last few years' Camellia Festivals plus a section on the history of the Camellia Festival. There are priceless photos of the early festivals in the mid-50s.

BERKELEY FOLK DANCERS – *Naomi Lidicker*

Wow! January kept us hopping from the New Year's Eve Party, then the wonderful workshop with Roberto Bagnoli, who taught delightful dances to our final "fling" for January. BFD celebrated 75 years of dancing by beginning out 76th year with a Birthday Ball. Our annual dinner and dance evening featured the "Highland Fling" chaired by our own Scotsman, Neil Collier. Kudos to Neil and his crew for a delicious and lively evening.

After a full calendar of events for January, February is relatively quiet but does feature the **68th Festival of Oaks**. Co-sponsored with the Federation on **Sunday February 12**, we are pleased to have **Sanna Longden** from Evanston, Illinois, heading our Institute from 9:30 to noon. A popular teacher in the Chicago area, Sanna has taught groups in many places in the United States and internationally. Esther Mann's hot lunch will be served from noon-1 pm for \$6. In addition, BFD is in the center of Berkeley's famous food ghetto, so there are definitely choices to be made. Come back for dancing from 1 to 5 pm. Browse the racks of the costume sale to be held 1-4 pm. There will be a break mid-afternoon to watch members of an excellent youth group strutting their stuff. Remember that Live Oak Park Social Hall has a wonderful wooden sprung floor. The entire day can be had for only \$20. The Institute alone is just \$12, as is the afternoon dance party. Coffee, tea, punch, snacks, and fruit will be provided. Join us at the Social Hall located at 1301 Shattuck Avenue in Berkeley. Info: Mel Mann 510-527-2177. Support this Federation event and have great fun and dancing. See you there!

PENINSULA COUNCIL – *Denise Heenan*

Peninsula dancers were treated again this year to a free Christmas Day evening dance courtesy of John and Jan Nicoara and Becky and Adony Beniares. What started as a way for John Nicoara to recreate a childhood memory has turned into a tradition for local dancers, now in its eighth year. The star of the show this year (without mentioning the non-stop dancing) was the triple-wide screen showing seasonal photos – wrapped packages, menorahs, puppies in Santa hats, decorated trees, snowflakes, deer with their antlers Photoshopped into a Star of David. Adony Beniares was the mastermind behind the slideshow, and he planned something similar for the Heritage Festival.

The Fourth Annual New Year's Eve Potluck Dinner and Dance Party were tons of fun. The hall was beautifully decorated with wishes for 2017, the potluck dinner was rich in a wide assortment of delicious dishes, and snack contributions spilled well into the evening. With five hours of request dancing, the MCs (Lucy Chang and Loui Tucker) were able to play at least one dance per requestor. The Moveable Feet Club thanks all the kind helpers who came early to decorate and set up and stayed past 1 am to clean up. Thanks to all attendees – some came as far as England, Maine and Texas!

In the first quarter of 2017, the Moveable Feet Club hosted Roberto Bagnoli on January 21. Moveable Feet will have a **Dance Workshop with Nina Kavardjikova** on February 4. On March 4, Changs International Folk Dancers and Moveable Feet are co-sponsoring a **Celebration of Life for Angel Tam**. All three events are held at the First Baptist Church, 305 N. California Ave., Palo Alto. Contact Lucy at LucySChang@gmail.com.

The **Peninsula Council's February Dance Party** is on Saturday, February 11. Please come to St. Bede's Church Hall, 2650 Sand Hill Road in Menlo Park. 7:15-8:00 pm. There will be a pre-party teaching by Katherine Abbott of Pirinskata (presented by Ventzi Sotorov) and Yuta, aka Juta (presented by Iliana Bozhanova).

HUMBOLDT FOLK DANCERS – *Craig Kurumada*

The **Humboldt Folk Dancers** are located in the city of Arcata, in Humboldt County, along the beautiful North Coast of California. They meet every Friday at St. Alban's Episcopal Church in Arcata starting at 8 pm. The dance leadership rests in the capable hands (and feet) of Becky and Greg Deja, who have been teaching and leading dances for 21 years. The dance repertoire is international with a tilt toward the Balkans.

The **Artisans' Crafts & Music Faire** is an annual showcase in December where visitors may listen to many kinds of music while perusing vendor stalls filled with food, gift items, and art objects. The **Humboldt Folk Dancers** have been performing at the Faire annually for decades.

The Humboldt County dancing community is varied and active. The students from Humboldt State University, also in Arcata, contribute to dance classes in swing, hip hop, Argentine tango, and, on occasion, international folk dancing. There is a chapter of USA Dances which holds monthly ballroom dance parties. The Humboldt Folklife Society also puts on barn dances or contra dances roughly every month, with local live music talent. There are lots of bands in our area!

Recently, Linnea Mandell and yours truly created The Balkan Music Meetup, open to all levels, especially beginners who want to learn to sing and/or play Balkan music. For many years, our community has created a space for people to start playing music to the dances we love. Our philosophy has been that if you want live music, you must grow your own musicians. It can be a slow process, but, hey, we keep dancing for years and years; we might as well be cultivating live music while we dance. Before long, people with the passion create their own bands and start performing on their own.

So, if you're in our neck of the redwoods, please visit us! **Weekly dancing:** Fridays, 8 pm St. Alban's Episcopal Church, 1675 Chester Avenue, Arcata. **Live music parties:** First Friday of the month, 8 p.m. The Redwood Raks World Dance Studio, The Creamery Building, 824 L Street, Arcata. Contact Craig Kurumada 707-496-6734.

.. AND BEYOND

RAZZMATAZZ FOLK DANCE CLUB – Marilyn Smith

On December 10th we held our **annual Christmas folk dance party** with over 100 people in attendance, including many young children who came to see Santa Claus, our annual tradition. The children sat on the floor as I read *The Night Before Christmas* and they recited along with me and shouted out the reindeers' names. As we all joined in the chorus of "Merry Christmas to all and to all a good night," we heard Santa as he came into the hall. Each child went up to talk to Santa as we all took photos!

Dancers from far and wide came to Monroe Hall in Santa Rosa to celebrate the holiday season, including former folk dancers I hadn't seen in years. There were plenty of hugs and lots of energy in the room. After dancing to some recorded favorites, four local musicians—Jim Avera, Barbara Babin, Ken Genetti and Jana Mariposa Muhar—played Bulgarian dance tunes for the rest of the evening. Playing in the center of the room, the dancers spiraled around them, dancing *râèenicas*, *kopanicas*, *pravos*, *èòèeks* and even joining in the singing of *Liljiano Mome* and *Makedonsko Devojèe*.

Our last class of the fall session was also **Santa Lucia Day**, and Rebecca Dwan recreated for us typical traditions of this day. As we

dimmed the lights and the singers began to sing the Santa Lucia song, Dasha Gossage-Poe, the young granddaughter of one of our folk dancers, walked into the hall dressed in a white dress with a red sash and with a crown of candles on her head. She was carrying a plate with special baked buns that Rebecca had made for the occasion as the song Santa Lucia was sung and dancers waltzed around the hall. A beautiful evening!

Our spring folk dance classes will start in February with a special **Bulgarian dance workshop with Nina Kavardjikova on Tuesday, Feb. 7** from 7-9 pm at

Monroe Hall, 1400 W. College Ave., Santa Rosa. Admission is \$10. All dancers are welcome! Contact me at marilynsmith@sbcglobal.net for further details.

REDDING FOLK DANCERS – Lenore Frigo

Redding International Folk Dancers had a busy fall. Along with running our regular Friday night international dancing, we've been hosting once-a-month contra dances. Just a year and a half in, it's been a new adventure for us, but a labor of love. We had hoped that the contra dances would be a way to get the word out about our folk dancing. So far we don't see many people crossing over to folk dancing, but the contra dances have taken on a life of their own. It's great to be able to create an opportunity for dance (and live music!) within our community.

RAGTIME FESTIVAL

by Vick Vickland

What a great weekend! I have been attending this West Coast Ragtime Festival in Rancho Cordova (east of Sacramento) for about half of its 30 years. This was my first time going alone, and first time as a volunteer. In exchange for monitoring a door for four hours, I was able to attend performances for the whole day. Because of my medical situation, I was not supposed to exert myself for a month, and the doctors said, "No dancing!" While I missed dancing, and generally stayed away from the ballroom, I did catch two International Dancers of Sacramento couples dancing.

There were advantages to being alone. There would often be single seats toward the front of the hall, or even in the front row. Attending the whole weekend also had its advantages. With lower attendance on Sunday, the setting was more intimate, with the performers interacting more with the audience. I was sometimes able to sit in the front row, close to the piano. The artist may ask, "What do you want to hear?" Audience member: "Do you know . . . ?" It was almost like being in someone's living room. One of the *disadvantages* of being a volunteer was being stuck monitoring a door with another volunteer who wanted to talk, but didn't want to actually have a conversation.

The director of the festival was Virginia Tichenor, a talented performer herself. She is the daughter of Trebor Tichenor, who was an author of books about ragtime and a recognized authority on Scott Joplin and the ragtime era. She is also the niece of Bruce and Jan Tichenor, who used to dance with us in the Vintage Dancers group.

"What exactly is ragtime," you ask? Ragtime began as dance music in the red-light districts of African American communities in St. Louis and New Orleans years before being published as popular sheet music for piano. Ernest Hogan was an innovator and key pioneer who helped develop the musical genre and is credited with coining the term *ragtime*. It became popular between 1895 and 1918. Ragtime is defined as a musical genre with syncopated, or "ragged," rhythm.

Back at the festival, there were many talented performers, and sometimes interesting seminars about the history of ragtime, women in ragtime, and interesting stories about some well-known or obscure composer.

Three of my favorite performers were Mimi Blais, who hails from Quebec; Sonny Leyland Jr., originally from England but more recently from New Orleans; and Jeff Barnhart. Mimi has a very relaxed style, and a variety of modes. Her sets are always fun, and her classical talent shows through in her performances. She may start out with a classical piece, and throw in a bit of rag when you least suspect it. When she makes a mistake, which is usually more than once during a set, she may cry out, "I can't believe I'm doing this," or "No, no no!" and continue playing. The audience loves it. Sonny's repertoire is unique, with a lot of boogie-woogie, and honky-tonk songs. Jeff Barnhart has two separate manners, the first one somewhat serious as he performs with his classically trained flautist wife. They are billed as "Ivory and Gold" (piano keys and her gold flute). When he plays duets with other performers, he has a constant smile on his face and is ready with many clever quips. He played a lot of fun songs, such as, "I've got the blues, but I'm just too mean to cry." One exciting young performer was 15-year-old Daniel Souvigny, who, among other pieces, played Fats Waller's "Handful of Keys," which he said *was* a handful. He played so fast, you could hardly see his hands move.



Dasha Gossage-Poe presenting special Santa Lucia pastries. *Photo by M. Smith*

BITS AND PIECES

Let's Dance! HISTORY CHANNEL

A Tale of Two Dances

off the mark.com by Mark Parisi



*Dear Professor History: The May 1966 issue of **Let's Dance** has two dance descriptions. One is titled Erev Ba I and the other Erev Ba II. Why are there two dances with the same name, and which one do we usually dance?*

Both of these dances were introduced by Rivka Sturman at Stockton Folk Dance Camp in the summer of 1965. The dances were done to the same song, and the lyrics appeared at the bottom of the page for Erev Ba I in that issue. Erev Ba II is the one being danced today and, because Erev Ba I all but disappeared, the Roman numeral at the end of the name was dropped relatively quickly. The 1968 list of the Top 100 Dances published in the February 1969 issue of *Let's Dance!* lists Erev Ba (without a Roman numeral) as #28. So why were there two dances and what happened to Erev Ba I?

Erev Ba II was choreographed by Yoav Ashriel in 1960. Yoav was one of the most popular and prolific choreographers of Israeli dance from the early 1950s through the 1980s. Rivka Sturman choreographed her dance to the same music, but when she saw Yoav's she admitted his was the better dance. She presented both dances at Stockton to give the dancers there the chance to decide for themselves, but she had already decided to find another piece of music for her dance. She found the piece of music she wanted and, although the steps were not a perfect fit, she made a small adjustment and the dance was reborn as Kvar Acharay Chatzot. The dance description for Kvar Acharay Chatzot appeared in the February 1996 issue of *Let's Dance!*



You can get buttons like these from the Tampa Bay Buttoneers. Contact Terry Abrahams at tabrahams@tampabay.rr.com.

HAVE YOU VISITED THE FOLK DANCE FEDERATION'S WEBSITE LATELY?

There are TWO ways to see upcoming events!

The Folk Dance Federation website (www.folkdance.com) offers TWO ways to see up-coming events. There is one link to our traditional listing of upcoming events in chronological order. There is another link to a calendar generated through www.KeepandShare.com that views and prints like a calendar. It also allows you to look backward at past events, and you can merge it with your personal on-line calendar.





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52nd Anniversary*



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Saturday evening concert & dance party only	___\$ 30 ___\$ 40	(included in weekend pass)
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Dinner Saturday evening	___\$30	Please check if __vegetarian, __vegan, __food allergies:_____
Post-festival Sunday dinner/party w/live music	___\$40	at a Balkan ethnic restaurant tba

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HOW I GOT 24 KIDS TO LOVE FOLK DANCE

by Megan Wolf

As a kid, I hated dancing. I was the one who tried to get away with wearing gloves during the fourth grade Physical Education dance unit. Fast-forward to today, and I'm that teacher telling kids to take hands with their partners for Chaos Swiss Mixer.

I started dancing for fun 11 years ago as a teenager, only because my friend invited me and my mom made me. It turned out to be dancing in Shingle Spring, California, with Al and Teddy Wolterbeeks' lively teen dance group Tance El Dorado. Of course I became hooked and I haven't stopped since. About four years ago I became a fifth-grade teacher in rural Willits, California, a two-and-a-half hour drive north of San Francisco. I was excited to be able to teach folk dancing to my new captive audience!



Megan Wolf. Photo by L. Tucker

It turned out that my students were a lot like the fourth grade me. It was a struggle to get them to dance, with groans

and attempts to avoid holding hands. Now, after a few years, I have learned how to get them to dance without groans and now lead an after-school dance club with 24 participants (including four boys!). So what has changed? I've learned some tricks for getting kids excited about dancing.

Trick 1: Use super-fun music! Richard Powers taught some dances at Stockton Folk Dance Camp in 2016 that are great examples. They use modern, up-beat music that these kids enjoy! (Don't worry. Once you hook them, they will dance to the older music too!)

Trick 2: Avoid gender roles. At the elementary age, in general, kids tend to be friends with kids of the same gender. And they are no different from adults: they prefer to dance with their friends. I have found dances where the gender roles are similar enough that kids can dance either role, or I tweak dances slightly to make them easier to go back and forth between roles. I also call the roles the A Part and B Part to further downplay the gender roles.

Trick 3: Teach mixers. Mixers are great because they prevent any "matchmaker bullying." There's no time for kids to tease each other with "You two must like each other!" when nobody dances together for more than 45 seconds.

Trick 4: Don't avoid partner dances. The most requested dances of my dance club are the partner dances! I was surprised by this at first, but it makes sense once the barriers of gender roles and being stuck with one partner the whole time are gone.

With these tricks and lots of enthusiastic kids, our small school now has a decent-sized folk dance club, which also happens to be the only folk dance club in all of Mendocino County (for kids or

adults). I hope to continue to expand this community of young folk dancers here in Willits. I have started a second dance club for older kids as well.

By the time you read this, I will have brought three young dancers all the way to the Bay Area for the Heritage Folk Dance Festival in January. We have plans to perform at school events this year and will continue our tradition of visiting Al and Teddy Wolterbeek for a weekend of dancing in Shingle Springs this May.



Megan with two of her students. Photo by A. Sherf

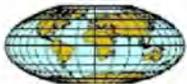
Long term, I want to get a professional dance teacher to hold a workshop at our school and take some students to Stockton Folk Dance Camp. If anyone is interested in visiting my class to teach, please contact me at my email (megan@willitsk5charter.org). Our club also graciously accepts any donations in the form of costumes, sponsoring guest teachers, or monetary donations for scholarships and events.

Keep an eye out next month here in *Let's Dance!* magazine for essays from my students about what they love about folk dancing. Thank you so much to everyone who has supported me in my dancing and my club. I hope to see you on the dance floor soon.

There's no time for kids to tease each other with "You two must like each other!" when nobody dances together for more than 45 seconds.



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Cestička

(Czechia)

Cestička (tses-TEECH-kah) is a couple mixer from central Bohemia. The name literally means “narrow path” but can also be “favorite passage,” “nice journey,” “shining path,” etc. It was taught by Jitka Bonušová at the 2016 Stockton Folk Dance Camp. Thanks go to Karen Bennett and John Rusk for important assistance with drafts of this description.

Music: 3/4 and 2/4 meter *Czech Folk Dances, Stockton Camp 2016 CD, Track 8*

Formation: Couples standing side by side, facing LOD (CCW), inside hands joined.

Video: *2016 Stockton Folk Dance Camp DVD*

Steps: **Turning Polkas:** Rotating CW while moving CCW around circle, M lift on R (ct &), step L (ct 1); step R next to L (ct &); step L (ct 2); repeat with opp ftwk. W dance opp ftwk.

Slides (chassée): Step R to R (ct 1), close L to R (ct &); repeat (cts 2 &).

Styling: Fig I is elegant; Fig II is exuberant.

Measures	meter	3/4, 2/4	Pattern
2	INTRODUCTION. No action; starts with singing.		
	I. WALTZES, STAMPS, TURNOUT. (3/4 meter)		
1-2	Beginning with M's L, W's R, waltz 2 meas fwd; swing joined hands fwd and turn slightly away from ptr (meas 1); swing arms backward and face slightly toward ptr (meas 2).		
3-4	Beginning with M's L, W's R, walk 3 steps fwd (meas 3); stamp (no wt) M's R, W's L in place while leaning back slightly (meas 4).		
5-6	Starting with M's R, W's L, walk backward 3 steps (meas 5); stamp (no wt) M's L, W's R while turning slightly twd ptr (meas 6).		
7-10	Repeat meas 1-4, except on meas 10 make heavy step (with wt) M's R, W's L, to free outside ft.		
11-12	Repeat meas 1-2.		
13-14	Turn away from ptr, M to L, W to R, with 1 waltz meas to end facing ptr, M's back to ctr (meas 13); stamp twice (with wt) in place, M RL, W LR (meas 14).		
	During the long pause in the music dancers can gradually extend their arms out, up, and down.		
	II. TURNING POLKAS, PARTNER CHANGES. (2/4 meter)		
1-2	End the long pause with a clap (meas 1); make 3 heavy steps, M RLR, W LRL, as ptrs move together to assume Ballroom hold (meas 2). An alternative is for W to take 2 heavy steps (RL) and touch R (the important thing is to free the outside ft).		
3-6	Ptrs dance 4 Turning Polkas in LOD making 1 complete turn in 2 meas; finish with M's back to ctr. Joined hands can be lowered slightly on meas 3 and 5 and raised slightly on meas 4 and 6.		
7-8	Release handholds; M guides ptr gently to her R as she dances 2 Slides (8 steps) to the next M in the circle. M turns to face RLOD to greet new ptr coming his way, and if necessary moves twd her in order to join in Ballroom pos.		
9-14	New partners dance 6 Turning Polkas (3 complete turns) in LOD finishing with M's back to ctr		
15-16	Repeat meas 7-8. At the end, dance starts over with this new ptr.		

Dance goes through 4 times. An alternative ending is: instead of ending with Fig II, meas 7-8, the couple can dance 2 additional measures of **Turning Polkas** or perhaps one measure followed by turning the W out and pose.

69th Annual
**Festival of the
 Oaks**



Oaks

**Live Oak Park
 Community Center**
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Sunday, February 12, 2017

Registration 9:00 a.m.

Institute with SANNA LONGDEN 9:30 a.m. – noon (\$12)
 teaching many varied lovely new dances from around the world.

Hot lunch Noon – 1:00 p.m. (\$6.00)

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 Folk Dance Federation of California will be providing lunch for attendees.

INTERNATIONAL FOLK DANCING 1:00 p.m. – 5:00 p.m. (\$12)
 Dances from Russia, Serbia, Japan, Israel and other faraway places.

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(ALLDAY – INSTITUTE & FOLK DANCING – \$20)

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 Bring items to donate – Consignment sales accepted

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**SANNA
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Sanna Longden is a long-time international dance teacher, group leader, and performer. A resident of Evanston, Illinois, she has been an instructor at camps and festivals, including Mainwoods Camp, San Antonio Folk Dance Festival, Folklore Village, and the Door County (Wisconsin) Folk Festival, as well as Stockton Folk Dance Camp.

In addition to her recreational dance activities, Sanna has been a dance educator since 1980, teaching in schools and presenting professional development workshops and courses to teachers around North America, as well as in Taiwan and China. She is an author and clinician for the Silver Burdett/Pearson music education textbooks and new interactive music program, co-author of two books on world dances, the assistant editor of the National Folk Organization News, and writer for educational and folkways publications. Her CDs and DVDs in the Folk Dances for Kids & Teachers series are sold worldwide (sannafolkstyle.com).

Sanna is also the founder of Pourparler (nfo-usa.org/pourparler.htm), an annual gathering of people who teach dance in schools and communities. She has been honored with the 2006 Service Recognition Award for Dance Artist by the Illinois Alliance for Arts Education, and the 2012 Preserving Our Heritage Award by the National Folk Organization.

At the 2017 Festival of the Oaks, Sanna will share a variety of dances from her truly international repertoire, moving across the world from the United States and Mexico through northern and southern Europe to western and eastern Asia and more. She will also lead us in a few enjoyable and relaxing communal music games.

More about Sanna at www.phantomranch.net/folkdanc/teachers/longden_s.htm.

THOUGHTS ON PROMOTING WORLD DANCE

by Memo Keswick

World Dance, International Folk Dance, or just Folk Dance—all are names for the dances we do. They may be defined as traditional dances, dances that folk do. Regardless of title or definition, this activity requires community promotion to exist. What follows are my thoughts on promoting what I call World Dance.



Memo Keswick. Photo by L. Tucker

Some are philosophical thoughts, others are related to activities. They are all important to me. Depending on the moment, some are more important than others.

Belonging: Learning about the why, where, when, and how of our world dances is important. However, over my years of dance I've come to believe that what's even more important is the feeling of belonging to a community that provides the dance form. This is as true now as it was when a dance was created in a country, region, community, or religious group.

Belonging helps define our own dance cultures. Belonging is woven into the reasons we dance at all. For example, we dance for attention, to support friends or loved ones, performance perfection, sociability, exercise, to keep our minds and body healthy, or to have more fun at dance parties. What we have in common while dancing is what helps us belong to each other, to the dancing itself. Working with why dancers participate is key to finding the best ways to promote World Dance.

Welcoming environment: I've experienced many dance communities where I've been greeted warmly at the event by local organizers. This might be at the door or during the event itself. Sometimes such greetings are very brief. Other times folks have taken time to get to know me and let me ask about them. A welcoming environment helps promote World Dance because it makes people want to return.

Timing: As the saying goes, "Timing is everything." This is true for World Dance promotion. Primarily, it relates to when to schedule an event. Dancers have busy lives and many interests, so choosing dates that do not conflict with other interesting events is always ideal. Timing may also be considered in other ways. For example, it may be good for a local dance classes to hold a workshop with a teacher who will also be teaching at an upcoming festival or dance camp.

Access to dance resources: For anyone who becomes interested in World Dance, it soon becomes clear that having access to dance resources stimulates further interest in dancing. Statewide examples are found in the Northern and Southern California Folk Dance Federation memberships which provide dance magazines, website event updates, names of people who can answer important dance information, an ability to access a huge network of fellow dance enthusiasts, etc. Similarly, local dance communities provide dance newsletters, e-lists, and access to dance recordings and videos for educational purposes. Local dance communities may also provide critical dance classes. It is worthwhile for organizers of World Dance to

inventory how they promote their dancers so they can gain access to available dance resources.

World Dance classes: Offering dance classes is fundamental to promoting World Dance. Learning World Dances can be a very intimidating experience. It is important to think about the organization of one's dance instruction. Repeat the dances taught and teach the basic dance steps that recur in dances from different cultures throughout a dance course. Examples include the grapevine, pas de basque, two-step, and hop-step. Long-time World Dancers are aware these steps may be shared across dance cultures; new dancers are likely to be less aware.

Contemporary sounds: Whether it's at a dance class, a festival, or a dance performance, consider using contemporary dances to contemporary music with which the dance audience is familiar. I often see these dances as simply fun to do. Other times I imagine them as a hook that allows new dancers to try other easy World Dances. Examples I believe fit in this category are Cupid Shuffle, Wobble, Cha Cha Slide, Electric Slide, Macarena, or Watch Me (Whip Ney Ney).

Live music: Live music can be a great stimulus for keeping World Dancers interested, and its value should not be underestimated. Some dancers come to dance specifically because there is live music, sometimes to hear specific musicians.

Marketing: Attracting new dancers is a challenge, as is attracting those returning to dance after a hiatus. It's important to consider marketing as a continual concept across all dance activities. Some marketing activities examples for me are:

1. Get an individual's email for a World Dance e-list. All dance events should funnel names and e-mails of new dance enthusiasts.
 2. Send brief but regular e-news. For many dance organizers *Mailchimp.com* is a great e-list option. It is free for small groups. It has features that help quickly create concise e-news topics, connect flyers, and track who has opened the e-news (or not).
 3. Send out regular e-mail PSAs to newspapers, public service radios and TV channels, magazines, other dance groups, etc. The more advertisement about dance events, the better.
 4. Closely cooperate with public service radio stations to lead to additional marketing. This may result in more World Dance news on community calendars, more air-time through event or organization announcements, or invitations to lead easy dances at community public radio or TV events.
 5. Consider a raffle that includes free dance classes. I'm amazed by how many people will sign up for an e-list if it means possible free classes.
 6. Consider giving special discounts for families with multiple family members allowing participation for the cost of one person.
 7. Put a magnetic sign on your car door (or similar signage) which advertises local World Dance contact info.
 8. Word of mouth works best. Any incentives or help to members to find others to invite dancing can help tremendously.
- These are some concepts that I think about when considering World Dance promotion. I have found that every new person who comes to dance is a real treasure.

I am amazed by how many people will sign up for an e-list if it means possible free classes.



STATEWIDE '64



Schedule

FRI=8-12pm GENERAL DANCING
9:30-12pm BALKAN DANCING
→ 12-2am AFTER PARTY

SAT=1-4pm INSTITUTE
8-10:30 CONCERT
→ 10:30-1:30am GENERAL DANCING
10:30-3am BALKAN DANCING

SUN=10am BRUNCH
1:30-5:30pm GENERAL DANCING
3-3:30pm "WEDDING OF THE NATIONS"

Clipped from the May 1964 *Let's Dance!* magazine. Note the **ending time** for the parties on Friday and Saturday night! Those were the days....

WANT TO SEE YOUR NAME IN PRINT?

Do you have some interesting news or information about your community, an event, or some aspect of folk/world dance or culture that would make interesting reading in *Let's Dance!* magazine?

- ✓ Why not tell the *Let's Dance!* readers how great the dance scene is in your area and what you and your group has done to make it great?
- ✓ If you've done some traveling that involved folk dance, music, art, etc., consider writing something to share with *Let's Dance!* readers.
- ✓ If you've read a dance-related book, seen a video, or visited a website that you think others would enjoy, please submit that information.
- ✓ If you are or were involved with a workshop, festival, performance, or the like, consider writing an article.
- ✓ If you've been taking photos at dance events, consider forwarding them for inclusion.

Take a look at the last issue or two to see the kinds of articles that are typically printed. Or, if you look and think to yourself, "Why don't they have an article about...." consider writing that article yourself!

Deadline for submissions is 30 days before the date of the magazine (March 1 for the April issue). Contact *Let's Dance!* Editor at editor@folkdance.com to discuss.



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Please write to get on our email list: folkdanceonthewater@gmail.com

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